



You never know what's around the corner

“The movie quietly sneaks up on you and its sense of dread creeps up on you like, well, like approaching shadows that wrap around you in a nightmare”

Mick Garris, Master of Horror

A TAPE film

APPROACHING SHADOWS

“Approaching Shadows”
A TAPE Film

TAPE Community Music and Film present

“Approaching Shadows” SERENA EVANS ALAN BENBOW and SEAN JONES

Performed, developed, cast and crewed through an inclusive production model developed at TAPE Community Music and Film.

Production support ANDREW TURNER ROQUE CAMESELLE STEVE SWINDON NEIL DUNSIRE JENNI STEELE SAM MARTIN ROB DAVIES

Music by ELLIOT ATKINS JOSEPH BOOKER ALED CLARKE and DOUG LAWTON Poster design by MATT CANNING and the Media Club at TAPE

Screenplay by STEVE SWINDON Additional screenwriting by THE TAPE WRITERS ROOM NIALL JONES JOHN BLEASDALE DAWN RANDALL

Edited, Produced and Directed at TAPE Community Music and Film

Distributed by BOHEMIA MEDIA

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TAPE

Cerdd a Ffilm Cymunedol
Community Music & Film



APPROACHING SHADOWS

Running time: 85 minutes

**Directed by: Andrew Turner and Roque Cameselle through
TAPE Community Music and Film.**

Written by: Steve Swindon

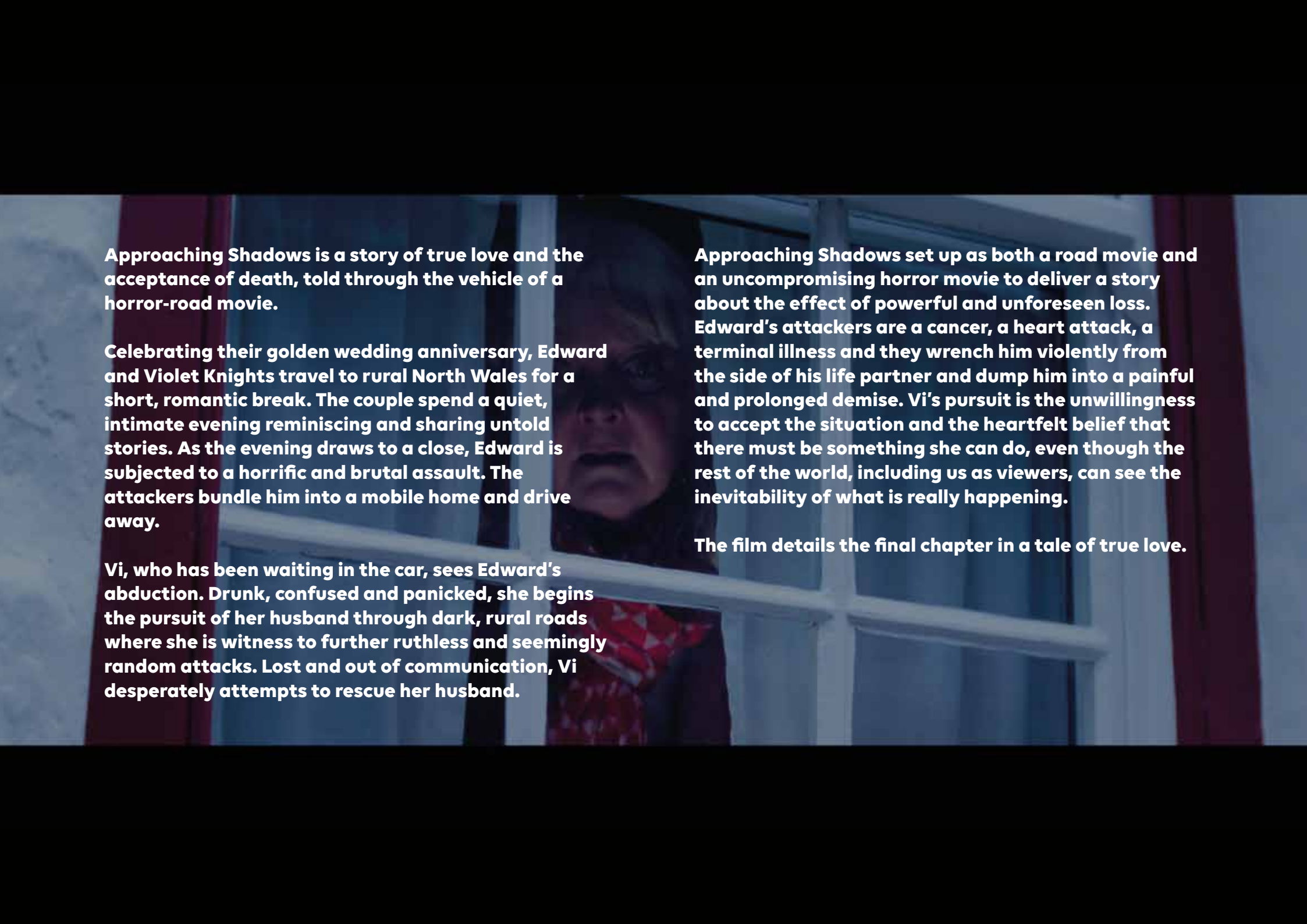
**Additional Screenwriting by: The TAPE Writers Room, John
Bleasdale, Niall Jones and Dawn Randall.**

