

PERMANENT RAINBOW





WGA Registry #2311053

CONTACT

Nataša Prosenc Stearns
natasa@natasastearns.com

Pamela Moriarty
pamela.moriarty@gmail.com



LOGLINE

In a near-future Los Angeles shimmering under a permanent atmospheric river, an androgynous Slovenian poet, torn between his ambitious girlfriend and a seductive, shape-shifting artist, inherits his estranged father's house in Laurel Canyon along with his surreal unfinished manuscript.

SYNOPSIS

In a near-future Los Angeles, where the sky is streaked with a shimmering, permanent atmospheric river, Herman—a sensitive, androgynous poet from Slovenia—arrives to claim the mysterious legacy of his estranged father, Ben Carter, a once iconic Hollywood director. Carter has left Herman not only a stylish house in Laurel Canyon but also a mountain of surreal manuscript pages and a locked office door that no one dares open. Herman, who grew up believing Carter was a fictional character his mother invented, slowly uncovers a deeper truth: he was born from an encounter his Slovenian mother wishes to forget.

As he settles in with Mina, a hopeful actress and romantic partner, the two form an uneasy partnership marked by affection and mutual ambition. Their relationship begins to fray when Herman meets Selma, a magnetic, gender-fluid photographer and social media provocateur, who sees in Herman the perfect subject—and perhaps a way to reclaim her artistic edge. His introspective character with old-world roots clashes with the performative frenzy of American self-invention. What begins as artistic flirtation quickly spirals into obsession, manipulation, and identity confusion, echoing the ancient myth the story draws from—that of the sexually voracious nymph Salmacis's pursuit of the beautiful, elusive Hermaphroditus.

Meanwhile, the manuscript—Carter's cryptic opus—morphs from poetic rambling to psychological haunt, blurring the lines between reality and hallucination. As the pages mysteriously begin to vanish, secrets surface: Mina sells her half of a symbolic gemstone Herman had gifted her, and Selma pursues Herman with both passion and possessiveness. The once-inert house comes alive with ghosts of the past—real, metaphorical, and media-fed hallucinations.



INSPIRATION

Permanent Rainbow is inspired by the myth of Salmacis and Hermaphroditus.

The story is a chapter in Ovid's *Metamorphoses*. The nymph Salmacis fell in love with Hermaphroditus, Hermes and Aphrodite's son. Hermaphroditus rejected her, but Salmacis outwitted him in the pool of water depicted in this piece of artwork. Salmacis prayed to the gods that she would be united with him until the end of time when Hermaphroditus spurned her once more. When her wish was granted, Hermaphroditus and the water-nymph Salmacis fuse into an entity that possesses the combination of male and female features.

DIRECTOR'S VISION

Permanent Rainbow emerged from a desire to reimagine myth in a world unraveling—ecologically, culturally, and personally. Inspired by Ovid's story of Salmacis and Hermaphroditus, I set the film in a speculative Los Angeles where the sky itself is altered, mirroring the fragility of identity and memory.

As an immigrant, I've always felt suspended between languages and cultures. That sense of dislocation—emotional and geographic—informs the visual and narrative rhythm of the film. The characters drift through realities shaped by media, mythology, and memory, haunted not just by their pasts, but by the version of themselves they're expected to perform. I see *Permanent Rainbow* as a fusion of cinema and visual art: stylistically it evokes the surreal emotional logic of David Lynch, blending dream and imagination, while its futuristic setting—submerged in shimmering rainbow light—offers a counterpoint to the shadowy dystopia of *Blade Runner*, as if that world had been flooded with color.



A surreal, dreamlike image showing a person falling through a liquid, rainbow-colored sky. The person is upside down, with their arms and legs spread out. The background is a soft, ethereal glow of colors, suggesting a liquid sky or a dreamlike atmosphere. The overall mood is mysterious and poetic.

VISUAL STYLE

Painterly visuals with muted color scheme tinted by rainbow light

Surreal, dreamlike sequences blending reality and hallucination

Minimalist art direction, lonely alienated locations

Mirror, shadow and reflection motifs

Water as metaphor: liquid skies, fishponds, tears

Long, languid tracking shots alternating with sudden jump cuts

Poetic insert shots (falling objects, hands, light distortions)

Visual effects for atmospheric river, falling people and gemstone glow



FILM REFERENCES

Under the Skin (Jonathan Glazer), Mulholland Drive (David Lynch), Persona (Ingmar Bergman)



Red Desert (Michelangelo Antonioni)
Wings of Desire (Wim Wenders)
The Neon Demon (Nicolas Winding Refn)
Holy Motors (Leos Carax)
City of Angels (Brad Silberling)
The Square (Ruben Östlund)





ART REFERENCES

Rene Magritte
Giorgio De Chirico

THE TEAM



Writer/Director
NATAŠA PROSENC STEARNS

www.natasastearns.com
<https://mixam.com/shares/67feb6623543b6027956bfbd>

Nataša Prosenc Stearns is a Slovenian-born Los Angeles-based visual artist and filmmaker whose work spans video installations, narrative films, and experimental shorts. A Fulbright scholar with an MFA from CalArts, she has screened and exhibited internationally—including at the Venice Biennale and at SXSW—and received numerous awards. Her films often blur the line between reality and dream, using strong visual language to explore themes of memory, identity, and transformation.





