

FEEDING LOVE

What would you do for love?

Logline

When Annabel discovers that her loving husband suffers from a strange genetic disease and needs to eat small parts of the human body to survive, she decides to use her own body to feed him.

As the situation stems out of control, Annabel hides one of their twins to protect her from her own father.

Genre: Drama/Thriller/Horror Feature Movie

Running time: 120 minutes

Language: English

Production stage: Script



WHAT WOULD YOU DO FOR LOVE?

IS THERE A LIMIT TO UNCONDITIONAL LOVE?

That is what Annabel asked herself while watching her severed hands in the mirror. Is that what love means?

This movie explores "Where the monsters come from" by going beyond the boundaries of the typical horror movie.

It depicts with elegance (no Z-style) the deep, obscure nature of the human mind.

The film begins as intimate drama, breathes like psychological thriller, and culminates as supernatural horror — but the emotional current is always Annabel's search for a future beyond suffering.

TONE

Elegant dread over noise

In the aesthetics of *The Others* and *Let Me In*, "*Feeding Love*" starts as a drama, then shifts to a thriller, and ends as a supernatural horror/action movie.





THE WORLD

Porphyry Mountain

Beautiful. Isolated. Infected by memory

A remote mountain house in Colorado, long roads, a basement, an attic, a kitchen, locked rooms.

The story's geography is contained, but cinematically rich: the landscape is vast while the emotional world is claustrophobic.



MAIN CHARACTER

Annabel

The believer

Raised in captivity by a fanatic father, Annabel survives by turning pain into obedience.

As an adult, she mistakes sacrifice for love — until motherhood reveals the true cost of that devotion. She risks everything to save her child from inheriting the same darkness.

Annabel is the soul of the film.

Victim → wife → mother → protector



ANTAGONIST

Tom Bloyd

The lovely husband. The cursed hunger. The monster



Illness + secrecy + desire = dread



Tom is not evil in any simple sense. He is tragic, damaged, and terrifying. His illness makes him dependent on the people who love him, and that dependence hardens into ritual, secrecy, and eventually predation.

William

The innocent witness

A solemn child born into rules he never chose. Through William, the film shows how family curses are taught, normalized, and inherited.

He is both a child to save and a mirror of what happens when darkness becomes domestic.

A strange, small-gentleman kid



Milliam

William's twin sister

Born into a family already shaped by secrecy, fear, and inherited darkness. While William remains inside the house, Annabel hides Millian away, believing she may be the child who still has a chance to grow up free.