**Produced, Performed, Developed, Cast and Crewed
through an inclusive production model developed at TAPE.**

BBFC Rating: 15 for strong language, violence and threat.

During their golden wedding weekend away, Edward and Violet Knights are brutally separated, triggering a wife's desperate pursuit of her abducted husband through an increasingly frightening and unfamiliar world.



A woman with dark hair and a red patterned top is looking out a window with a distressed expression. The window has white frames and red curtains. The background is dark and blurry.

Approaching Shadows is a story of true love and the acceptance of death, told through the vehicle of a horror-road movie.

Celebrating their golden wedding anniversary, Edward and Violet Knights travel to rural North Wales for a short, romantic break. The couple spend a quiet, intimate evening reminiscing and sharing untold stories. As the evening draws to a close, Edward is subjected to a horrific and brutal assault. The attackers bundle him into a mobile home and drive away.

Vi, who has been waiting in the car, sees Edward's abduction. Drunk, confused and panicked, she begins the pursuit of her husband through dark, rural roads where she is witness to further ruthless and seemingly random attacks. Lost and out of communication, Vi desperately attempts to rescue her husband.

Approaching Shadows set up as both a road movie and an uncompromising horror movie to deliver a story about the effect of powerful and unforeseen loss. Edward's attackers are a cancer, a heart attack, a terminal illness and they wrench him violently from the side of his life partner and dump him into a painful and prolonged demise. Vi's pursuit is the unwillingness to accept the situation and the heartfelt belief that there must be something she can do, even though the rest of the world, including us as viewers, can see the inevitability of what is really happening.

The film details the final chapter in a tale of true love.



TAPE is a charity which uses quality, original feature film production to support the engagement, involvement, training and employment of people of all ages, through an inclusive, collective and person-centred production model.



Lead Performers:

Serena Evans

as Vi



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It was such a huge privilege to be a part of 'Approaching Shadows', and, right from the start, to feel part of an all-inclusive, and wonderfully diverse team. All my working life, as a professional actress, I have worked with the pressure of money-fuelled deadlines and the tension of needing to 'be perfect', and suddenly I found myself in a world where everyone was nurtured and listened to; each person's view was heard and acted upon, we were all on the same level, working as a super creative team.

It was a dreamy way to work (for me) and opened up the endless possibility of creativity and producing something new in each moment. To feel creative and nurtured in this way is an actors dream! And to be part of an inclusive community like TAPE has been a huge privilege for me.

