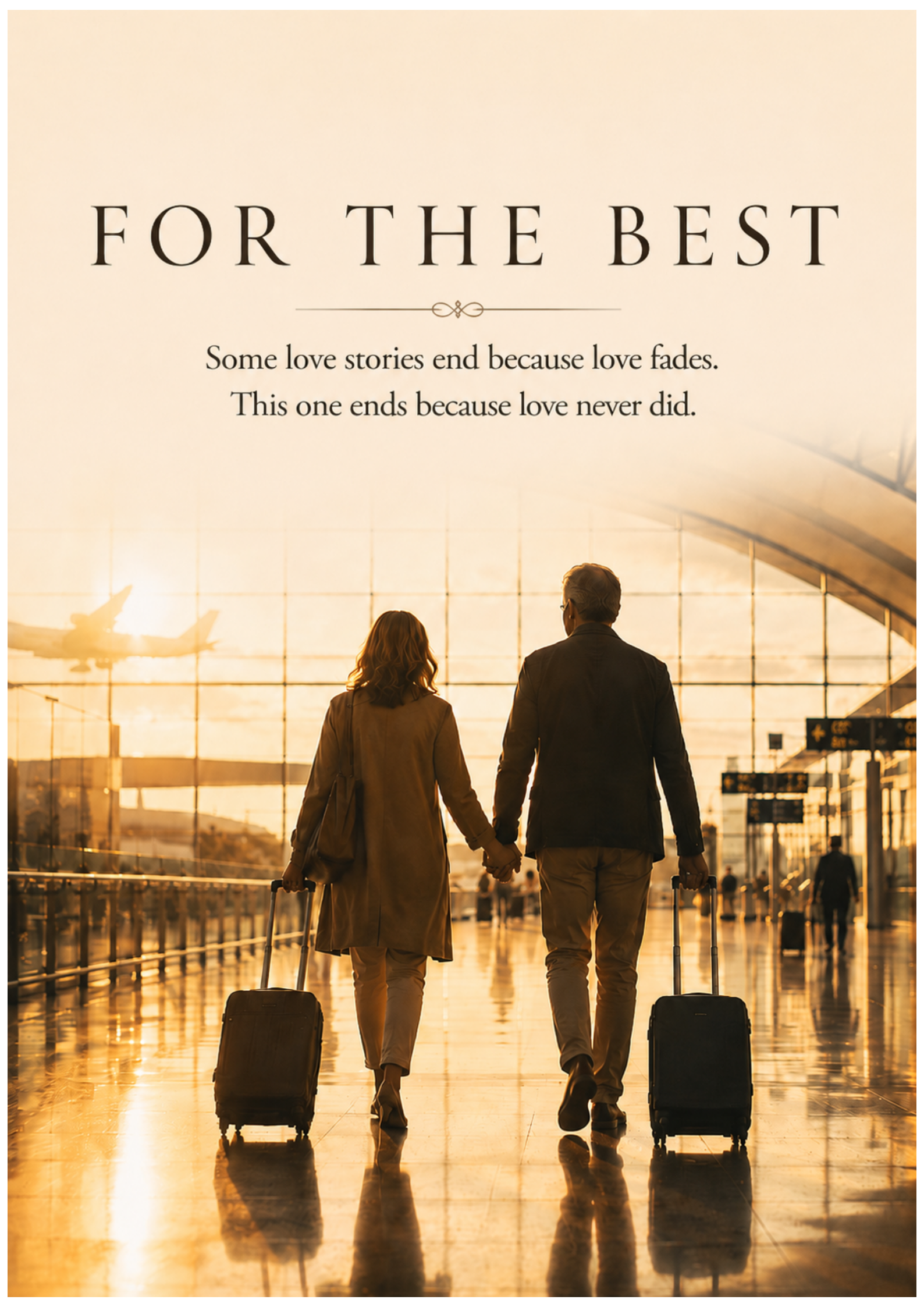


# FOR THE BEST



Some love stories end because love fades.  
This one ends because love never did.



**For the Best** - *Genre: Romantic Drama / Tragedy*

When her husband is diagnosed with a progressive illness, a devoted wife quietly sets out to secure his future, even if it means sacrificing their perfect marriage.

Everyone believed they were acting ***For the Best***

## Why this film?

***For the Best*** is not a film about Multiple Sclerosis or any other degenerative illness. It is a film about love.

More specifically, it is about what happens when two people who love each other completely begin living in different versions of time.

David continues living in today. Emma begins living twenty years into the future.

The tragedy is not the disease itself.

The tragedy is that fear of tomorrow slowly steals the joy of today.

Most films about progressive illness focus on physical decline. ***For the Best*** explores something quieter and perhaps even more devastating, the emotional cost of anticipating a future that may never arrive.

Emma isn't trying to leave her husband. She is trying to save him.

Believing she will one day fail him as a wife and carer, she convinces herself that the greatest act of love is to ensure he will never be alone. Every decision she makes comes from compassion, fear and hope in equal measure. She never intends to betray the man she loves.

That is what makes the story so heartbreaking.

There are no villains in ***For the Best***. Only good people making impossible decisions.

Throughout the film, audience sympathies are designed to constantly shift. They will begin by embracing Emma's heartbreak, then question her choices, understand her fears, recoil from the consequences and finally, find themselves unable to decide whether they would have acted differently.

The illness is never the antagonist. Time is.

David remains healthy for most of the story. He continues to travel, to laugh, to work and dream about the future, while Emma quietly grieves the life she believes is slipping away.

