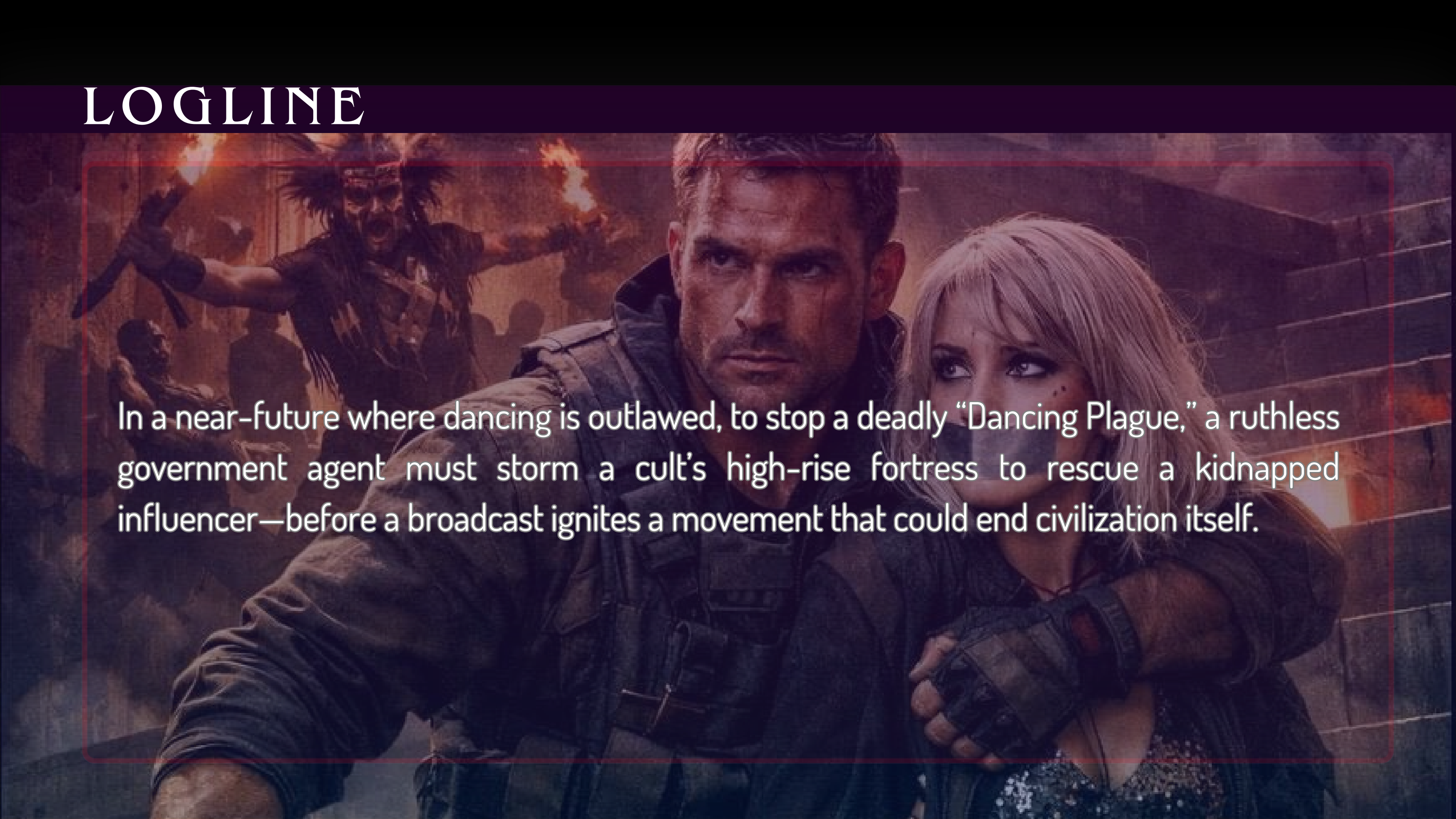




DANCE OF THE DAMNED

FIGHT THE RHYTHM. FEAR THE STATE.

LOGLINE

A cinematic still from a movie. In the foreground, a man with short brown hair, wearing a dark tactical vest and jacket, looks off to the side with a serious expression. Next to him, a woman with blonde hair, also in tactical gear, looks in the same direction. In the background, a man with long, wild hair and a dark, tattered shirt stands with his arms outstretched, holding a knife. The setting appears to be a high-rise building with stone walls and a fire in the distance.

In a near-future where dancing is outlawed, to stop a deadly “Dancing Plague,” a ruthless government agent must storm a cult’s high-rise fortress to rescue a kidnapped influencer—before a broadcast ignites a movement that could end civilization itself.



SYNOPSIS

Dance of the Dead is inspired by true events from 1518, when a mysterious “dancing plague” struck Europe compelling people to dance themselves to death. Now, 500 years later, the plague has returned and in response governments across the globe ban dance.

In a near future London, Reece Powell is part of a specialised police team tasked with brutally enforcing the ban. He is assigned a high-stakes mission: infiltrate The Bassline, a rebel dance cult, occupying a decaying tower block and rescue Frankie Black, a famous social media influencer and daughter of a billionaire tech-baron.

Powell must fight his way floor by floor through the tower, encountering deadly dancers who fuse choreography with martial arts. The mission takes a shocking turn when he discovers the cult plan to use Frankie to broadcast a deadly signal pushing the virus to the point of no return.

Powell is forced to confront an unsettling possibility: that the real danger may not be the plague itself... but the system built to control it.

