

A LOVE STORY LIKE NO OTHER



LOVE.
Always

LOGLINE

A grief-stricken astrophysics professor battles to uncover the mysteries behind the death of the love of his life, while mentoring a damaged student genius, who helps him find redemption and face up to the horrifying chain of consequences that he triggers.

SYNOPSIS

'Bob' is invited to teach at a prestigious university run by its embittered Dean who bribes him into an arranged marriage with his sociopathic daughter 'Irene', in exchange for a research grant to build a time machine.

Bob's dysfunction stems from the death of his first and only love 'Stella', for which he blames himself and seeks atonement by traveling back in time to save her.

He mentors and befriends an intelligent yet damaged student, 'Penelope'. She has her own unresolved traumas from her past for which she seeks answers to, through time travel.

Bob is an outcast amongst the sycophantic environment in which he works, but develops a kinship with the university dean's mistress, 'Barbara'. A mysterious and beguiling woman who is also being manipulated by the dean and has her own secrets.

When he is not building his time machine, Bob wallows in sentimentality. Watching old super 8 footage he shot of Stella back in his youth.

SYNOPSIS

The maiden voyage of the Time Machine is successful, but results in horrific and ironic consequences for Bob as he accidentally kills Stella...again.

He returns to the present, resolved to try again. Bob and Penelope travel back in time to confront the reason she was blamed for her father's death by her mother. She uncovers a dark secret which liberates her from a lifetime of guilt.

Bob's fellow professors and his wife are suspicious of his project and his dubious relationship with Penelope. They plot to expose and shame him in an attempt to destroy his reputation and as they close in around him Penelope helps him escape in his time machine for one last chance to save Stella.

Now back in the past, he confronts Stella's killer, who escapes to the present day, wreaking havoc and leaving Bob stuck in the past. He has found his redemption and finally feels what it is to be human again and in a state of awakening he lets Stella go... Finally.

CHARACTER WISHLIST

BOB

IDRIS ELBA



Bob spends his life in an alienated bubble of self pity and victimisation. Believing that he can mend his broken soul through time travel. He uses his dry misanthropic wit to deal with the social formalities and hypocrisy of his environment.

Young Bob had no feminine influence, as his mother died when he was an infant. He was raised by his father amongst a community of traveling gypsy fairground workers. Bob carries a god complex as he earned his academic achievements through sheer intelligence and hard work and wasn't born into privilege.

He oozes an aura that the world is beneath him to the point that it utterly bores him.

Penelope is the only person he has allowed to get close to him.

PENELOPE

ANYA TAYLOR-JOY

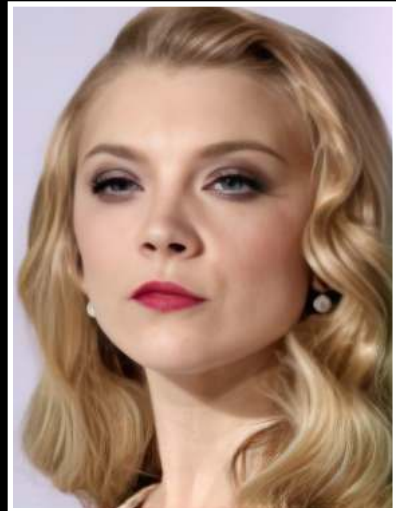


She has navigated her way through the patriarchal society of upper class education using her extreme intelligence, like Bob. Her sense of self worth is entirely dependent on her academic success, which is the only field that she can control. Early childhood trauma and abuse from her father have left her scarred, leading to self-harming habits and a broken relationship with her mother Barbara.

Her eyes could penetrate steel. Her look is other worldly, as if she is floating on a cloud within another realm to those around her. She's a paradox of vulnerability and superiority. Intellectually she towers above her fellow students but her emotional and social development is quite stunted.

Bob is her mentor and salvation. The relationship is entirely wholesome despite an aura of inappropriateness. In the beginning of the story she's more passive as she looks up to Bob. But in the end it's her who is the driving force, finally finding her strength.

CHARACTER WISHLIST



IRENE
NATALIE DORMER

A narcissistic, sociopathic woman child. Born into privilege. Abandoned by her mother as a child who walked out on her family. She blames her father, the dean for this. Craves attention from men while being blind to her overtly provocative nature and assumes that they all want her.

Volatile, deluded and bi-polar; she willingly enters into a marriage of convenience with Bob in order to acquire an inheritance and cannot fathom why he never wanted or adored her.



