

BLACK LIGHT



A feature film in development for immediate production

EXECUTIVE SUMMARY

Black Light is a feature-length psychological film designed to be produced on a controlled budget of approximately £500,000, with an established production team and infrastructure already in place in Naples, Italy.

The film unfolds in a dreamlike, unnamed city and explores psychological breakdown, desire, and perception through a formally controlled, immersive cinematic language.

While structured around a contained dinner-party scenario, it expands into a metaphysical landscape in which space, time, and identity begin to fracture.

Crucially, Black Light is not a speculative project.



The director has already completed a successful short film (Music Box) in Naples with the same core team, demonstrating both creative cohesion and the ability to execute complex material on location. That team - including cinematographer Francesco Morra and producer Antonio Azzuro of Digital Cinema Crew - remains in place and prepared to move into production.

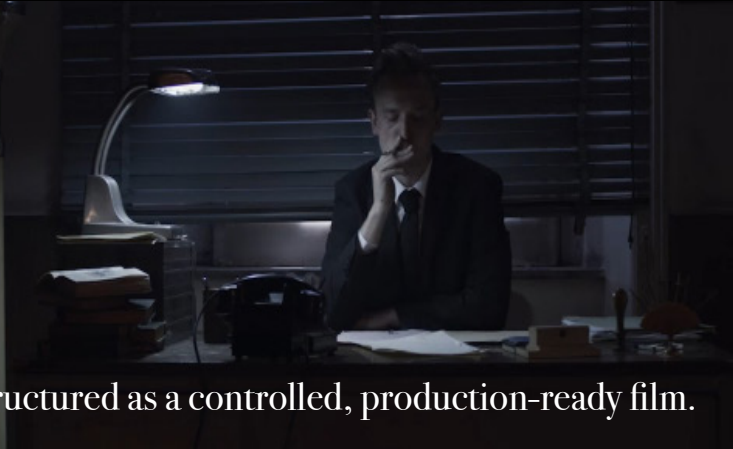
Naples provides a unique production advantage: a highly experienced local crew, deep knowledge of the city, and the ability to achieve ambitious visual results with tightly controlled resources. Locations, logistics, and key personnel are already established, allowing for an efficient and focused shoot.

With financing secured, the project can move immediately into pre-production, with a planned 18-day shoot across a limited number of locations.

Black Light represents an opportunity to realise a formally ambitious, director-led film within a disciplined and achievable production framework.

The film is conceived to achieve maximum visual and emotional impact through precision of design rather than scale of resources.

PRODUCTION REALITY

A man in a dark suit and tie is sitting at a desk in a dimly lit office. He is looking down at his hand, which is resting on his chin, suggesting a state of deep thought or contemplation. The desk is cluttered with papers, a desk lamp, and other office supplies. The background shows a window with blinds and a filing cabinet to the right. The overall atmosphere is quiet and focused.

Black Light is structured as a controlled, production-ready film.

The project has been developed with a clear emphasis on practical execution. It is designed to be realised within a contained budget while achieving a strong visual and atmospheric identity.

Established Production Base in Naples

The film will be produced in Naples with an existing, experienced local team led by Digital Cinema Crew, and performed by English speaking actors.

- Core crew already assembled and available
- Established working relationships between director, producer, and cinematographer
- Proven ability to shoot on location within the city
- Immediate access to equipment, technical staff, and production support

This foundation allows the production to move forward without the delays typically associated with assembling a new team.

Efficient and Flexible Production Model

Naples offers a unique advantage in terms of cost and flexibility:

- Strong local network enabling access to locations, props, and resources at reduced cost
- Ability to adapt quickly to logistical challenges
- Close-knit production environment where departments collaborate directly
- Experience working in both controlled interiors and live city locations

This allows the film to achieve a high level of visual detail without requiring large scale expenditure.

Concentrated Shoot Design

The film has been structured to maximise efficiency:

- 18-day shoot
- 4 primary locations, with interiors consolidated where possible
- Controlled cast size
- Use of a warehouse space to construct key environments and allow full control of camera movement and staging

This approach reduces logistical complexity while supporting a visually ambitious style.

