SYNOPSIS

Secrets never stay hidden.

April 1939. An English couple, Peter and Suzy, are living in rural France in idyllic isolation, far, it seems, from the rumblings of the coming war. Their peace is shattered from within when Suzy discovers she has been betrayed; Peter is not the man he claims to be. Suzy's life is thrown into turmoil as the possibility arises that Peter may in fact be a ruthless killer on the run. When a Scotland Yard detective arrives, events become even more complicated and frightening... Lies, subterfuge and murder make this fast-moving thriller a dark and disturbing roller coaster of bluff and double bluff.

DIRECTOR'S STATEMENT

Love, secrecy, trust and trauma are themes that are universal and placing our characters on the precipice of war gives our audience a sense of imminent threat, juxtaposed with the hope for a better future. The theme of isolation (a theme that we have all come to know very well) is almost another character in this film, becoming friend and foe to our ensemble, supporting the atmosphere of duality which we explore.

Although Film noir has its roots in the French new wave, over the years it has also spilt into new exciting genres moving from films such as 'M, Double Indemnity, A Touch Of Evil', to 'Point Blank, Chinatown, The Terminator, Blood Simple, Brick and Sin City.' We aim to bring the genre full circle to its war time home but give it a new spin. Replacing the harsh contrast of the brutal city, blunt architecture and stripped lighting will be a more organic use of the natural landscape to create that much loved contrast and allow the Jungian shadow of personality to take centre stage.

In order to increase the tension, pressure and resolve we want to aid our characters' sense of claustrophobia by experiencing time with them. Together with the composition of the frame, we will include long takes of action allowing us into the characters state of mind, thus building the suspense. Updated from the flashback noir tradition we use flash-forwards which will keep the audience ahead of the game but also behind as well, allowing the mystery of 'On The Edge Of Darkness' to unravel to its revelatory end.

Samuel Clemens

VISUAL STATEMENT

On the Edge of Darkness takes place in a world of
isolation, where every character holds a secret of their
own under the escalating turmoil preceding the Second
World War. In such a loaded setting, full of secrecy and
deception, it is not only the world that is on the brink
of war but the characters themselves. This provides great
depth to draw from when designing both the lighting and
the camera work.

It is the secrets and what it is not truly said that
we are interested in, and this will result in a game
of light and dark, with incredible attention to what
we don't see and the introduction of the shadow as an
element of the visual narrative; a duality presented on
screen by the use of pleasing high contrast ratios.
The camera will be susceptible to gravitate around the
power balance presented by a certain character in a
scene. But most importantly this presents a great chance
to take the audience right into the minefield of lies,
just as the character of Suzy finds herself navigating
a mare of deceit and personal interests.

Finally, the presentation will be in Anamorphic.
The widescreen allows us to establish a character dynamic
between two or more subjects on screen, whilst keeping the
backgrounds soft in a small and claustrophobic environment
such as the interior of the cottage.

By the use of vintage glass, we will cement the period
aesthetic of this film. Shooting on ARRI Alexa with
a custom film simulation will keep the production agile,
economical, and efficient whilst not losing the quality of
analogue celluloid film, bringing that world-class organic
quality we've come to expect from big-budget period films.

Fernando Ruiz

FROM STAGE TO SCREEN

'On the Edge of Darkness' originated from the mind of one of the UK's most prolific thriller writers, Brian Clemens OBE, in the form of his stage play 'Strictly Murder', a pre-world war two thriller set in rural France. Written with our family home as inspiration and using his experiences and knowledge as a child of the war, our father channeled all his life experience into this nail-biting thriller.

Brian Clemens most notably wrote, created, and was showrunner on the television series 'The Avengers, The Professionals & Thriller' but also wrote films, 'Highlander 2, Dr. Jekyll & Sister Hyde, Blind Terror, Watcher In The Woods, & And Soon The Darkness.' Amongst his prolific output, Brian Clemens also wrote many stage plays.

In 2017, I directed 'Strictly Murder' on a UK number 1 stage tour, which was met with huge success, large audiences and naturally it lent itself to being adapted for the silver screen.

Adapting this script has been a delight and enabled me to expand the world and the characters beyond the play whilst still retaining the sense of claustrophobia and isolation in the piece. Anti-heroes, femme fatales, high stakes, and tight dialogue are the staple of the thriller but this story breathes a fresh perspective on the genre by revolving around a strong, progressive and practical everywoman at the heart of the film and having created one of the strongest female characters of all time in Emma Peel for 'The Avengers', has become a staple theme of his long and industrious career.