DIRECTOR'S STATEMENT

I've always been fascinated by the tension between control and human instinct. We build systems, rules to keep life orderly, but people are unpredictable. That idea became the starting point for *Dance of the Damned*.

On one level the film is a satire about state control: a world where expression is monitored and desire suppressed.

At the centre of the story is a cop who has spent his life believing in order. He follows the rules and has learned to suppress parts of himself in the process. When he's forced into a world that's chaotic, seductive, and impossible to regulate, he begins a journey he never expected—one from emotional repression toward something far more dangerous: freedom. What draws me to this story is that beneath the satire it's deeply human. It's about the moment when someone realises the life they've built around control may be stopping them from actually living.

That emotional shift—from obedience to rebellion—is what makes the film exciting for me. It's funny, dark, and strange, but at its heart it's about someone discovering that feeling something might be the most radical act of all.

DIRECTOR'S VISION

Dance in this world is a symbol of the very thing the state fears most—uncontrolled expression. The choreography should feel hypnotic and visceral, something that pulls both the character and the audience into a space where logic and discipline start to dissolve.

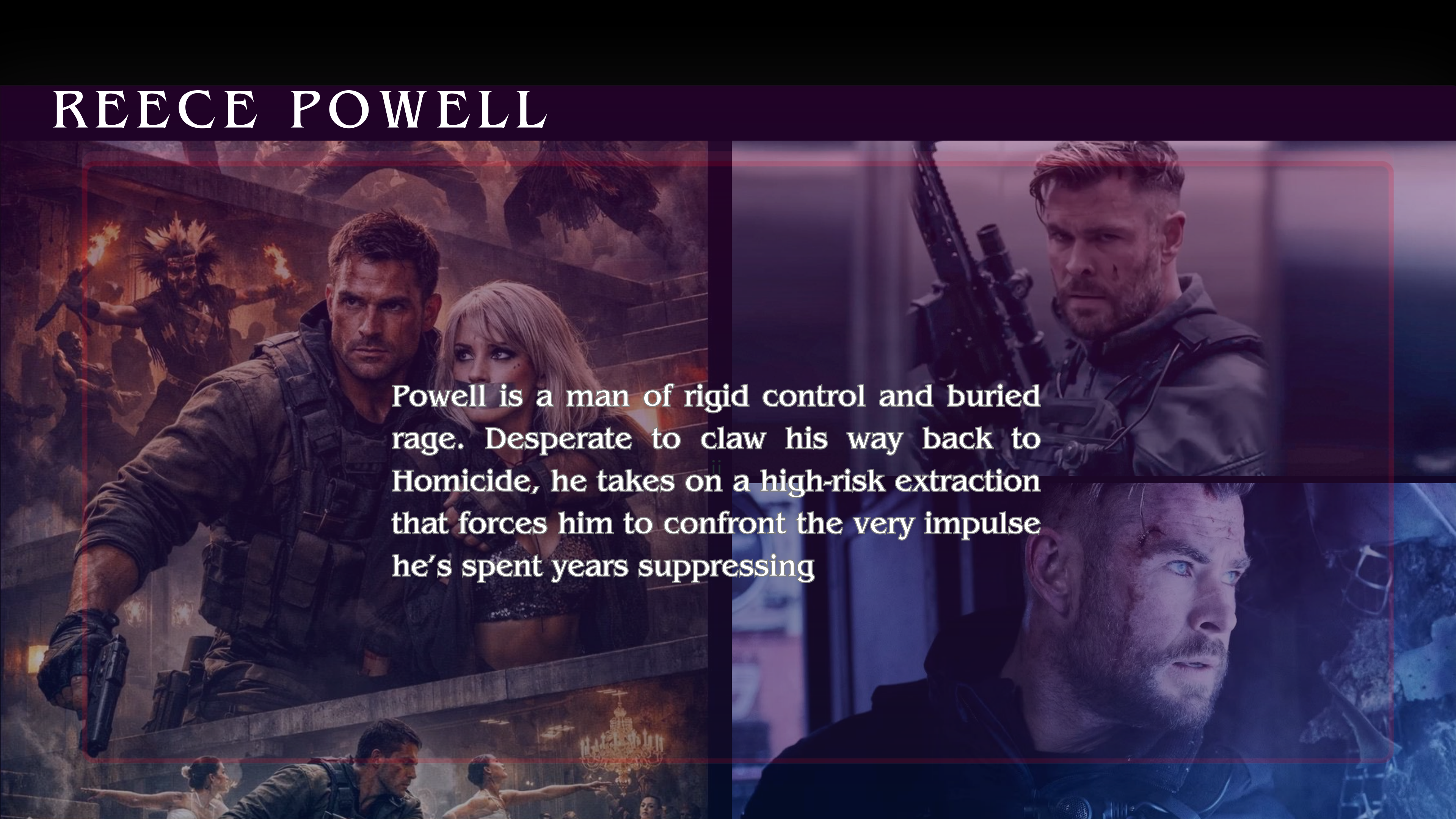
The world can be heightened, surreal, and darkly funny, but the character of Powell and Frankie must feel real. Their choices and desires ground the story emotionally.

My goal is to create a film that feels visually bold and immersive while staying anchored in a very human transformation—a man who slowly discovers that the chaos he's been taught to fear may actually be the thing that sets him free.