The child whose future matters most



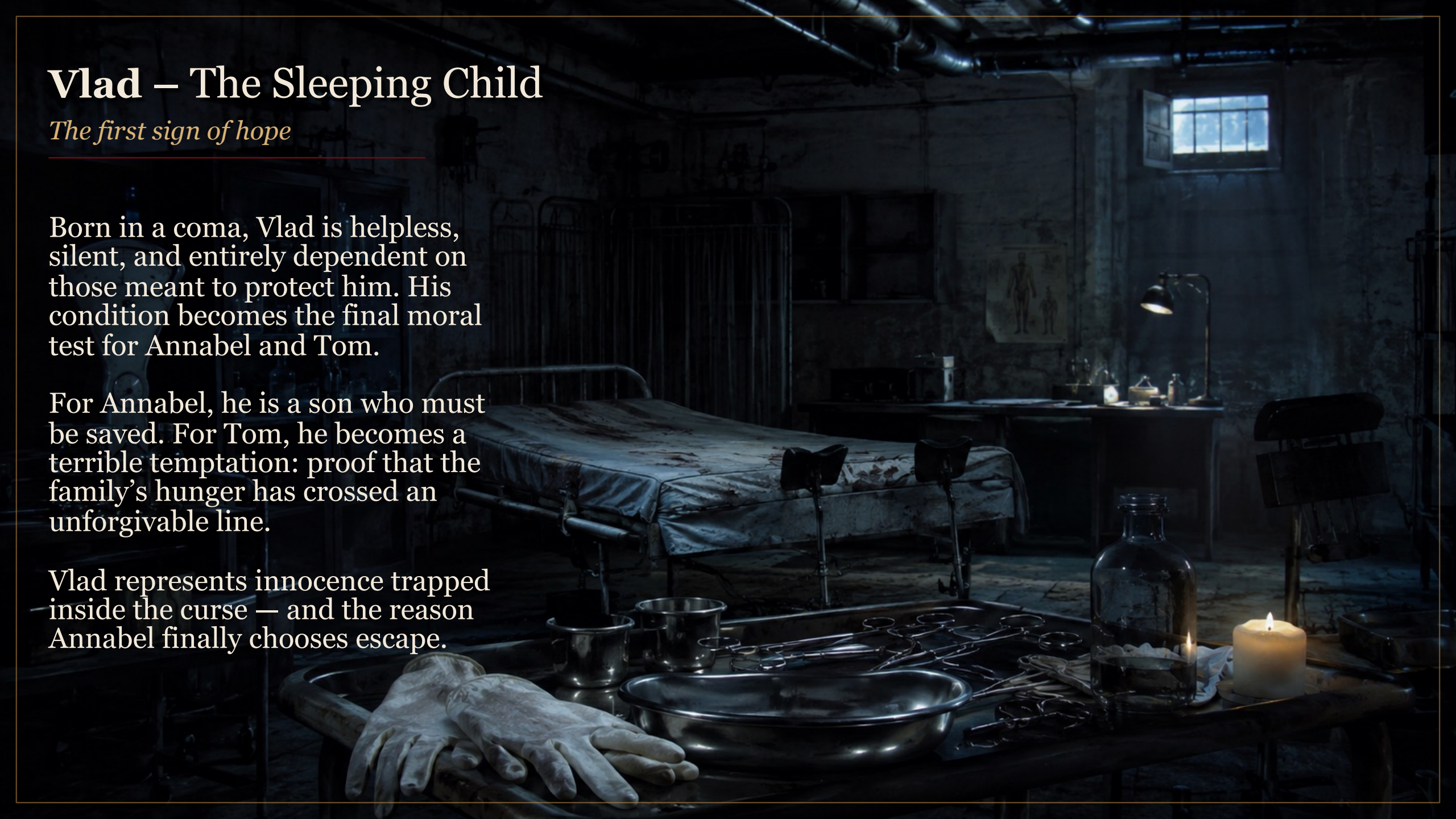
Vlad – The Sleeping Child

The first sign of hope

Born in a coma, Vlad is helpless, silent, and entirely dependent on those meant to protect him. His condition becomes the final moral test for Annabel and Tom.

For Annabel, he is a son who must be saved. For Tom, he becomes a terrible temptation: proof that the family's hunger has crossed an unforgivable line.

Vlad represents innocence trapped inside the curse — and the reason Annabel finally chooses escape.





SUPPORTING CHARACTER

Maria

An outsider who sees the trap

Maria is the doula who enters Annabel's life during the pregnancy and becomes one of the few outside voices of care and sanity. She represents protection, practical help, and the outside world — someone who senses that the family's darkness is not normal and that Annabel and the children may need more than medical support.

The witness from the outside world

Annabel grows up in captivity, locked up by her crazy father.





In the same town, Tom must eat fresh human body parts to avoid psychosis and a painful death.

After his parents are killed, Tom (then a teenager) has to provide for himself. He puts people to sleep and cuts their fingers.

One day, Tom unintentionally kills Annabel's father and rescues her from her ordeal. Having a crush on her "savior," Annabel promises him undying loyalty. They marry.





RELATIONSHIP

They really do love each other

That is what makes it hurt

The marriage is emotionally sincere.

FEEDING LOVE does not work as horror unless the audience first feels the tenderness, loyalty, and longing at its center.

Annabel and Tom are trying to build a life. The tragedy is what that life requires.

Romance, dependence, corrosion



They attack hikers in Porphyry Mountain over several months. When Annabel gives birth to twins (a boy, William, and a girl, Millian), she keeps the girl hidden. Tom eats the placenta, and his condition improves dramatically over a few months. But hunting must resume when the placenta is finished.
To stop attacking people, Annabel decides to mutilate herself.





ESCALATION

The contained condition becomes visible

The body tells the truth

As the story darkens, Tom’s physical transformation externalizes everything the family has hidden.

The film grows more overtly horrific but never abandons the emotional framework that made the audience care in the first place.