Visual Strategy and Technical Approach

The film will be shot using a high-resolution digital format combined with vintage lenses, creating a textured, dreamlike image.

- Emphasis on practical lighting and natural environments
- Flexible camera setups enabling dynamic movement within confined spaces
- Integration of physical environments with controlled interior builds

This method allows the film's visual language to be achieved without reliance on large-scale set construction or heavy post-production.

Immediate Path to Production

With financing secured, the project can move directly into pre-production:

- Casting, rehearsals, and set preparation already mapped
- Crew and production infrastructure in place
- Clear schedule leading to principal photography

The film is positioned to begin production without extended development timelines. Black Light is designed to achieve maximum cinematic impact through precision, control, and existing production infrastructure rather than scale of resources.

Our previous collaboration, the short film Music Box, was well-received internationally and was selected as a semi-finalist for the 2020 Academy Awards Qualifying Flickers' Rhodes Island Festival, as was the screenplay for Black Light itself in 2024



Music Box

a film by Simon Richards



Music Box can be viewed online here: <https://vimeo.com/388372143>

STORY



LOGLINE



When a guest falls mysteriously ill at her boyfriend's birthday dinner, a socially isolated young woman secretly sabotages the call for help - then tries to win back his love by finding a cure, only to trap everyone, including herself, in a closed, dreamlike world shaped by her own actions.

Iris Melcombe (28)



Past

- Born and raised in the unnamed city of the story
- Was an excellent student but never with any focus or ambition
- Used to play guitar in a goth band
- Met Johnny at a music festival; have been together for six years
- Was never good at making friends

Present

- Lost, directionless and frustrated
- Feels that her relationship with Johnny is falling to pieces
- Resents his friends, especially Emily, who seems to have it all - career, relationship, baby on the way
- Is beginning to suffer psychotic episodes

SYNOPSIS

The film begins in an abandoned warehouse, where Iris searches desperately for her boyfriend in a space that feels both real and unreal, as if the world itself has already begun to break down.

We then return to the hours before, as Iris prepares for her boyfriend Johnny's birthday dinner, aware that their relationship is beginning to fracture. Surrounded by guests she mistrusts, including Johnny's former lover, now heavily pregnant, Iris struggles to hold herself together.

When the evening is interrupted by a sudden and violent illness, panic spreads through the group. As the situation escalates, Iris is pushed aside, her presence increasingly unwanted. Asked to call for help, she hesitates, then, in a moment of spite and desperation, cuts the call short. From that point on, the world begins to close in.

As the group waits for help that never arrives, the city outside falls silent. News reports hint at a wider crisis. Attempts to leave fail. Time stretches, and the atmosphere inside the house thickens into something oppressive and unstable.

Driven by guilt and by a desperate need to repair her relationship with Johnny, Iris begins to search for a solution. Following a fragment of information others have dismissed, she leaves the house and enters a deserted, dreamlike city that no longer behaves as it should.

Her search leads her into a series of increasingly disorienting spaces, where memory, desire, and perception begin to overlap. There, she discovers what she believes could be a cure.

Returning home, Iris is briefly restored: she becomes central, necessary, even heroic. For a moment, it seems she might undo the damage she has caused. But the past does not release her.

As suspicion returns and the fragile unity of the group collapses, Iris' earlier act resurfaces. Trust disintegrates. The possibility of redemption slips away.

In the final movement, Iris is forced to confront the consequences of her own choices, not as something external, but as a reality she has helped to shape.

The film resolves not through escape, but through irreversible loss.

PRODUCTION & SCHEDULE



111 page script
18 day shoot
7 person cast, plus extras
4 locations

Development - script, budget, financing
Pre-Production - casting, sets, rehearsals
Production - 18 day shoot
Post - editing, Foley, digital effects,
picture lock, screenings

LOCATIONS



Iris' house

The Warehouse

Exteriors of the city - Naples, including a train station

Emily's apartment

By shooting in Naples, we have access to the best crew in the local area. They know the city inside out and can find the most economical locations, props and costumes without compromising on quality. A strong knit community of talent will share information and help each other realise their creative goals.