BARBARA
EVA GREEN

In denial about her role in her cheating husband's death. Has buried this in her subconsciousness and played the martyr ever since. She is the dean's mistress but only to circumvent paying for Penelope's education. In her mind it is the ultimate sacrifice and she is brazenly honest about it and herself. An elegant feminine woman who is very confident and contemptuous of those around her. Quirky, strong and mysterious. Speaks calmly with flat emotion and always looks at people directly in the eye. Her sense of self martyrdom in her own eyes puts her above everyone and this is the root of her connection with...



THE DEAN
TOBY JONES

Irene's father who resentfully employs his daughter as the university secretary. A pompous, status fuelled character. Drove his manic, artistically driven wife to such despair, that she walked out on him and their daughter. Hugely egotistical with a dysfunctional relationship with Irene, his daughter whom he has always viewed as a burden yet tolerates out of guilt and obligation.



ANTHONY
TOM HOLLANDER

A fellow professor at the university. He is a sex addict, hence his affair with Irene despite not being stupid enough to not see her flaws. A failed ex-theatre director who got exposed as a manipulative sex pest by his leading lady. He hid his past and escaped to the relative safety of academia through nepotism. Spineless, yet charming and gregarious, he is probably having an affair with Irene largely fuelled by his hatred of Bob as well as his sex addiction.



GENRE

A dark Neo-noir, sci-fi thriller

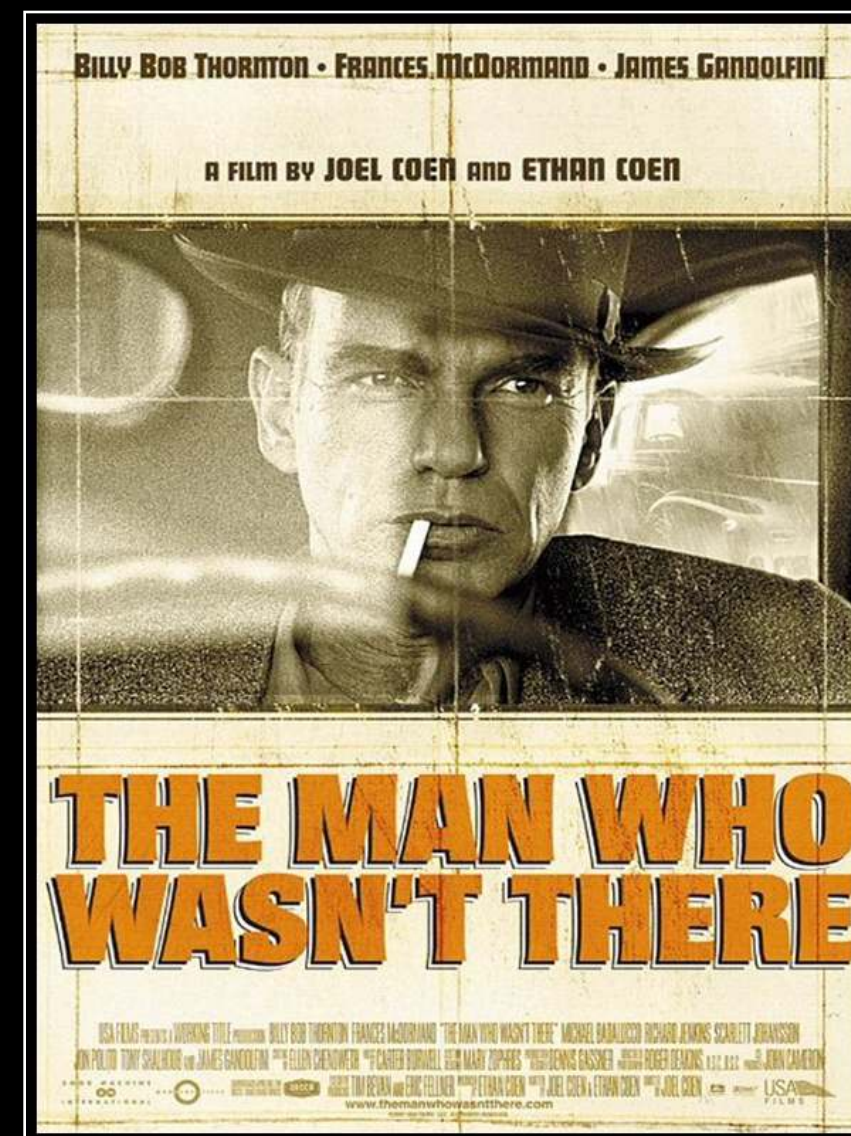
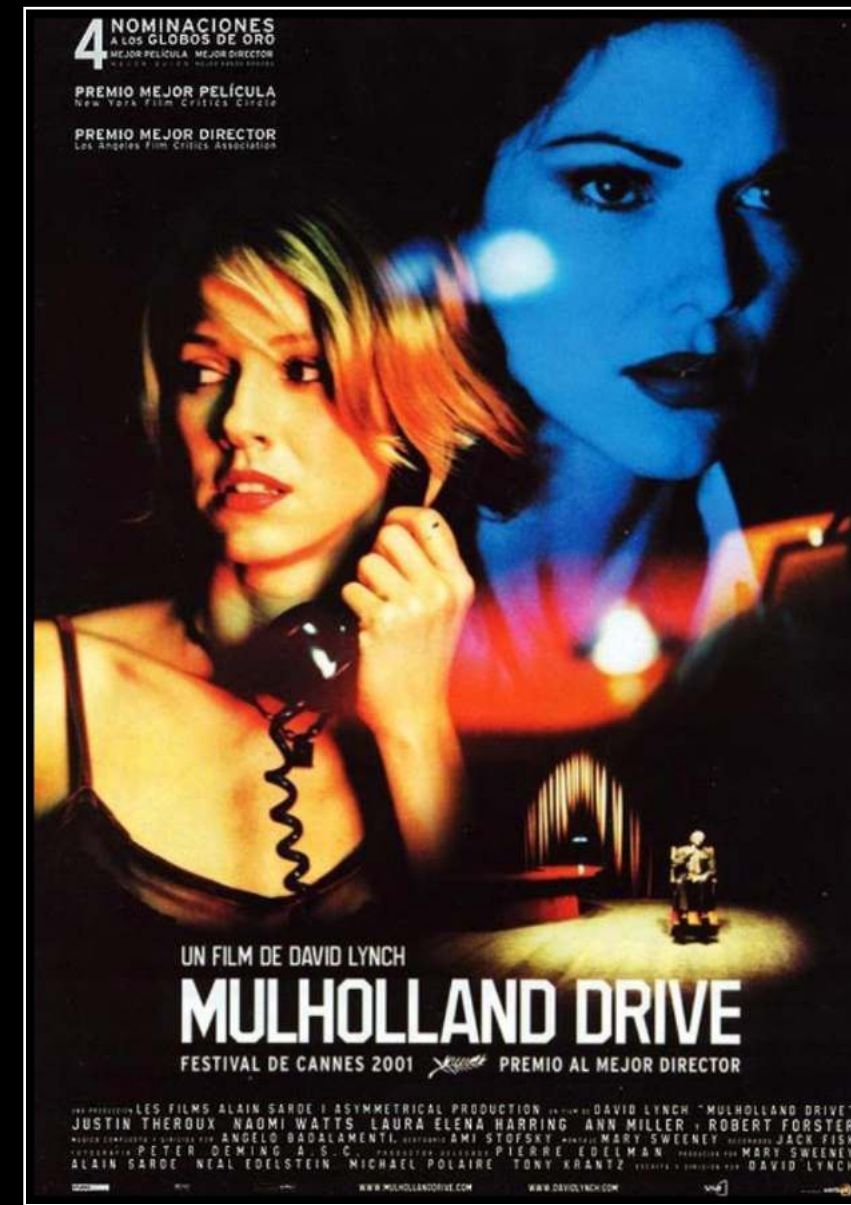
REFERENCES