TAPE is such an unusual and special organisation and must be given all the funding and support it needs for the amazing and unique work that it is doing. So, I feel very proud to be part of this collaboration, and I have never experienced such a kind-hearted and yet very productive film set. This was the best fun.

”

Lead Performers:

**Alan Benbow
as Edward**



Alan appeared in TAPE's first feature, British Winters, playing a key part in the film as lead character Noel's estranged father. Alan was the first choice to play Edward in Approaching Shadows and is a keen supporter of TAPE's ethos and inclusive production model.

Alan's acting experience links him to many roles as part of the Rhyl Liberty Players where he continues to perform and support the company. Alan also links to TAPE through his work supporting the Denbighshire Learning Disability forum, a number of whose members have been involved in TAPE projects since the charity began.

Lead Performers:

Sean Jones
as Hywel



Sean is from Denbigh, North Wales. He trained at the Guildhall School of Music and Drama. He is well known to audiences in the UK for his award-winning role as Mickey in Willy Russell's Blood Brothers a role he has played in both the West End and on tour. He is also a much loved and highly regarded panto comic with many years of experience, most recently in Snow White at the Floral Pavilion, New Brighton. Other recent credits include the title role in Macbeth at the Epstein Theatre in Liverpool, the world premiere of Jacqueline Wilson's Wave Me Goodbye at Theatre Clwyd and The Stream at Venue Cymru. TV credits include: Emmerdale, Hollyoaks, The Royal Today, Kay Mellor's The Chase and Burden of Proof.

Sean has linked to TAPE through partnership working with The Denbigh Workshop, a fantastic performing arts charity set up and run by Sean and his wife, Tracy.

TAPE has pioneered a non-hierarchical production model which promotes inclusion and opportunity for all. TAPE is breaking new ground with industry leaders deeming this alternative model as a progressive approach which addresses commonly identified issues around inclusion and diversity.



This graphic symbolises the link between the creative and social care aspects of TAPE's delivery. It can be hard to see how these two core areas of our work can mutually and successfully co-exist, but our inclusive production model and the examples of our work to date stand as testimony to our aims and ambition to create an alternate production model which runs parallel to and in support of traditional practice, whilst generating social, educational and economic outcomes for all those taking part.

FAQS

Why feature films?

Whilst TAPE's work covers so many creative fields, it has become increasingly apparent that long-term engagement is significantly more beneficial to people coming through the doors, than short-film projects. It can be such a big step to just get involved that we need the opportunities people are seeking to be regular and ongoing. Add to this the universally recognised format of a movie and you have a project which encompasses a breadth of involvement, wide ranging social and vocational outcomes and a quality of opportunity which we strive for at all times at TAPE.

What was the budget for Approaching Shadows?

We had a budget of £20,000 to make our first feature film, British Winters. The majority of this money was spent employing people into key areas of the production and in purchasing equipment. The successful delivery of British Winters left us inspired and with a momentum amongst the team at TAPE to pursue a second feature film, despite having no budget at all with which to make one. The core staff team met and agreed to work voluntarily and within our existing timetable, in order to get the project up and running. Such was the enthusiasm amongst the people coming through the doors at TAPE,

we very quickly began to see a way through, and when Serena and Alan agreed to play our two main characters, there was no turning back. We have managed to find some small amounts to cover our travel expenses etc, and some funds were raised through charitable events so we could hire some kit. We have again been supported by local businesses who have been incredibly generous, giving their time and resources to the production.

How can you make a film without a director?

The TAPE team has become expert in setting up a working environment which supports input and ideas from everyone taking part. As a result, every stage of the process becomes wholly inclusive and collaborative and gives ownership of the project to the entire team. In doing so, we have a collective creative voice; one which discusses and makes decisions on the creative process throughout. If a person needs additional support to play their part, then collectively we offer that support. It is the removal of a director which allows for this to happen and supports the non-hierarchical structure of delivery. There does need to be a team in place to facilitate discussions and ensure appropriate support is given. Having now made two feature films this way, we know it works, that it is a successful process and how it can be improved next time.