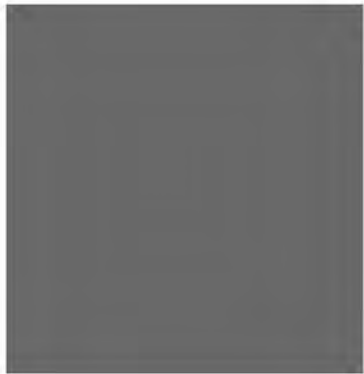
Producer **PAMELA MORIARTY** www.imdb.com/name/nm2106459/

Pamela Moriarty is a Bangkok-born, New York-based film producer whose cross-cultural background informs her inclusive, visually grounded approach to storytelling and ethical production. She has worked on over 80 projects across development and production, including line producing Dreamers (2017) by Shirin Neshat, exhibited at Gladstone Gallery, and made her feature directorial debut with A Deadly Legend (2020), starring Corbin Bernsen, Judd Hirsch, and Lori Petty.



Composer **MILKO LAZAR** www.imdb.com/name/nm3955763/

Milko Lazar is a Slovenian composer, whose music has been performed by leading orchestras such as the Gewandhaus Orchestra Leipzig and Zurich Philharmonie. His work spans contemporary classical, opera, jazz, electronic music, and film; he studied in Graz and The Hague and has composed extensively for orchestra, chamber ensembles, ballet, and cinema, including productions for Zurich Ballet, Stuttgart Ballet, Bolshoi Theatre, Theater Basel, and Deutsche Oper Berlin.



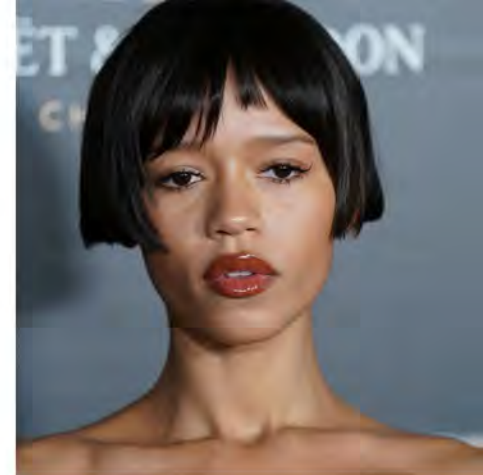


CHARACTERS

HERMAN: An androgynous, poetic and restless young man from Slovenia, Herman drifts through the American landscape with equal parts wonder and disorientation. He's caught between cultures, identities, and desires, searching for solid ground. His sensitivity gives him insight, but also makes him vulnerable to illusion.

There's a quiet melancholy in his beauty - the sense of someone observing life as much as living it. America fascinates him and exhausts him; its brightness both beckons and blinds. Herman is still learning its language - not just the words, but the rhythm of ambition, desire, and belonging.

Reference actors for the role of Herman: Slovenian actor, Timothee Chalamet



SELMA: A charismatic art provocateur, Selma thrives at the intersection of talent, spectacle, and self-promotion. She's both muse and predator - magnetic, visionary, and unapologetically performative. Her art blurs the line between authenticity and manipulation, often feeding on the very systems it critiques. Fiercely talented, she has built her identity through the lens of social media and the aggressive pulse of American cultural ambition. She knows how to command attention - to turn vulnerability into a brand and rebellion into aesthetic currency. Beneath the surface, however, is an unease she rarely allows to show - a faint awareness that her power depends on constant exposure.

When she meets Herman, his unpolished sincerity disarms her. What begins as fascination turns into a quiet unraveling - a confrontation with the parts of herself she's edited out. Through him, Selma begins to question whether her identity as a provocateur is liberation or another kind of confinement.

Reference actor for the role of Selma: Taylor Russell



DORIAN / FISH: A shape-shifting older presence who slips between roles – maid, hustler, philosopher, angel, or ghost – depending on who is watching. Dorian carries the weight of many lives, moving through the story like a quiet force of destiny disguised as coincidence. Their gender and age seem fluid, their voice timeless. They know more than anyone else – not just about the characters' pasts, but about the invisible patterns binding them together. Sometimes they appear as a witness, sometimes as a provocateur, and sometimes as the one who cleans up after the chaos. Their presence signals a turning point; when Dorian enters, something is about to shift.

Mysterious but grounded in earthy wisdom, they speak in riddles that sound like gossip and truths that sound like jokes. Whether they are human, divine, or merely perceptive remains uncertain, but they embody inevitability itself. Dorian is both participant and observer, a reminder that fate often wears ordinary clothes.