By renting a warehouse not only can the warehouse scenes themselves be filmed in an authentic location, but also this will provided enough space to build the interiors of Iris' house. From an artistic point of view, this will enable total control of the environment, removal of walls and so on to allow unconventional and dynamic camera placements, as well as a concrete realisation of the director's vision. Financially, this will dramatically cut down costs by allowing us to film many scenes in one location, reducing a great deal of logistical and financial burdens.

The success of the story will depend on the quality of acting and the atmosphere of the set. Financially speaking, this will incur lower costs than a standard blockbuster dependent on CGI or other expensive post-production costs.

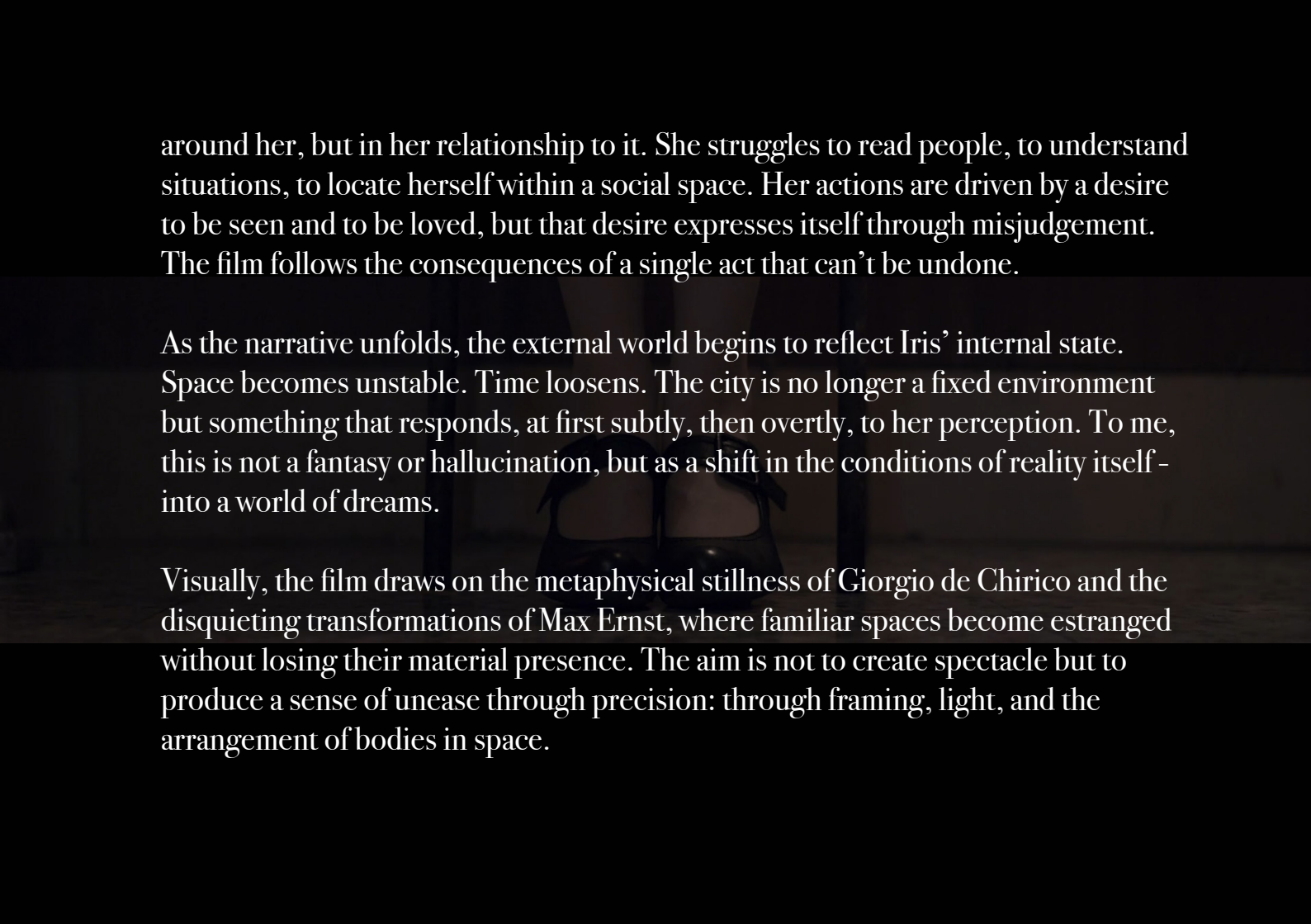


DIRECTOR'S STATEMENT

Black Light begins from a simple situation - a dinner, a group of people, and a crisis - but it is not constructed as a conventional narrative. I am not concerned with cinema as a sequence of clearly articulated events. What interests me is how experience builds: how pressure accumulates, perception shifts, and how a seemingly stable reality can begin to distort without announcing itself.

The film is structured more like a piece of music than a traditional drama. Rather than moving from one defined beat to another, it develops chromatically through tone, repetition, and gradual intensification. Small disruptions are introduced early and allowed to resonate, returning later with greater force. The effect is cumulative rather than explanatory.

At the centre of the film is Iris, a character whose difficulty lies not in the world



around her, but in her relationship to it. She struggles to read people, to understand situations, to locate herself within a social space. Her actions are driven by a desire to be seen and to be loved, but that desire expresses itself through misjudgement. The film follows the consequences of a single act that can't be undone.