Psychological dread evolving into body horror



PAYOFF

The monster

The cost of denial

The horror payoff is meaningful because it is not random spectacle. Tom's monstrous state is the final embodiment of inherited illness, secrecy, and the family habit of sacrificing the vulnerable to protect the dangerous.

Creature horror with tragedy behind it



The house becomes a machine of denial

LOCATION AS CHARACTER



Every room protects the secret

Basement, attic, kitchen, nursery, corridor. Each space has a cinematic function and a psychological one. The house is sanctuary, hospital, prison, ritual chamber, and eventually confession booth.

THE COST OF LOVE

One day, Annabel beholds her mutilated forearms and severed hands in the mirror and decides to run away for good. She plans to get pregnant again, to produce a new placenta for her husband, and to run away with her twins and the newborn.

Sadly, the baby is born with serious health problems. Since the placenta is not good for Tom this time, they opt to keep the baby alive in a sustained coma.





Escape is belief made visible.

Annabel’s real act of love is not feeding Tom. It is refusing to let her children inherit his darkness and her captivity. The film’s pulse of hope lives in motion — in leaving, hiding, carrying, choosing.

Driving away, Annabel smiles as she believes that the ordeal of her life is finally over.

When she suddenly feels severe pain in her arm, she looks down at her forearm and sees Millian biting her.

The girl has inherited the same variation as her father.



THE END

CLIMAX

The house burns like a confession

Purification through destruction

When the mountain home finally goes up in flames, the image delivers more than spectacle. It is grief, release, and visual catharsis: the old prison must die for a future to live.

Big-screen final image



WHY IT SELLS

Cinematic, emotional, contained



A clear market identity with memorable visual hooks.

FEEDING LOVE offers producers a contained genre piece with elegant visual language, strong roles, and a distinctive emotional premise. It carries the atmospheric appeal of vampire-gothic horror while grounding everything in intimate human stakes.

Selling promise:

A haunting genre film about how hope survives inside love's darkest form.

Contained locations. High atmosphere. Strong lead performances. A final act built for unforgettable imagery.



FEEDING LOVE

Since this is a script and, other than that, the pre-production hasn't started, this is a very rough estimation.
It has been written for a low-budget production —with few locations and a limited cast.

ESTIMATED BUDGET

**for a non- union production*

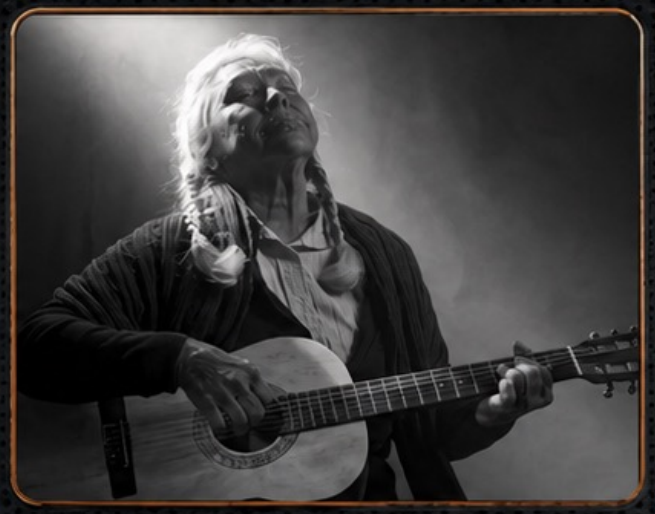
Above the Line	**$80,000**
Production	**$450,000**
Postproduction	**$150,000**
Other	**$70,000**