We are so excited to bring the world a new, exciting, twisting and turning thriller from a true master of the genre with 'On The Edge Of Darkness'.

Samuel Clemens

PRODUCER'S NOTE

The creative team behind 'On the Edge of Darkness' has a proven track record of successfully collaborating on projects both large and small. We have a deep admiration for each other's unique talents and have fostered strong relationships as both colleagues and friends. Our latest venture, 'On the Edge of Darkness', is an exciting continuation of our work together.

Our team recently completed our first feature film, 'The Waterhouse', following the success of several short films made during the pandemic. With this experience, we are confident in our ability to create a stunning piece of cinema that captures the essence of the original stage play.

We are committed to exploring innovative and cost-effective ways to produce our films, while also reducing our carbon footprint. Our team has conducted extensive research and testing in virtual production techniques, including building 3D environments in Unreal Engine. We are proud to have shot the concept trailer for 'On the Edge of Darkness' on a small budget, using actors from the original stage play. Our goal was to demonstrate that it is possible to create a hauntingly beautiful, taut, and thrilling piece of cinema without a massive budget.

As the lead producer, I have worked closely with our team to conceptualize the onscreen adaptation of the stage play script from a prolific writer. We plan to shoot partly on location with some set dressing to create an intimate setting that reflects the nature of the script. For more expansive pieces, we will utilize modern filmmaking techniques inside virtual production studios.

To ensure the success of this project, we have partnered with Featuristics Films, an established entertainment company, and Ramaz Studios, which provides cutting-edge virtual production technology and class-leading LED screens in London. Additionally, our Line Producer on this film recently won an Emmy Award in the same role on another project! With their support and expertise, we are confident in our ability to create a cinematic experience that will captivate audiences.

We are excited to discuss potential opportunities for collaboration and look forward to sharing more about 'On the Edge of Darkness'.
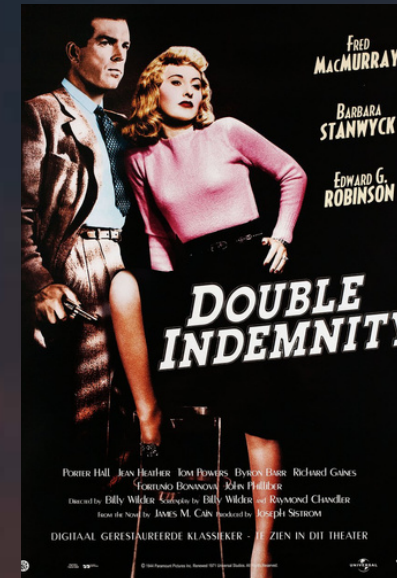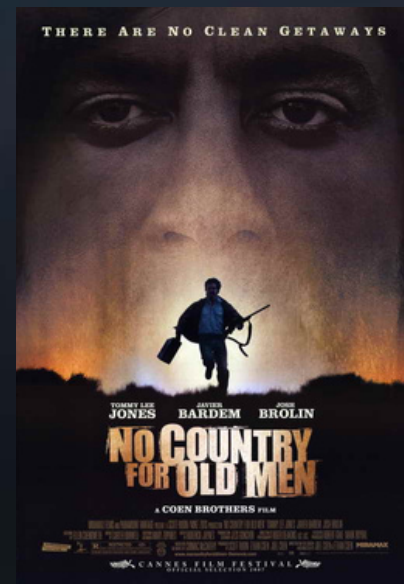
Agam Jain

COMPARISON FILMS

Influence

Tone

Lighting

Visual Style

Rhythm & Pace

Character

LOCATIONS
Thoard Valley, Provence

STORYBOARDS

ON THE EDGE OF DARKNESS

DIRECTOR: Samuel Clemens

DOP: Ferdnando Ruiz

STORYBOARD ARTIST: Raluca Maria Radu

PRODUCER: Agam Jain

SHOT DESCRIPTION:

CHARACTER(s): N/A
ACTION:
Location & date fade in over black screen

CAMERA MOVEMENT: N/A
CAMERA ANGLE: N/A
DIALOGUE: N/A
SFX/ MUSIC: N/A
KEYWORDS: Black screen; France
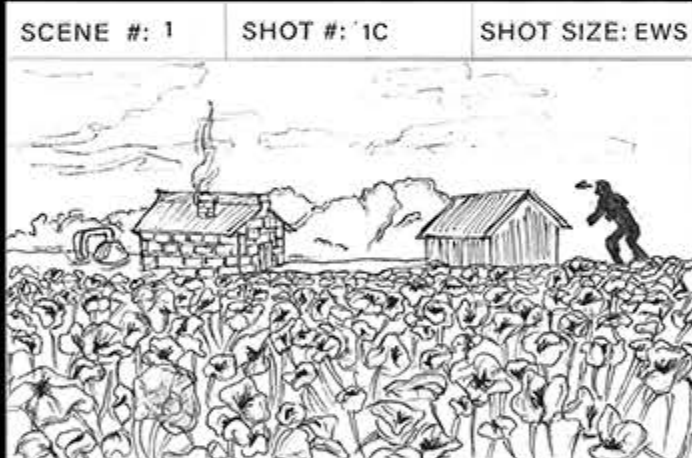LOCATION: N/A
EDITING: TBC

SCENE #: 1 | SHOT #: - | SHOT SIZE: -

RURAL FRANCE
8TH APRIL 1939

SHOT DESCRIPTION:

CHARACTER(s): Peter
ACTION:
Peter is running furiously.

CAMERA MOVEMENT: TRACK BACK
CAMERA ANGLE: Eye-level
DIALOGUE: n/a
SFX/ MUSIC: Foley
KEYWORDS: Peter; CU; running
LOCATION: EXT. TOP FIELD - DAY
EDITING: TBC

SCENE #: 1 | SHOT #: 1A | SHOT SIZE: CU
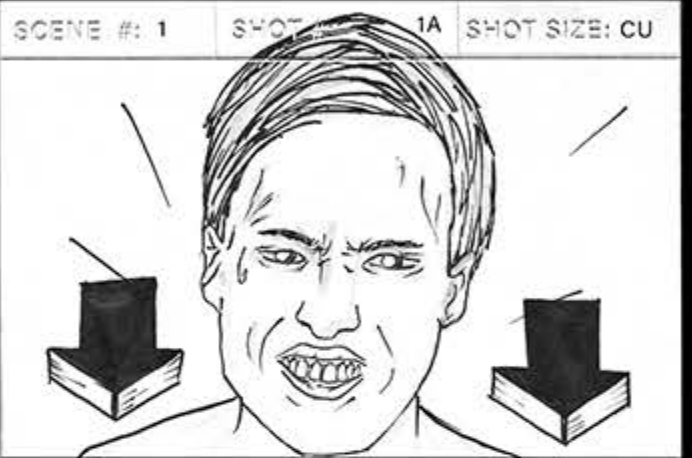
SHOT DESCRIPTION:

CHARACTER(s): Peter
ACTION:
Peter runs at rapid pace with an easel and bag.

CAMERA MOVEMENT: Track back
CAMERA ANGLE: Eye-level
DIALOGUE: n/a
SFX/ MUSIC: Foley
KEYWORDS: top field; Peter; tracking
LOCATION: EXT. TOP FIELD - DAY
EDITING: TBC

SCENE #: 1 | SHOT #: 1B | SHOT SIZE: LS
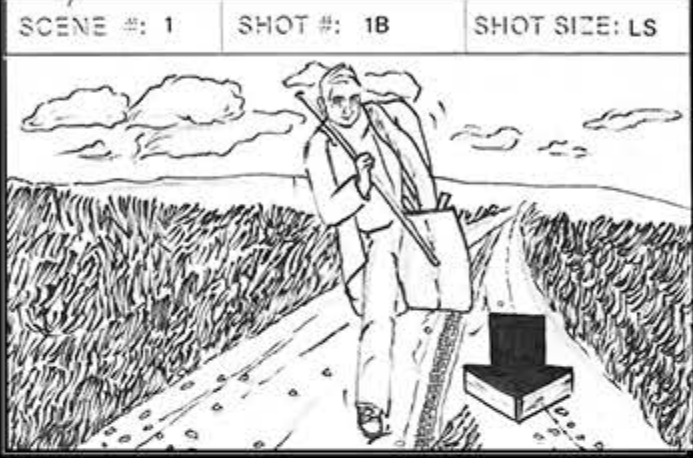
SHOT DESCRIPTION:

CHARACTER(s): Peter
ACTION:
Peter is headed towards what seems to be an inhabited cottage.