CHARACTERS




REECE POWELL



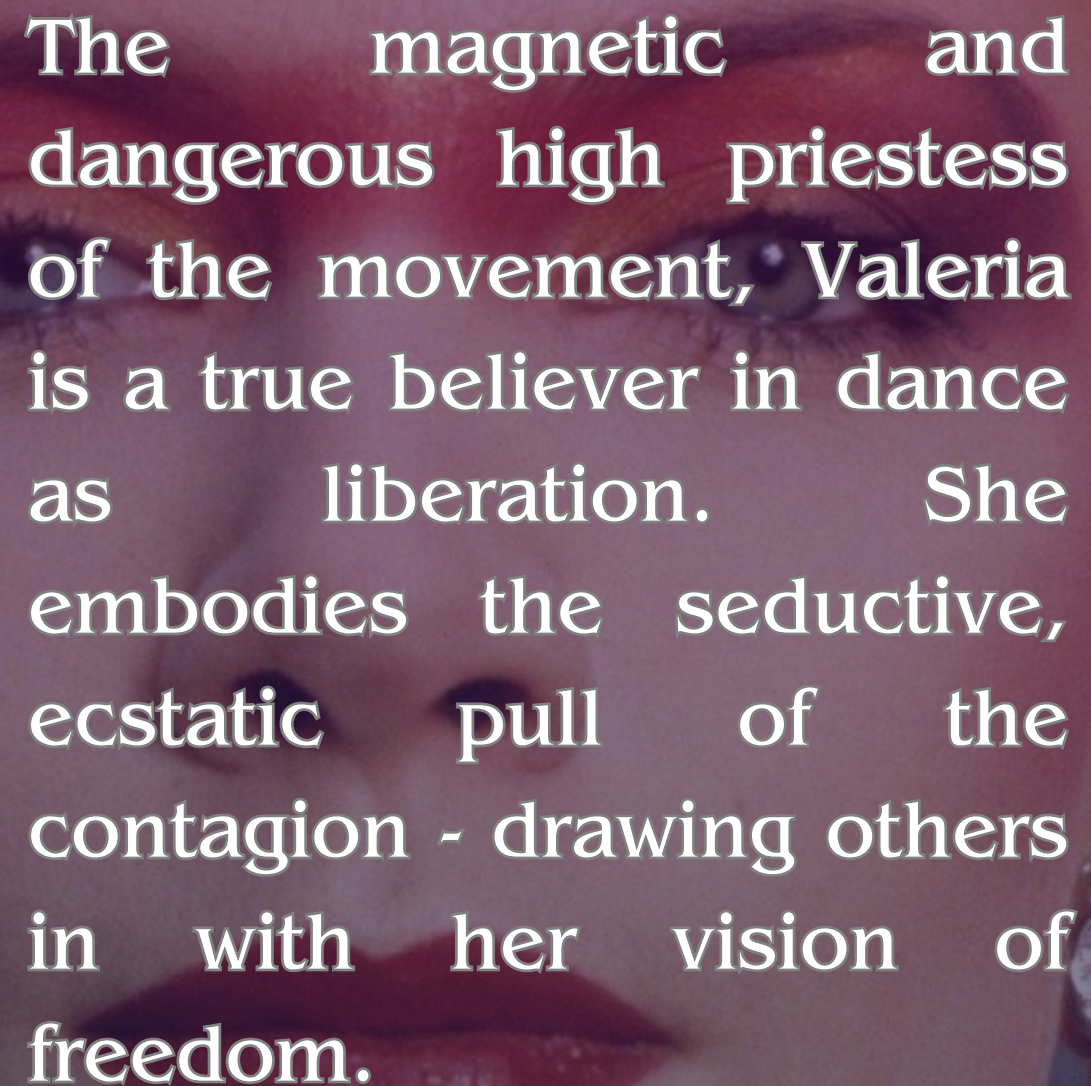
Powell is a man of rigid control and buried rage. Desperate to claw his way back to Homicide, he takes on a high-risk extraction that forces him to confront the very impulse he's spent years suppressing