The sci-fi aspects of 'Love.Always' are kept to a minimum because ultimately, this is a humanistic redemption story of love and obsession.

Our story is laced with the surrealist elements & non-linear timeline story telling such as, **'Mulholland Drive'**.

Character wise, a parallel could be drawn with Billy Bob Thornton's character in **'The man who wasn't there'**.

A man who lives in an isolated bubble of alienation and vacancy.



LOVE ALWAYS



... brings calls on murder

Murder motive a mystery
Public he sought to catch kill

Police caution against 'siege' reaction

Police launch death inquiry

REGIONAL
Police confident of finding killer

Chen weekend of violence

Boyfriend still hopes killer will be found

Police widen net in hunt for killer of Aranui woman

not random attack

counts down

T A R G E T A U D I E N C E

Female 18 to 80 / Male 25 to 80

While research has shown that the neo-noir / sci-fi thriller genre is targeted at a predominantly male audience, and our protagonist is male. Our next 3 characters who have the most relevance to the story and screen time are all female and are in no way subservient in behaviour.

So our story is appealing to both sexes and multiple generations as it takes place across differing generational timelines. It has commercial appeal because it is easy to find empathy for our protagonist because we all have to live with some degree of regret. The story is fluid and leaves no loose ends in its conclusion.

two out of the three female characters experience growth and empowerment into more independent and stronger characters with positive endings.

The other female character, 'Irene' (who experiences a less triumphant ending) is a manipulative sociopath with a fighting spirit. A very unhinged, volatile character. Audiences are intrigued by such characters in a macabre way.

