

TITLE

A MASTERPIECE OF DELUSION

Psychological Drama

Written by

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LOGLINE

A celebrated novelist discovers federal financial evidence aboard a seized luxury yacht and becomes convinced it contains a hidden narrative. When he reshapes the material into a controversial book, his need to impose meaning on chaos dismantles his career, fractures his closest relationship, and ultimately threatens his freedom.

CORE CONFLICT

Belief vs Jurisdiction.

Interpretation vs Ownership.

Art vs Evidence.

A man who believes narrative structure is sacred collides with a system that recognizes only law, custody, and proof.

The story explores what happens when intellectual certainty refuses institutional authority and whether conviction itself can become a form of delusion.

STORY OVERVIEW

Noal Hopper, a celebrated and intellectually revered novelist, purchases a seized luxury yacht at liquidation. While exploring it, he discovers federal financial records and digital files connected to an ongoing investigation.

Rather than treating them as evidence, Noal becomes convinced the material contains a hidden narrative, a pattern of intent concealed within numbers, redactions, and transfers.

Against the warnings of his longtime manager Kevin, Noal reshapes the documents into a novel, believing he is completing an unfinished text rather than appropriating evidence.

When he publicly announces the book, legal scrutiny intensifies. Investigators question him. Media debate erupts. An injunction is issued to halt publication.

Noal refuses to comply, arguing that art predates authority.

The book is published anyway. It receives attention and harsh critical dismissal. Federal agents seize his materials. Kevin distances himself and ultimately testifies to protect his own position.

Noal is arrested for tampering with evidence and obstruction.

In a holding cell, he reads the published book, now authored by Kevin. He notices a crease on the cover. For a brief moment, the pattern is imperfect.

He smooths it.

The crease remains.

NOAL HOPPER

60s. Celebrated novelist. Intellectual absolutist.

Noal believes that narrative order governs reality. Structure is not aesthetic, it is moral.

He does not see himself as stealing evidence. He sees himself as revealing intention.

His tragedy is not arrogance, it is certainty.

The more the system pushes back, the more he interprets resistance as proof of hidden design.

This is a performance-driven role anchored in controlled unravelling rather than visible breakdown.

KEVIN

40s. Manager. Pragmatic. Survival-driven.

Kevin has spent years protecting Noal's career.

Where Noal sees destiny, Kevin sees risk.

Where Noal sees art, Kevin sees liability.

As scrutiny intensifies, Kevin shifts from loyalty to self-preservation.

His eventual betrayal is not malicious, it is administrative.

He represents the quiet violence of institutional alignment.

THE INVESTIGATORS

Measured. Procedural. Calm.

The investigators do not debate philosophy.

They enforce jurisdiction.

Their presence embodies the system:

Evidence is custody.

Custody is law.

Law is structure.

Unlike Noal, they do not interpret. They document.

tone & cinematic language

Restrained. Observational. Performance-led.

Primary tonal lane:

Tár

The Hunt

The film builds tension through:

- Long, controlled dialogue sequences
- Static framing
- Institutional interiors
- Subtle power shifts
- Moral ambiguity

Music is minimal. Silence carries pressure.

The drama escalates through conversation and consequence, not spectacle.

visual world

Architecture mirrors psychology.

Glass, reflections, clean lines.

Frames within frames.

Order imposed on space.

Private interiors feel warm but rigid.

Institutional spaces are neutral, clinical, procedural.

The yacht is initially a symbol of conquest and becomes a sealed chamber of self confirmation.

The holding cell is the most honest space in the film.

SCALE & PRODUCTION PRACTICALITY

Contained prestige drama in the \$2–4 million USD range.

Primarily:

- Interiors
- Limited locations (apartment, yacht, TV studio, legal office, holding cell)
- Small ensemble cast
- Dialogue-driven
- Minimal action set pieces

Actor-forward. Performance-driven.

European co-production friendly.

AUDIENCE & POSITIONING

Festival-facing adult drama.

Designed for:

- Cannes / Venice / TIFF lane
- International arthouse market

The film speaks to contemporary tension between intellectual authority and institutional power without relying on topical references.

Timely, without being time-stamped.

ABOUT THE WRITER

I am an Australian, Sweden-based writer focused on belief-driven protagonists navigating systemic conflict.

A MASTERPIECE OF DELUSION explores intellectual certainty colliding with institutional power.

The project is designed as a contained, performance-driven prestige drama.