FRANKIE BLACK



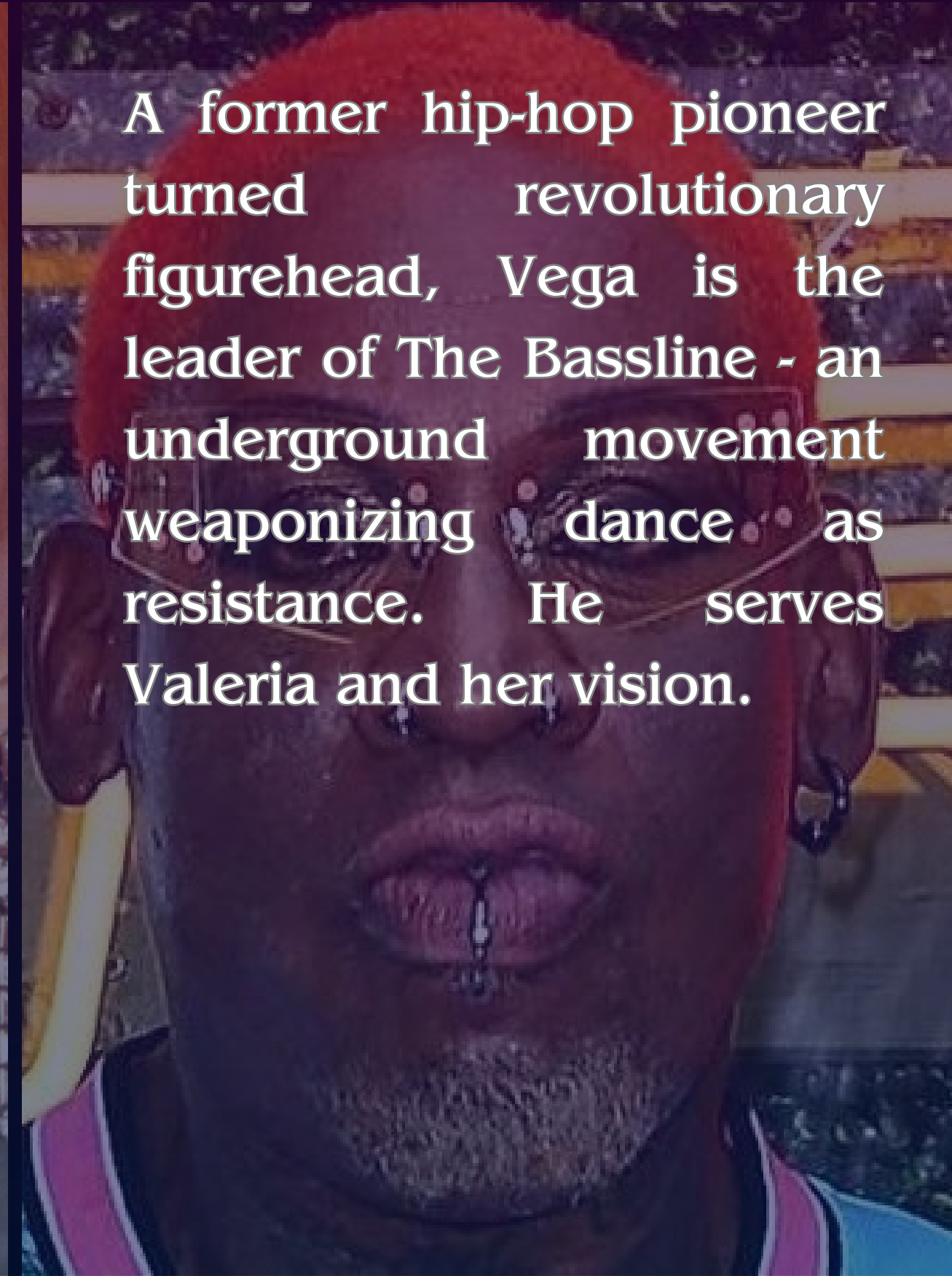
A global influencer with a massive following, Frankie is the estranged daughter of a powerful media tycoon. Idolised online and caught at the centre of a political firestorm, she becomes a symbol in a war between control and expression.

VALERIA LUX

A close-up portrait of Valeria Lux, a woman with dark hair and red lipstick, looking directly at the camera with a slight smile. The background is dark and out of focus.

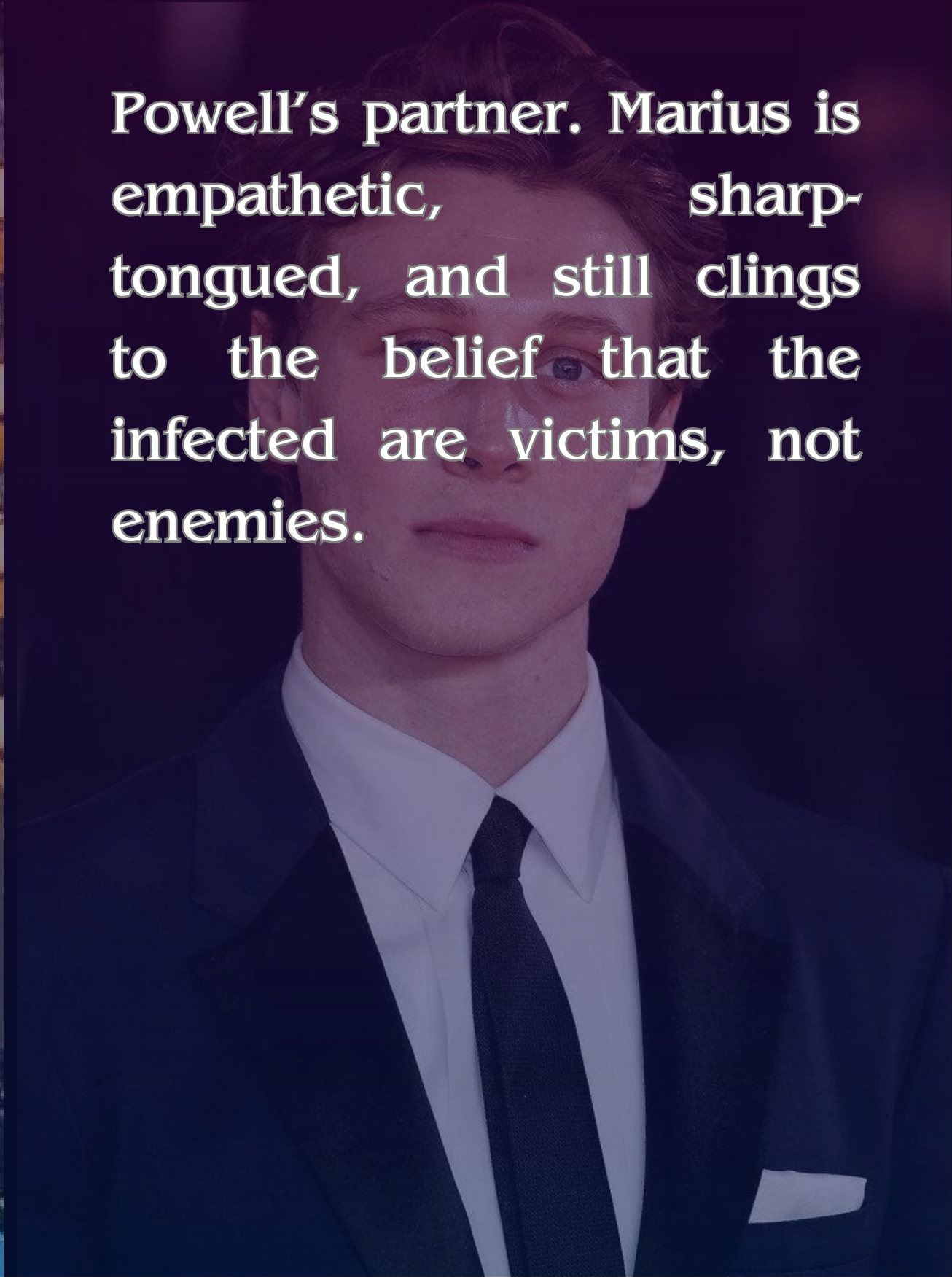
The magnetic and dangerous high priestess of the movement, Valeria is a true believer in dance as liberation. She embodies the seductive, ecstatic pull of the contagion - drawing others in with her vision of freedom.