CAMERA MOVEMENT: Static
CAMERA ANGLE: Grass level
DIALOGUE: n/a
SFX/ MUSIC: Foley
KEYWORDS: pathway; WS; cottage
LOCATION: EXT. PATHWAY - DAY
EDITING: TBC

SCENE #: 1 | SHOT #: 1C | SHOT SIZE: EWS

SHOT DESCRIPTION:

CHARACTER(s): Peter
ACTION:
Utter stillness before Peter bursts in.

CAMERA MOVEMENT: PUSH IN
CAMERA ANGLE: Eye-Level
DIALOGUE: n/a
SFX/ MUSIC: Foley
KEYWORDS: cottage; empty;
LOCATION: INT. COTTAGE - DAY
EDITING: TBC

SCENE #: 2 | SHOT #: 2A | SHOT SIZE: MLS
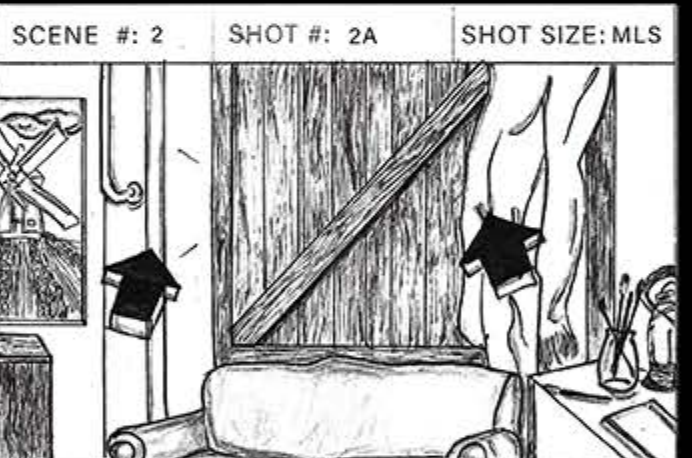
SHOT DESCRIPTION:

CHARACTER(s): Peter; Josef
ACTION:
Peter bursts in open through the door;

CAMERA MOVEMENT: PUSH IN
CAMERA ANGLE: Eye-Level
DIALOGUE: n/a
SFX/ MUSIC: Foley; heavy breathing
KEYWORDS: burst door; Peter; Josef
LOCATION: INT. COTTAGE - DAY
EDITING: TBC

SCENE #: 2 | SHOT #: 2B | SHOT SIZE: MS

SHOT DESCRIPTION:

CHARACTER(s): Peter
ACTION:
Peter slams the door shut with his entire body weight.

CAMERA MOVEMENT: PUSH IN
CAMERA ANGLE: Eye-level
DIALOGUE: n/a
SFX/ MUSIC: door slam
KEYWORDS: door slam ; Peter; cottage;
LOCATION: INT. COTTAGE - DAY
EDITING: TBC

SCENE #: 2 | SHOT #: 2C | SHOT SIZE: MCU
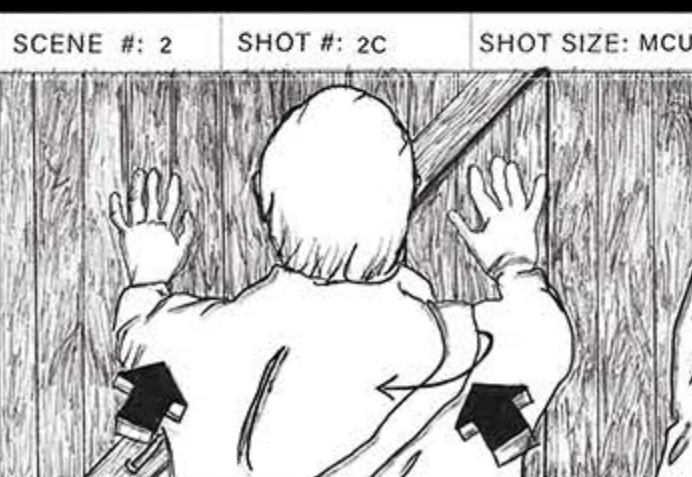
SHOT DESCRIPTION:

CHARACTER(s): Peter
ACTION:
Peter turns around and exclaims a sigh of relief, then he takes off bag strap off his shoulder.