Reference actors for the role of Dorian: Tilda Swinton, Jude Law.



MINA: An ambitious model and aspiring actress, Mina is equal parts charm and calculation. Beneath her sunlit smile lies a restless drive to be seen, to matter in a city that measures worth in visibility. She's loving and generous when it suits her, yet her warmth often doubles as strategy. Despite the clichés she embodies, there's something sincere in her — a spark of self-awareness that occasionally flickers through the layers of performance.

GRISELDA AND LUIS: A loving couple whose bond radiates warmth, humor, and grounded humanity. They navigate life together with empathy and pragmatism, providing a counterpoint to the superficial, self-absorbed world. Though they move through the art world with polite detachment, they are not mere spectators. they embody the moral and emotional conscience of the story — a modern Greek chorus, witnessing triumphs and tragedies with clarity and subtle commentary.

VALDA: Herman's mother, a celebrated Slovenian stage actress. Her beauty and charisma have not faded, but they've hardened into something brittle - a mask she wears even when she's alone. She avoids talking about her past not out of secrecy, but out of self-preservation. Beneath her sharp humor and theatrical poise lies an ache for the life she might have lived elsewhere. She is deeply unhappy in Slovenia, a place that feels too small for her ambitions yet too familiar to escape. Cigarettes and wine have become her rituals, ways of silencing the ghosts of her mysterious past.

JAY: A stereotypical gallery owner, polished, snotty, and deeply entitled. He thrives on status, contacts, and the appearance of taste, treating artists alike as commodities to be curated, displayed, and traded. Superficial and self-absorbed, he rarely notices the people behind the work, unless they can enhance his own image or social standing.



THE OVERPASS SCENE

HERMAN

Are those people up there?

MINA

Kids probably.

HERMAN

They're not children. Let's see
if they need help.

MINA

No, forget it. They seem beyond
help to me.



THE LOCKED ROOM SCENE

BOY

This door is to enter only.

HERMAN

Is there another door for going out?

BOY

No. You can't go out.

HERMAN

Can I have the cat?

BOY

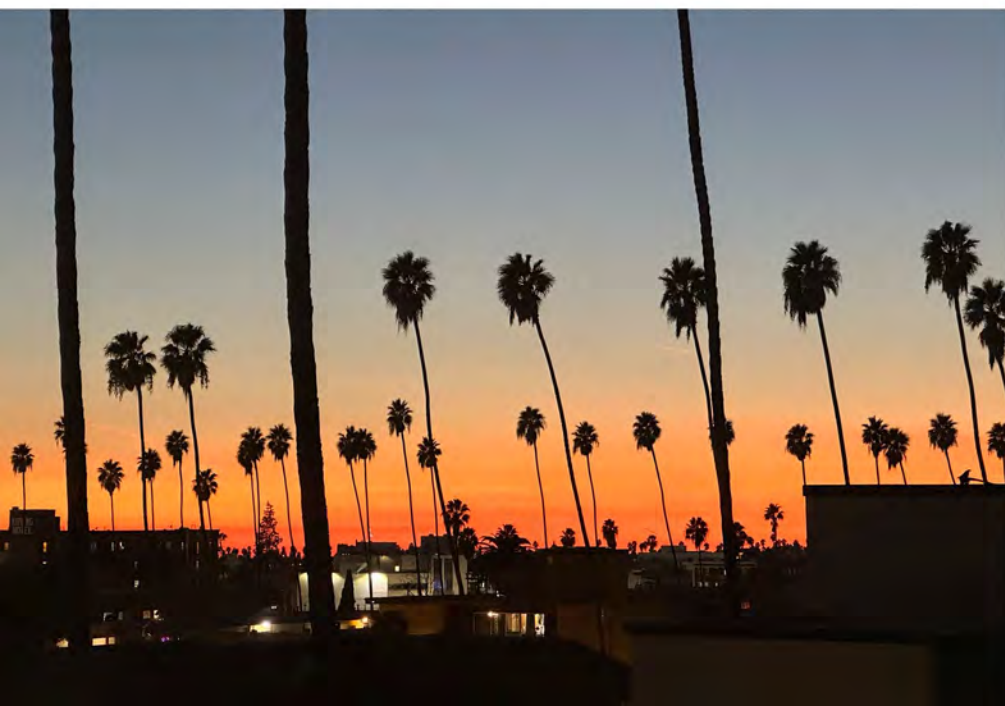
If you come in.



LOCATIONS

Downtown Los Angeles

Venice Beach - Extatic Dance Event





Laurel Canyon House - Exterior

Laurel Canyon House - Interior



Laurel Canyon House - Fish pond

Piran, Slovenia



Piran, Slovenia



View of the Gulf of Trieste from Piran





Slovenian National Theater DRAMA, Ljubljana