What happens to ideas that don't work?

Every idea is valid but not every idea will make it through the process. The way we work supports the discussion of ideas in a way which allows for things to develop organically. What may look like a 'bad idea' on the surface can lead a discussion which takes us somewhere we would have never considered without it. We've seen this over and over again, and it is a process which energises everyone taking part. We buy into this ethos from day 1, and when a project is completed, the depth of engagement, involvement and creativity on display is built upon all the ideas we've reckoned with throughout.

How can you write a script or edit with such a large group?

The workshops we've run in support of *Approaching Shadows* have shown us more than ever that genuine inclusion and collaborative working can benefit a project in myriad ways. Most notably, both the script and post-production processes have thrown up opportunities and discussions which are akin to technical training or creative development or film theory and much more. We are learning together through doing and through doing together we are discovering qualities and ideas within the given story which we would have never uncovered through the traditional model. It is not a question of how do you do it, once you accept the idea of working without ego and the constraints of conventions. Filmmaking is a collaborative process and the inclusive production model TAPE has developed is just an extension of that idea and the idea that we all have something to offer.

Do you have plans for other films?

Absolutely. We have a completed script for our third feature, *Below the Waves*, which is a beautiful story about family and the search for mermaids! It has been written and developed by over 40 people and we are working to gather funding and support to make this film as soon as we can. We have an original musical in the works and, following the success of our short film, *Seven Sharp*, we have completed production on a new short film, *Containing Safety*. Within all this, we have some exciting practical developments to work into our inclusive production model, to make this process even more supportive for those taking part. As we progress these ideas, we are keener than ever to work in partnership with organisations and businesses that share our ethos and ambitions around co-production, inclusion and the generation of opportunities for all.



IMPACT/OUTCOME



300

Workshops delivered across the production.



250

People engaged and supported throughout the project.



15

Business partners



Age range of participants:

7 to 65



Regions covered throughout the production:

- Conwy
- Denbighshire
- Flintshire
- Yns Mon
- Snowdonia National Park
- Cardiff

Photography by John Edwards.
Graphic design by Matt Canning.

Our sincere thanks to: Puffin Café/Glasfryn Parc, Ysgol Aberconwy, North Wales Jaguar, Carol's Cottages in Wales, A Pretty Penny, The Old Stag in Llangernyw, Digatref Yns Mon, Minafon Stores, Conwy Caravan and Motor Homes, Waterloo Service Station, Garden Den, Poytons Butchers, Hughes Brothers of Denbigh, North Wales Ambulance Service, Coastal Welding in Colwyn Bay, hirecamera.com.



Bohemia Media is a London-based film distribution and production company. A hub that works with diverse and underrepresented creatives who champion diversity and supports individual voices, Bohemia aims to give voice to marginalised groups that are not well-served within mainstream culture and might otherwise struggle to get their projects produced and distributed.

We support members of the LGBTQ+ community, disabled people, those from all ethnic backgrounds, female-led groups and those living a lifestyle outside the norm in areas of film and TV, as well as performing arts, creative arts and talent management.

Bohemia Media ensures stories of diverse cultures and peoples find their way to venues and platforms where audiences of all kinds can engage with new worlds and see themselves reflected with honesty and equality. Some of our upcoming titles include Bruised, Clemency, Sweetheart, A Space in Time, Rebel Dykes and Rebel Dread.

The Bohemia brand was initially conceived by Phil Hunt and Lucy Fenton in 2013 as a destination for diverse communities, centred around The Apple Tree in London, a centre for exciting workshops and events such as Body Positive Life Painting, Immersive Theatre Performances, Open Mics, Drag Cabarets and Queer Clothes Swaps.



TAPE

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**Please contact TAPE for more information
on how you can support Approaching
Shadows and the work of TAPE:**

**Email: steve@tapemusicandfilm.co.uk
Phone: 07879 206 748 / 01492 512 109**