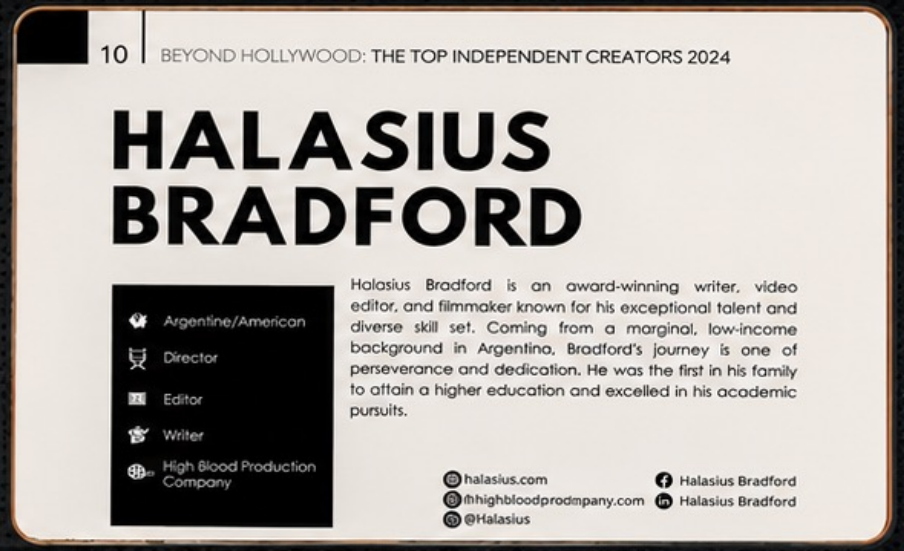
TOTAL BUDGET

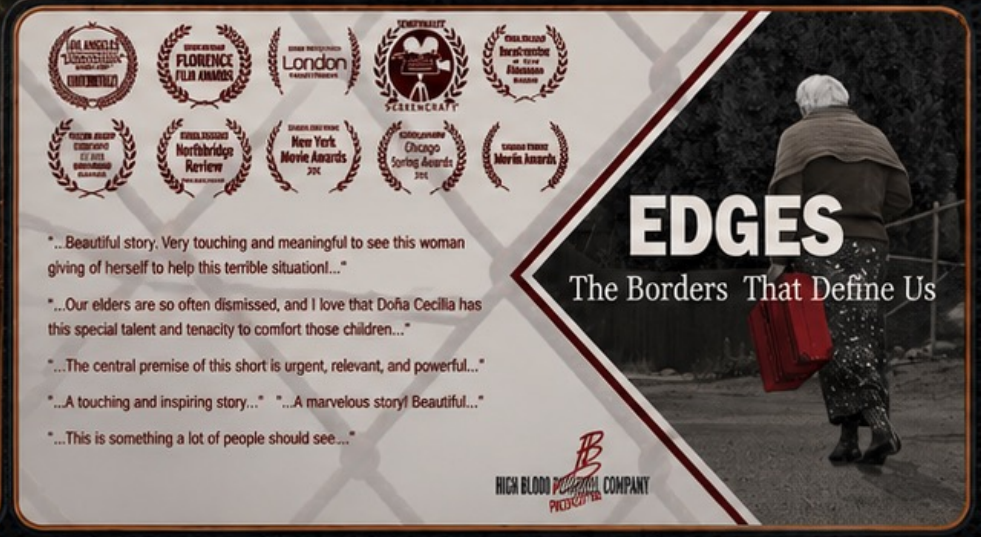
$750,000

Halasius' last project is *EDGES – the borders that define us*, an award-winning short movie about the civil rights of the children detained at the US-Mexico border. Written and directed by Halasius, *EDGES* follows Doña Cecilia, an elderly woman in Tijuana, who survives the city's disdain to complete her journey every day. Through the power of unconditional love and music, Doña Cecilia transforms borders into bridges.











HALASIUS BRADFORD

Actor-Musician-Writer-Director-Producer

www.halasius.com



Halasius is an award-winning screenwriter and filmmaker. He comes from a marginal low-income background in South America (Argentina).
Being the first of his family to obtain a higher education, Halasius is a "Summa Cum Laude" screenwriting graduate and a member of the prestigious "Phi Kappa Phi" society. He achieved the "President's Distinguished Honor Award" (presented to the most prestigious students in the United States).

Halasius has earned the following degrees in the US: master's in Spanish from the Worcester State University, a master's in Screenwriting and a bachelor's in Film & TV Arts from the California State University, Northridge, and several associate's degrees from the Los Angeles Valley College: AA in Film, TV, and Broadcasting, AA in Directing, AA in Screenwriting, AA in Postproduction, and an AS in Political Science.

Halasius is also an actor with over two decades of experience, a poet/philosopher author, songwriter, multi-instrumentalist/musician with eleven published albums.

He has written screenplays for television and film in genres such as drama, historical, comedy, horror, family, sci-fi, fantasy, and thriller.

Script & Novel, both available

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