She is mourning a man who is still standing beside her.

Visually, the film reflects this emotional journey through a recurring motif of walking together.

At first, David and Emma are inseparable, walking hand in hand through airports, city streets and beaches, sharing the ordinary moments that quietly define a marriage.

As fear grows, small distances begin to appear between them. They are still walking the same path, but no longer side by side. The 3 images in this presentation represent this gradual separation.

***For the Best*** does not ask audiences to decide who was right. It asks something much more difficult.

When does an act of love become an act of betrayal?

The film ends without answering that question. Instead, it leaves the audience discussing it long after the credits have rolled.

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## Synopsis

David and Emma have the marriage everyone envies. After more than twenty years together, they are still deeply in love, still finishing each other's sentences, still making plans for the future. Their relationship is built on a simple promise: whatever life brings, they'll face it together.

Then David is diagnosed with Multiple Sclerosis.

The diagnosis is devastating, yet to the outside world, life appears to carry on almost unchanged. David remains healthy, active and optimistic. He continues to work, travel and enjoy life, determined not to let the disease define him.

Emma, however, hears something very different.

While David lives in the present, Emma begins living years into the future. Haunted by what the disease may eventually demand of them both, she immerses herself in the realities of progressive illness, caregiver exhaustion and marriages that quietly collapse under the weight of responsibility. She isn't grieving the man beside her, she is grieving the man she fears he will become.

Unable to imagine herself surviving that future, Emma convinces herself that the greatest act of love is to ensure David never has to face it alone.

When her recently divorced best friend, Sarah, confesses that she would gladly care for David if it meant sharing even a few happy years with him, Emma sees what she believes is a selfless solution. She quietly encourages Sarah to become the partner she thinks David will one day need, while allowing herself to begin letting go of the life she believes is already slipping away.

What follows is a devastating chain of choices made not from cruelty, but from love, fear and the desperate belief that tomorrow can somehow be controlled.

As carefully kept secrets begin to unravel, David discovers that the people who love him most have been making decisions about the rest of his life without ever asking him what he wants. The consequences are heartbreaking, forcing every character to confront the fragile line between sacrifice and betrayal.

***For the Best*** is an emotionally powerful drama about anticipatory grief, the promises we make in marriage and the impossible choices fear can inspire. Rather than offering easy answers, the film invites audiences to wrestle with a question that lingers long after the credits roll.

Everyone believed they were acting ***For the Best***

## Summary

Title: **For the Best.**

Originality: **For the Best** asks a unique question:

“If you genuinely believed another person could love and care for your partner better than you, would helping them fall in love with that person be an act of compassion... or an unforgivable act of betrayal?”.

Themes: Time, anticipatory grief, dignity, promises, love.

Visual Language: Recurring imagery including walking, distance between characters, changing use of space and the subtle introduction of the walking cane.

Tone/Audience: Sits alongside “About Time”, “Past Lives”, “Manchester by the Sea”, “Marriage Story”, “Still Alice”, “The Descendants” and “Blue Valentine”.

Showcase: Emma represents the kind of emotionally complex lead role that attracts internationally recognised actresses looking for character driven projects.

She is the centre of emotion. Intelligent, deeply compassionate, flawed and unknowingly destructive, she is a character who continually challenges the audience’s loyalties. Her journey demands extraordinary emotional range and offers the kind of layered, career-defining performance that attracts acclaimed actresses seeking complex, award calibre dramatic roles.

David provides an equally compelling counterpart, offering a seasoned actor the opportunity to deliver a performance of remarkable warmth, restraint and emotional authenticity.

David is warmth, optimism and quiet strength personified. He is a man who refuses to let tomorrow steal today, making his eventual heartbreak all the more devastating. The role offers an accomplished dramatic actor the opportunity to portray extraordinary resilience through subtlety rather than spectacle, creating a performance built on humanity, dignity and emotional truth.

Neither role relies on physical transformation or melodrama. Both succeed through emotional honesty, making them suited to experienced performers seeking authentic, character driven drama.

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## Authors Statement

I didn't set out to write a film about illness. I set out to explore what fear can do to love.

We often talk about grief as something that follows loss, but I became fascinated by a different kind of grief. The grief that begins long before anything has actually been lost. The quiet process of mourning a future that hasn't happened yet.

That idea became the heart of ***For the Best***.

Emma doesn't stop loving her husband. In fact, she loves him so completely that she becomes convinced someone else may one day be able to love him better than she can. Every decision she makes is born from compassion, fear and hope. She isn't trying to escape her marriage. She believes she is protecting it.

That moral contradiction fascinated me.

There are no villains in this story. Only decent people making impossible decisions with incomplete knowledge of the future.

Throughout the film I want the audience to continually reassess where their sympathies lie. I want them to understand Emma, then question her, then perhaps even forgive her, before finally asking themselves what they would have done in her place.

The illness in ***For the Best*** is not the antagonist. Time is.

David continues living in the present while Emma begins living years ahead, imagining every possible future and trying to control it before it arrives.

Their tragedy is not that they stop loving each other. Their tragedy is that they begin living in different versions of time.

Ultimately, I hope audiences don't leave the cinema talking about Multiple Sclerosis.

I hope they leave talking about promises. About marriage. About fear. About whether love sometimes asks too much of us.

Most of all, I hope they continue debating one question long after the credits roll:

**When does an act of love become an act of betrayal?**



-Darren Frearson-

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