CAMERA MOVEMENT: PUSH IN
CAMERA ANGLE: Eye-Level
DIALOGUE: n/a
SFX/ MUSIC: clothes rustling
KEYWORDS: conceal; Peter; ECU
LOCATION: INT. COTTAGE - DAY
EDITING: TBC

SCENE #: 2 | SHOT #: 2D | SHOT SIZE: CU

SHOT DESCRIPTION:

CHARACTER(s): Peter
ACTION:
Peter removes his coat and conceals the canvas painting with it.

CAMERA MOVEMENT: Pan + Tilt Down
CAMERA ANGLE: Eye-Level
DIALOGUE: n/a
SFX/ MUSIC: Foley; Clothes rustling
KEYWORDS: Coat; cover; painting
LOCATION: INT. COTTAGE - DAY
EDITING: TBC

SCENE #: 2 | SHOT #: 2E | SHOT SIZE: CU

ON THE EDGE OF DARKNESS

DIRECTOR: Samuel Clemens

STORYBOARD ARTIST: Raluca Maria Radu

DOP: Ferdnando Ruiz

PRODUCER: Agam Jain

SHOT DESCRIPTION:

SCENE #: 2 | SHOT #: 2F | SHOT SIZE: CU

CHARACTER(s): Peter
ACTION:
Peter hastily conceals the canvas windmill painting whit his coat.

CAMERA MOVEMENT: Whip Tilt/ Pan
CAMERA ANGLE: High Angle
DIALOGUE: n/a
SFX/ MUSIC: Foley
KEYWORDS: canvas; Peter; conceal
LOCATION: INT. COTTAGE - DAY
EDITING: TBC

SHOT DESCRIPTION:

SCENE #: 2 | SHOT #: 2G | SHOT SIZE: CU

CHARACTER(s): Peter
ACTION:
With a turn of head, Peter turns towards the kitchen;

CAMERA MOVEMENT: Pan left + Track
CAMERA ANGLE: EYE-LEVEL
DIALOGUE: n/a
SFX/ MUSIC: Foley
KEYWORDS: Panic; Peter; painting
LOCATION: INT. COTTAGE - DAY
EDITING: TBC

SHOT DESCRIPTION:

SCENE #: 2 | SHOT #: 2H | SHOT SIZE: MS

CHARACTER(s): Peter
ACTION:
Peter rushes to the kitchen window.

CAMERA MOVEMENT: PAN + PUSH IN
CAMERA ANGLE: Eye-Level
DIALOGUE: n/a
SFX/ MUSIC: foley; cottage; Peter
KEYWORDS: cottage; Peter; painting
LOCATION: INT. COTTAGE - DAY
EDITING: TBC

SHOT DESCRIPTION:

SCENE #: 2 | SHOT #: 2I | SHOT SIZE: CU

CHARACTER(s): Peter
ACTION:
Peter glances through the window; his eyes widen with fear and turns to the stove.

CAMERA MOVEMENT: PAN
CAMERA ANGLE: Eye-Level
DIALOGUE: N/A
SFX/ MUSIC: Foley
KEYWORDS: Peter; window; trapped
LOCATION: INT. COTTAGE - DAY
EDITING: TBC

SHOT DESCRIPTION:

SCENE #: 2 | SHOT #: 2J | SHOT SIZE: MCU

CHARACTER(s): Peter
ACTION:
Peter turns to the stove and snatches the canvas from the stone wall.

CAMERA MOVEMENT: PAN + Track
CAMERA ANGLE: Eye-Level
DIALOGUE: N/A
SFX/ MUSIC: Foley
KEYWORDS: canvaz; trapped; Peter
LOCATION: INT. COTTAGE - DAY
EDITING: TBC

SHOT DESCRIPTION:

SCENE #: 2 | SHOT #: 2K | SHOT SIZE: MCU

CHARACTER(s): Peter
ACTION:
Hastly he moves with a lunge across the kitchen and discards the painting under the sofa.