AXEL VEGA

A portrait of Axel Vega, a man with a red afro hairstyle, wearing glasses and a blue and pink shirt. He has a serious expression and is looking directly at the camera.

A former hip-hop pioneer turned revolutionary figurehead, Vega is the leader of The Bassline - an underground movement weaponizing dance as resistance. He serves Valeria and her vision.

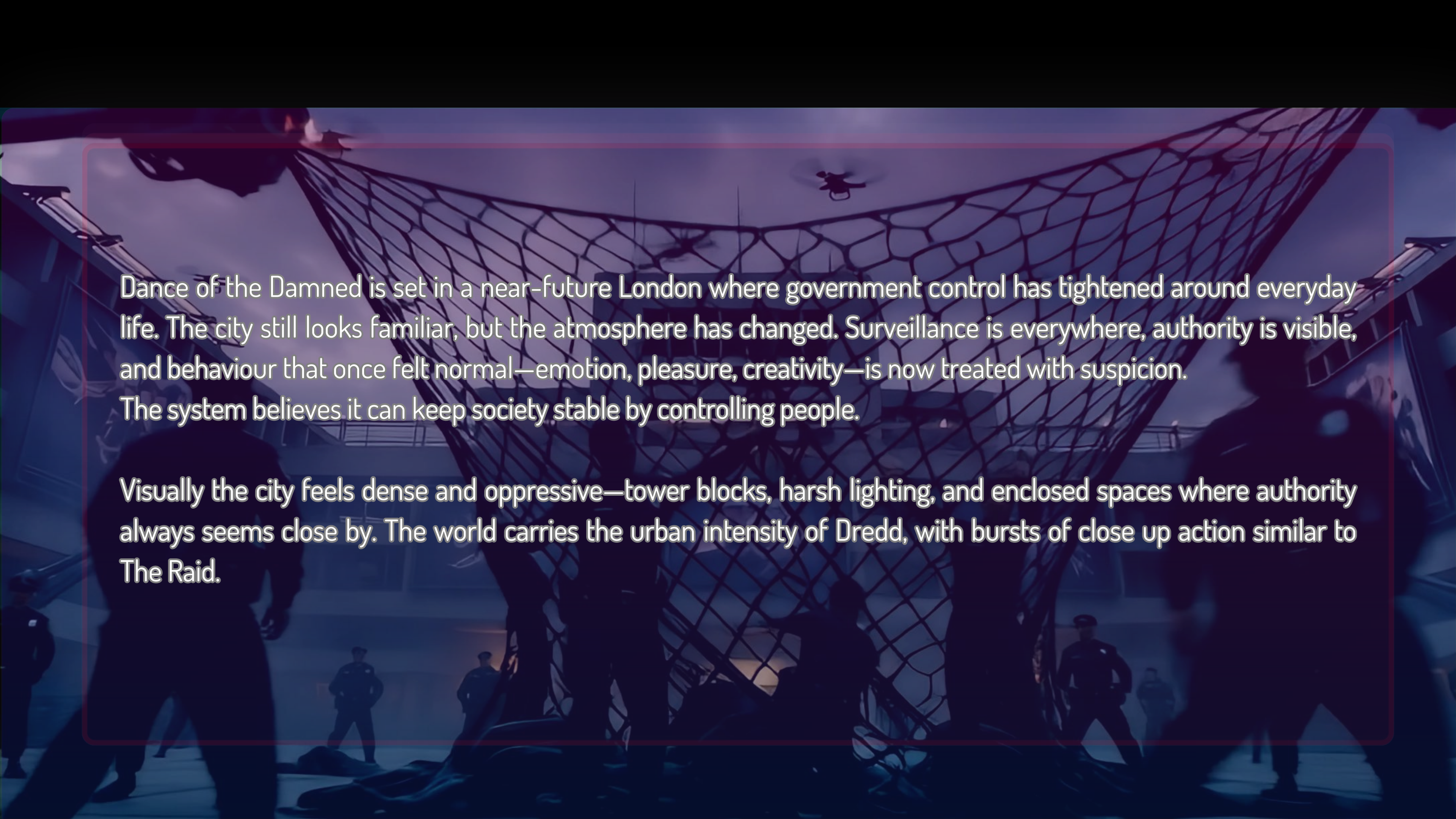
MARIUS

A portrait of Marius, a young man with dark hair, wearing a dark suit, white shirt, and dark tie. He has a serious expression and is looking directly at the camera.

Powell's partner. Marius is empathetic, sharp-tongued, and still clings to the belief that the infected are victims, not enemies.