As the narrative unfolds, the external world begins to reflect Iris' internal state. Space becomes unstable. Time loosens. The city is no longer a fixed environment but something that responds, at first subtly, then overtly, to her perception. To me, this is not a fantasy or hallucination, but as a shift in the conditions of reality itself - into a world of dreams.

Visually, the film draws on the metaphysical stillness of Giorgio de Chirico and the disquieting transformations of Max Ernst, where familiar spaces become estranged without losing their material presence. The aim is not to create spectacle but to produce a sense of unease through precision: through framing, light, and the arrangement of bodies in space.

Sound is equally important. To me, sound is not subordinate to image; it is a parallel force. Silence, repetition and small auditory details shape the viewer's sense of time and space as much as what is seen. The film's atmosphere emerges from the interaction between these elements.

The decision to shoot in Naples is both practical and artistic. The city offers a density of architecture and texture that supports the film's visual language, while remaining adaptable enough to be transformed into an unnamed environment. It is not presented as Naples, but as a space that can shift between the recognisable and the surreal.

Black Light is ultimately a film about consequence, not moralistically, but in the sense that actions shape the world that follows them. Iris attempts to correct what she has done but the structure she has set in motion cannot be reversed. The film moves toward a point where perception and responsibility become inseparable.

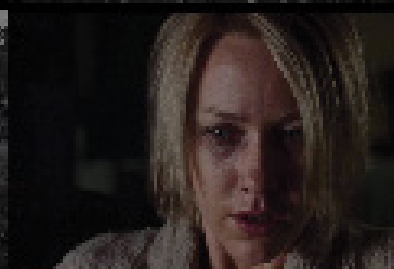
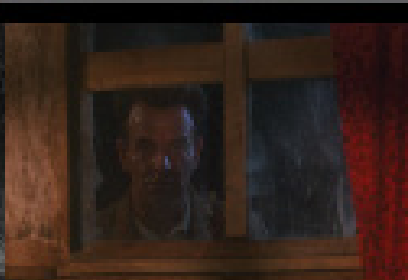
I am interested in cinema that does not resolve itself cleanly, but leaves a residue, something that continues to exist beyond the frame. Black Light is intended to operate in that space.



MOODBOARD



The following page is a series of images from similar films whose visual style we will use as inspiration for Black Light.







A director-led film, designed for immediate production