CAMERA MOVEMENT: PAN + Track
CAMERA ANGLE: Eye-Level
DIALOGUE: N/A
SFX/ MUSIC: Foley
KEYWORDS: panic; trapped; Peter
LOCATION: INT. COTTAGE - DAY
EDITING: TBC

SHOT DESCRIPTION:

SCENE #: 2 | SHOT #: 2L | SHOT SIZE: MS

CHARACTER(s): Peter
ACTION:
Peter dashes past the kitchen holding tight on the canvas

CAMERA MOVEMENT: PAN + Track
CAMERA ANGLE: Eye-Level
DIALOGUE: N/A
SFX/ MUSIC: Foley
KEYWORDS: Peter; panic; canvas
LOCATION: INT. COTTAGE - DAY
EDITING: TBC

SHOT DESCRIPTION:

SCENE #: 2 | SHOT #: 2M | SHOT SIZE: MS

CHARACTER(s): Peter
ACTION:
Peter discards the painting under the sofa.

CAMERA MOVEMENT: TILT + PAN
CAMERA ANGLE: Eye-Level to High
DIALOGUE: N/A
SFX/ MUSIC: Foley
KEYWORDS: Peter; panic; trapped
LOCATION: INT. COTTAGE - DAY
EDITING: TBC

SHOT DESCRIPTION:

SCENE #: 2 | SHOT #: 2N | SHOT SIZE: CU

CHARACTER(s): Peter
ACTION:
Peter's kick thrusts the canvas into the living room rug. Peter's foot turns;

CAMERA MOVEMENT: PAN + Track
CAMERA ANGLE: Eye-Level
DIALOGUE: N/A
SFX/ MUSIC: Foley
KEYWORDS: painting; hide; Peter
LOCATION: INT. COTTAGE - DAY
EDITING: TBC

MUSIC & SOUND

Traditional noir films represented a challenge to the sanctity and security of home and family that had been reinforced in pre-war Hollywood productions. The musical scores for these darker works placed emphasis upon a sense of displacement by defying tonality and eschewing the European-influenced, Neo-romantic style of film music in favour of a more locationally correct modernistic "urban" American sound that draws heavily upon dissonance, jazz harmony and 20th century advanced orchestration techniques. Similarly, the sound of noir is defined by the environment - the cacophony of metropolis - traffic, crowds, sirens- juxtaposed with a quiet and introspection which inevitably portends violence.

Taking place in rural France with a small cast of characters; the literal transference of the urban American music of the forties and fifties which audiences recognise as being "noir" will likely read as too incongruous for On The Edge Of Darkness. Coupled with the visual aesthetic, it could even read as comical. Nevertheless, the spirit - the essence of noir - can invisibly pervade all aspects of the music and sound by emphasising displacement, brooding dissonance and moral ambiguity.

Indeed, the importance of musical absence in favour of stylised environmental sound - the fields, the trees, nature etc - cannot be overstated. The score cannot become an emotional crutch for the audience. It's use must be purposeful, curated and surgical in placement. Our instrumental colours will have a legitimate regional and historically accurate flavour. The bal-musette music one associates with Paris was introduced by the people who moved to the city from Auvergne and owes its provenance to medieval hurdy gurdy music and earlier the Celtic music of Breton. In this way, our music will have a primal ancient textural quality that both marries to the visual and serves the noir genre conventions in a satisfying way.

Edward Patrick White

ABOUT US

We are Take The Shot Films, an independent film production company that was established in 2020. Our team consists of world-class talent from all areas of film production, including writing, producing, directing, cinematography, editing, music, sound design, and virtual production. We take pride in being cutting-edge, always strive for excellence and are committed to being sustainable.

We were one of the first production companies to combine celluloid and virtual production in our film "A Bad Day To Propose," which won the Straight 8 Film Festival and premiered at Cannes in 2021. We continued our commitment to sustainability by using virtual production extensively in our first feature film, "The Waterhouse," which we collaborated on with Featuristic Films and Ramaz Studios.

Currently, we are collaborating with Featuristic Films on their feature documentary "Animality," co-producing two docu-series projects, and have finished filming a TV pilot. We also provide production services and virtual production solutions to other projects based on our research and practical knowledge. Our next project is a WW2 noir-thriller "On The Edge Of Darkness," based on the stage play by Brian Clemens, which is currently in pre-production and set to commence filming by 2024.

THANK YOU

Tel:+ 44(0)7588566759
admin@taketheshotfilms.com
www.taketheshotfilms.com