THE WORLD



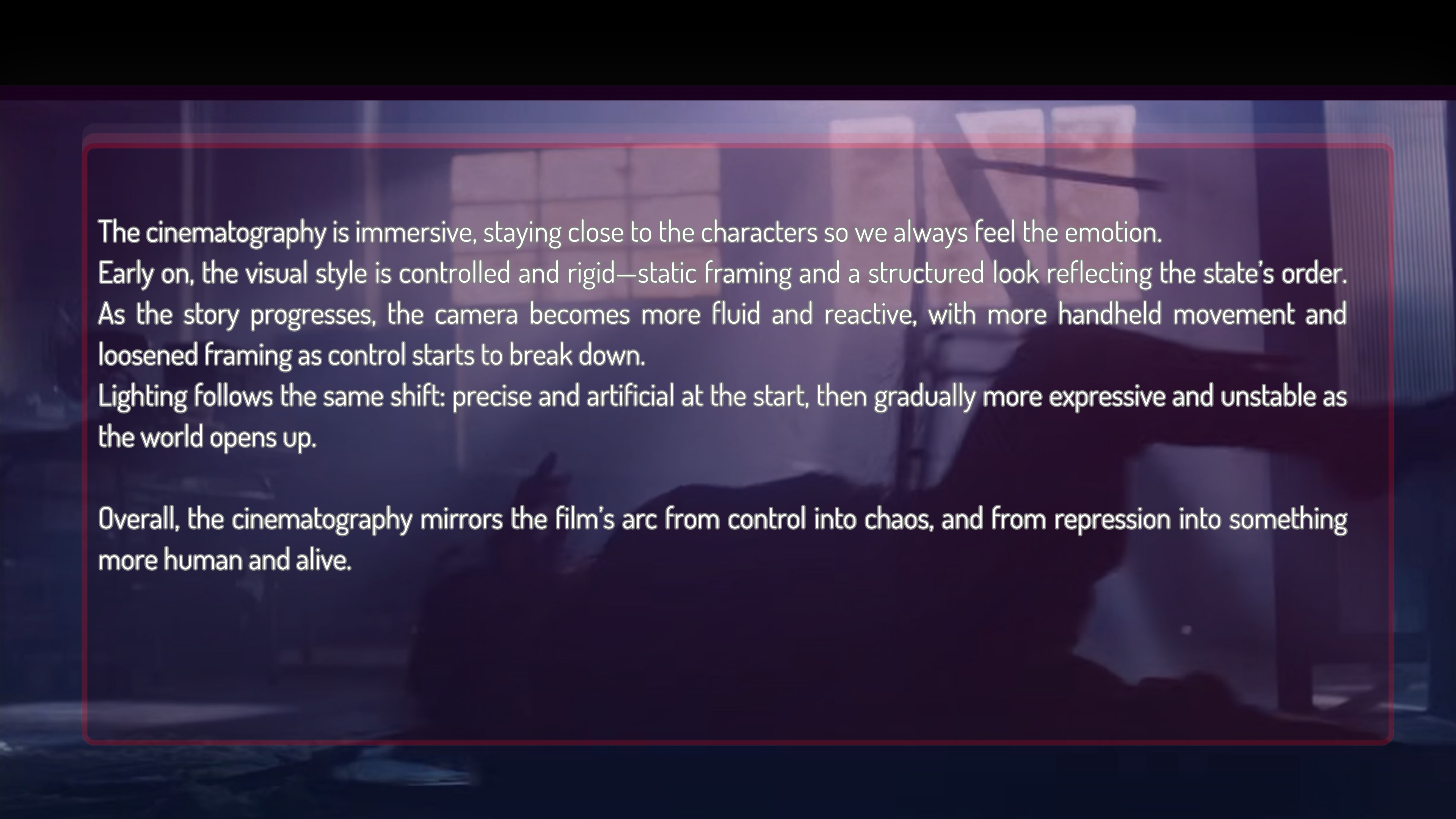


Dance of the Damned is set in a near-future London where government control has tightened around everyday life. The city still looks familiar, but the atmosphere has changed. Surveillance is everywhere, authority is visible, and behaviour that once felt normal—emotion, pleasure, creativity—is now treated with suspicion. The system believes it can keep society stable by controlling people.

Visually the city feels dense and oppressive—tower blocks, harsh lighting, and enclosed spaces where authority always seems close by. The world carries the urban intensity of Dredd, with bursts of close up action similar to The Raid.

A person wearing a cap and jacket is standing in a dark, industrial environment, possibly a tunnel or underground passage. They are holding a flashlight that illuminates the ground and the surrounding walls. The scene is dimly lit, with the primary light source being the flashlight. The overall atmosphere is mysterious and cinematic.

CINEMATOGRAPHY

The background image is a dark, moody film still. It shows a person in silhouette, possibly a woman, standing in a room. Behind her is a window with a grid pattern, likely a window blind or a window with multiple panes. The lighting is low, creating a somber and atmospheric mood. The person's arm is extended towards the right side of the frame.

The cinematography is immersive, staying close to the characters so we always feel the emotion. Early on, the visual style is controlled and rigid—static framing and a structured look reflecting the state's order. As the story progresses, the camera becomes more fluid and reactive, with more handheld movement and loosened framing as control starts to break down.

Lighting follows the same shift: precise and artificial at the start, then gradually more expressive and unstable as the world opens up.

Overall, the cinematography mirrors the film's arc from control into chaos, and from repression into something more human and alive.

The image is a composite background. The left side shows a dense, futuristic cityscape with tall, blocky buildings and a hazy, atmospheric setting. The right side shows a real-world London skyline, including the London Eye, Big Ben, and the Shard. The text 'TONE & GENRE' is centered in a white, serif font.

