

EVERYLIFE
'Love is Not a Distraction'
 Original Screenplay by
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Top-25 Semi-finalist Creative Screenwriting Unique Voices Screenplay Contest October 19, 2019	*Official Selection & Inclusion* LIFFT INDIA FILMOTSAV- World Cine Fest 2019, Lonavla October 16, 2019	*Quarterfinalist* Script Lab's TSL Screenplay Contest October, 2, 2019	
Semi-Finalist Los Angeles Cinematography Film AWARDS, Los Angeles October 1, 2019	*Best Feature Script* Top Indie Film Awards, Tokyo, Japan September 30, 2019	*Semi-Finalist* Film Festival of Time: Ancient Futures, New Zealand September 16, 2019	*Semi-Finalist* Script Lab TSL Contest International October 2, 2019
Official Selection & Inclusion Big Bear Festival, Angelica California, July 27, 2019	*Best Feature Screenplay* Olympus Film Festival Los Angeles, June 16, 2019	*Official Selection* Underground Indie Film Fest Apopka, June 8, 2019	*First Round Finalist, Sci-fi* Genre Celebration Film Fest Tokyo, June 5, 2018
Screenplay Semi-Finalist Courage Film Festival Berlin, April 22, 2019	*Official Finalist/Sci-fi* Las Vegas Screenplay Contest Las Vegas, April 4, 2019	*Screenplay Finalist* Mediterranean Film Festival Italy, Sept. 10, 2018	*Screenplay Semi-Finalist* Social World Film Festival Italy, June 20, 2018

Logline

An aspiring writer, aided by a charismatic theater professor, breaks away from the nonstop, televised show that controls every aspect of society, in order to discover there's more to life and love beyond the scripted show.

Synopsis

Aspiring writer, Kai Mado (she/her) lives in the near-future, where one serialized show, controls every aspect of society, and plays virtually, citywide, and on personal devices for all-day access, blurring the lines between fiction and reality. When a once-in-a-lifetime opportunity to become a writer for the show comes along, Kai solicits the help of Ashland Baile (she/her), a charismatic theater professor, one of the few not watching (and secretly going blind). The more Kai is drawn into Ashland's world—devoid of technology and filled with the spontaneity of living in the present moment—the harder it is for her to coexist in the old world. With the final deadline for the contest fast-approaching, Kai must choose between her love for Ashland or her love for the scripted show, or risk losing them both.

Social Theme

Everylife conceptualizes the social discussion on what it means for us to talk and engage one another face-to-face, which often seems lost in a distracted, cellphone, Internet, streaming world, while also making room to widen our circle of friends to include 'all' people, even those who are different from us.

Casting

Everylife offers flexibility with casting to maximize on diversity. Includes characters that are LGBT; gender non-conforming and gender diverse; multicultural; differently-abled; disabled; indigenous; generational; depicts 'every life.'

Why This Movie Needs to be Made

Everylife is planting the seeds for a new design for living. The movie is about the individual responsibility to make one single choice: **the next one**. How will we choose? Will we continue to make the same choices based on the habits of our collective past, influenced by our parents, schoolteachers, friends, history, society, or the media? Or will we acknowledge our own power to choose differently and embrace unconditional love for others (without exception) as a way forward? We don't have to agree with everyone, but we can respect each other's differences.

Comparative Titles

"Majority Rules," S1, ep. 7, *Orville*; *The Congress* meets *Crash*; *Inception* meets *Goodwill Hunting*.

Adaptability

Written as a feature film, it can be adapted to a TV mini-series. *The movie-within-the-movie models the **telenovela**, honoring this longtime tradition of this storytelling.

Biography

Hunter Liguore (she/her) teaches social justice and screenwriting in the MFA program at Lesley University. An award-winning author, her work has appeared in over 150 publications, internationally. A human rights ambassador, her motto is 'respect for differences,' which she learned directly from Nobel Peace Laureate John Hume of North Ireland. Her climate-fiction novella, *L'ultimo Polare Orso*, has been published in Italy, 2018. Her socially diverse screenplay, *Everylife*, is a 15-time global festival & contest winner/finalist in 2019. Her environmental writing is being featured this year at the Beinecke Library at Yale University. Her novel, *Mountain Hero*, which focuses on human trafficking in America, is forthcoming. Hunterliguore.org