TONES & STYLE

The story takes place over different time periods with 2 differing looks.
The 1980's and the Present.



1980's scenes will have a Kodak Ektachrome Reversal film look to them. Rich saturated colours, high contrast with deep blacks and a creamy texture to the skin tones and a film grain look will romanticise this look as our memories of happier times often are.



Twenty-Tens and present day scenes will have a more muted colour palette with a darker look, reflecting Bob's decline. Lighting will be minimalist, often single source window lighting with low level practical (In frame light sources coming from lampshades or wall mounted light sources) producing beautiful bokeh. Think film noir in muted colour.

The style of camerawork in the 1980's scenes will differ to modern day scenes. It will be more flowing, hand held and energetic embodying the vibrance and optimism of youth.

As we progress through time it will become more ominous, static and foreboding. The academic scenes take place in dark stuffy oak paneled environments which lend themselves to this look.

A the end of the film, Bob will be released into our 1980's Ektachrome film look again into the period when he last felt happiness.


T O N E & S T Y L E

Sound will differ throughout the time periods on screen. Bob & Stella's teenage years are spent in idyllic locations; poppy fields and rolling countryside. Roasting marshmallows around a camp fire and funfairs.

The sound of nature, birdsong, crackling meditative camp fire. Pleasant sound with no urban sound pollution and a soundtrack reflecting romanticism and idealism. Energy and optimism of innocence.

There is an ominous motif of impending doom from above within the later part of these scenes. Here we will morph from our pleasure of sound into an ominous industrial sound sucking us out of idealism into the present, reflecting the invasive energetic industrial sound of science and time travel and into Bob's grim present state.

Bob's alienated existence in the present day will be reflective of ominous echoing university rooms, doors and high ceilings, echoing footsteps and an auditory experience of acoustic invasion into Bob's bubble of withdrawal, and a more industrial soundtrack will emphasise this.



I would like to use 3 pieces of commercial music in this film:

LERA LYNN
'MY LEAST FAVOURITE LIFE'

AIR SUPPLY
'ALL OUT OF LOVE'

PLACEBO
'WHERE IS MY MIND?'

LOCATIONS

30% of the movie will be studio based requiring the following sets...

PENELOPE'S & BARBARA'S BEDROOMS

The bedrooms are connected by a dividing wall so essentially in the same location. The way that these scenes have to be shot can only be achieved in a studio and it is an imperative part of the story which cannot be compromised.

BOB'S AMPHITHEATER STYLE CLASSROOM AND WORKSHOP

The location has to be bespoke to the script involving many varied lighting set ups due to inconsistent times of day that these scenes take place. It specifically requires a balcony outside of it as well for which we will use green screen to map in the exterior.

BOB AND IRENE'S BEDROOM / BOB'S GARAGE

While the exteriors of these two locations will be shot on location, the interiors will be shot in studio to allow us to shoot with the creative flexibility required. Floating walls and ceilings and having ultimate control over production design.

LOCATIONS

The rest of the movie will require the following 14 locations. Much of these, particularly the University could be found within cheaper shooting territories such as Eastern Europe where studios and crew are also cheaper.

1. Prestigious, old fashioned gothic looking university building and grounds
2. Large affluent old fashioned countryside House with large garden and swimming pool
3. Affluent detached house with large garden
4. Inner City terraced house
5. Modest detached bungalow with medium to large garden
6. Forest / Woodland next to an expansive poppy field
7. Lay-by next to forest / woodland
8. Hill with trees, overlooking affluent housing area
9. Funfair with bespoke ride
10. Caravan site
11. Church
12. Golf Club
13. Community centre and car park
14. Old fashioned oak panelled office / village high street location



DIRECTOR'S NOTES

As a cinematographer, I have shot 9 feature films. As the director's right hand man, I am involved intimately with the directing process.

I am a visual person with a photographic memory. As I wrote this story, I could see each frame in my head, which makes it easy to communicate my vision across all heads of department.

I was trained on 35mm film with a very conservative shooting ratio, requiring military precision from pre to post-production.

Time is money on a film set, with no room for indecision, which is why most of my creative concepts are harnessed during pre-production. From storyboarding, cinematography and sound, to production design to scheduling and giving the actors the backstory and character depth they need to work with in order to evolve the characters they are playing.

This philosophy affords the production process maximum space to breathe and embrace spontaneous creativity on set which emerges when your talent and crew feels focused, motivated and respected.

GLEN WARRILLOW



What is this film about?

'A man's ego fuelled obsession to change the world, rather than changing himself. The struggle to live in the present and let go of the past.'

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