TONE & GENRE



Dance of the Damned is a dystopian satire.

The world is controlled and oppressive, but there's a dark humour in how extreme the state's need for order has become—and how human behaviour keeps breaking through it.

At its centre, the film stays close to one character's emotional journey from repression to rebellion, so even the most heightened moments remain personal and grounded.

When the action comes, it's raw and immediate, influenced by the intensity of *The Raid*, set within a harsh, controlled urban world in the spirit of *Dredd*.

Overall, the tone balances satire, emotional intimacy, and physical intensity, creating something unsettling but very human underneath.

THEMES

At its core, *Dance of the Damned* is about control versus human expression. It explores what happens when a system tries to regulate emotion, creativity, and behaviour.

A key theme is repression and release. The protagonist begins as someone who believes in order and control, even over himself. The story tracks what happens when those internal barriers start to break, and he's forced to confront parts of himself he's spent a lifetime suppressing.

The film is also about rebellion, it asks what it means for someone to finally feel something in a world designed to shut that down—and whether that in itself becomes an act of resistance.

Underneath the dystopian setting, the film is ultimately about being human: messy, emotional, unpredictable, and alive, even in a world that tries to contain it.

MUSIC

Music is a central force in *Dance of the Damned*, not just as score but as part of the story itself. The film is shaped around a recurring piece of music that originates from the time of the plague in the 1500s—something ancient, mysterious, and almost ritualistic.

This original sound is fragmented and transformed as it moves through time, re-emerging in the film's near-future world in altered, modern versions.

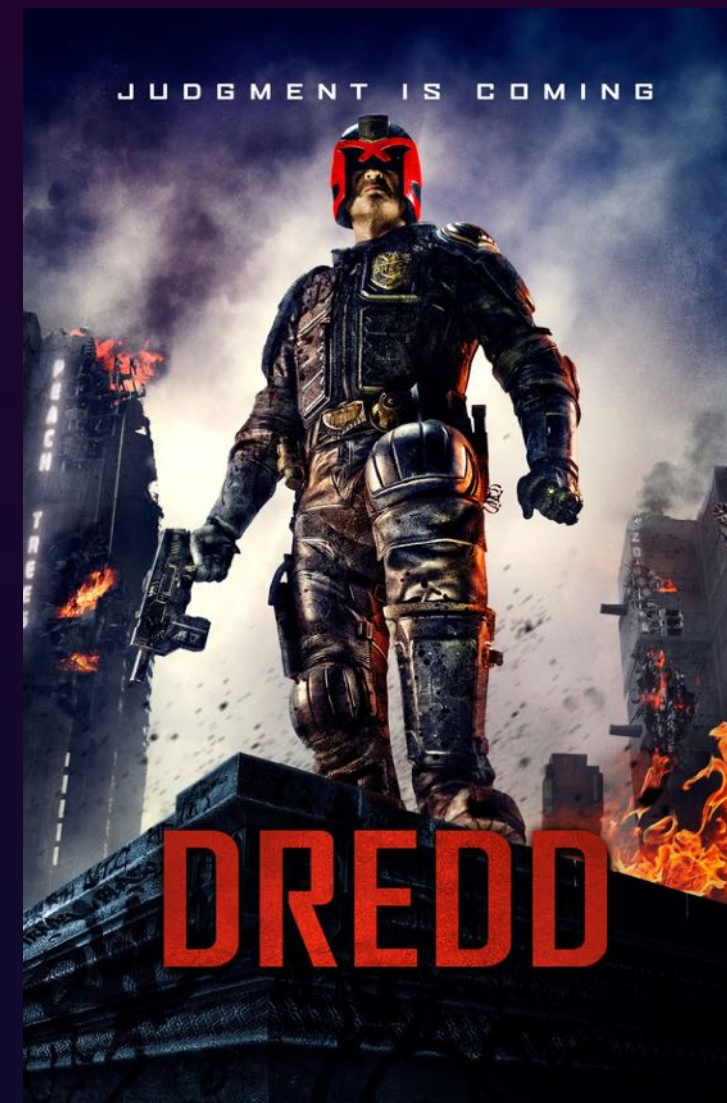
From almost no music before entering the tower to a sudden driving factor pushing the fight scenes forward, almost attacking Powell forcing him to confront himself.

The score blends the historical with the contemporary, creating a sense that this “plague theme” has survived through time.

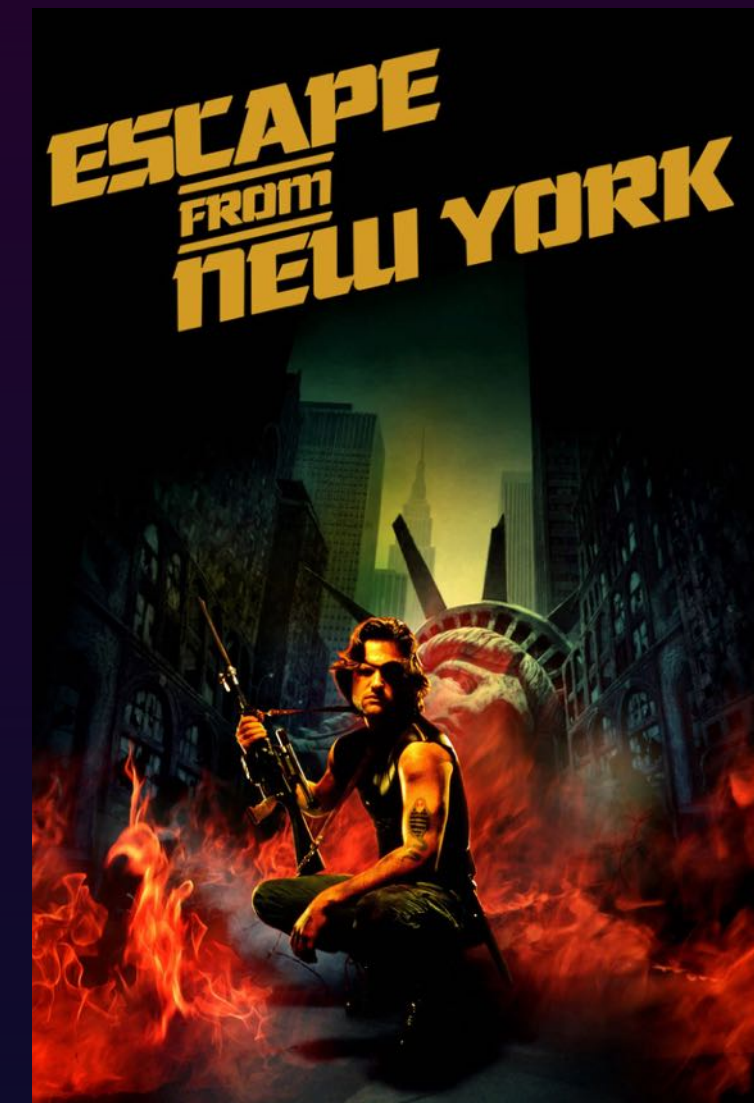
COMPARABLES



THE RAID



DREDD



ESCAPE FROM
NEW YORK

AUDIENCE & MARKET POSITIONING

A High-Concept Genre Film Built for Multiple Audiences

ACTION / THRILLER

(The Raid · Dredd · John Wick)
Visceral Action

ELEVATED GENRE

(Black Mirror · High-Rise)
Dystopian Satire
Prestige Crossover

MUSIC / CULTURE

(Dance / Counterculture)
Identity · Rebellion
Soundtrack Potential

CULT / MIDNIGHT

Memorable Hook / Word of
Mouth
Long-tail Streaming Potential

Target Festivals & Markets

Cannes Marché du Film · SXSW · Sitges · Fantastic Fest · Fantasia · BFI London
Goal: Build critical momentum, attract buyers, and secure international sales.

TARGETED THEATRICAL RELEASE

Selective UK theatrical release through premium independent and genre-friendly exhibitors.

Potential Partners

Curzon · Picturehouse · Everyman

INTERNATIONAL SALES & STREAMING

Sales focused on key territories including:
North America · Europe · Australia · Asia

Potential Platforms / Buyers

[Netflix](#) · [Prime Video](#) · [Shudder](#) · [MUBI](#) · [Sky Cinema](#)

WHY THIS FILM TRAVELS

- ✓ Clear high-concept hook
- ✓ Recognisable genre positioning
- ✓ Festival crossover potential
- ✓ Strong streaming appeal

DISTRIBUTION STRATEGY

CAST

BRYAN LARKIN: LEAD

2× BAFTA SCOTLAND WINNER

DUNGEONS & DRAGONS, LONDON HAS FALLEN, VIKINGS.

BHASKER PATEL

INDIANA JONES & THE TEMPLE OF DOOM, SNOWDEN, THUNDERBIRDS

JON CAMPLING

HARRY POTTER & THE DEATHLY HALLOWS, FINAL FANTASY XV

MARILYN NNADEBE

WAR OF THE WORLDS, THE LAZARUS PROJECT, DOCTORS

NICOLA WRIGHT

BERGERAC, SEXY BEAST, MALPRACTICE

DIRECTOR: JASDIP SAGAR

VISUAL EFFECTS: DREDD, IRON MAN 3, TERMINATOR GENISYS, GRAVITY

DIRECTOR: 3 DISTRIBUTED FEATURE FILMS: PRIME, APPLE, TUBI

PRODUCER: NITIN UPADHYAYA

LOVE GURU, SAVI, BETTER THINGS

DIRECTOR OF PHOTOGRAPHY: MARK NUTKINS

SPARTAN, THE BROTHERS GRIMM, THE INFORMER

EDITOR: XAVIER RUSSELL

KILLING EVE, THE WITCHER, THE HOUR

STUNT SUPERVISOR: NRINDER DHUDWA

THE MUMMY, THE FIFTH ELEMENT, DIE ANOTHER DAY

ACTION DIRECTOR: SAKSUWAN WONGSUWAN (SUWAN FILMS)

MEG 2, THE RAID, JOHN WICK

VFX SUPERVISOR: IVAB GROHZEV

X-MEN: DAYS OF FUTURE PAST, SPECTRE, ASSASSINS CREED

CREW



VISUAL EFFECTS
&
POST



THE VISION

A stylized dystopian world where movement becomes contagion.

Cinematic realism grounded in decay and atmosphere.

Dance used as a visual and narrative force

Environments evolve with the story

VFX SCOPE

Post-apocalyptic environments & set extensions

Environmental effects (smoke, ash, haze)

Stylized, choreographed sequences

Rust, decay, and erosion layers

Distant ruined skylines

Environment destruction

Matte Painting (2D/3D)

PIPELINE & EFFICIENCY

Designed for high quality with controlled cost

Previsualization-led production

Structured VFX shot planning

Seamless integration from shoot to final grade

3D Modeling & Texturing

Compositing

Grading and Finishing.





EDGE & IMPACT

A distinctive, marketable visual identity

Unique concept: weaponized movement

High production value without blockbuster scale

Strong global audience appeal

THANK YOU

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