



ON THE ALTAR OF FIRE

On the Altar of Fire is designed to deliver an intense psychological whirlwind. It's a different kind of thriller, one that's character-rich and built on dread and deep anxieties, rather than mere shocks, while offering up a level of introspection on the way we conduct ourselves in our everyday lives. It allows the characters to be fully drawn individuals, giving space to be deeply engrossed in their personal lives as well as the unsettling journey they are going on. Therefore, the film operates outside of one genre. It's a psychodrama. It's an anxiety piece. It's concerned with the subtleties of passive aggression and power dynamics. It's an impressionist evocation of the unraveling of the mind. It's a portrait of the inner landscape of the characters' thoughts as this family slowly goes mad together.



SYNOPSIS

On the Altar of Fire is an elevated domestic psychodrama horror film. It's an intimate, introspective, anxiety-ridden, existential epic of the ordinary following the psychological disintegration of a family. After an innocuous event sets off a chain of misinterpreted slights, anger and anxiety brew toward an escalation of subterranean aggression as each of the three family members collapse into their own mental breakdowns that tear the family apart from within.



CRAFTING THE EXTRAORDINARY OUT OF THE MUNDANE

Even though our film takes advantage of ordinary locations, we hope to pull out the hidden depths of the inner lives that manifest in those places.



THE LANDSCAPE OF THE MIND

One way that *On the Altar of Fire* goes beyond the standard form of movies is by delving into internal expressions of the mind. We're looking at literary masters like Marcel Proust, Richard Yates, James Salter, and Milan Kundera for their ability to move seamlessly in and out of the interiority of characters, as well as through time. This is also a method of making the most out of a contained story. No expensive pyrotechnics and action scenes can quite contend with how fascinating the internal workings of the mind can be.

A blurred, sepia-toned photograph of an interior room. The scene is out of focus, showing a window with light streaming through, and a person standing in the background. The overall mood is nostalgic and ethereal.

WARPED AND OBSCURED IMAGES

As part of the evocation of the internal landscape of the mind, we will be using a variety of methods to distort certain images, plunging the viewers into a subjective experience.



ARTICULATING FEAR

Building on the techniques of the masters of suspense, we will be using visual and sonic design to evoke terror from an everyday circumstance.

EMBRACING INTENSITY

We will deliver on the extreme intensity of the situations for the audience to have the most immersive experience.





TONAL IMPRESSIONISM

We want to take the audience on a journey into the depths of their own psyches, to evoke something that pierces the soul. By using a restricted color palette, worn costuming, controlled light and shadows, precise uses of the camera, subtly “flawed” lenses, and an unnerving use of sound, we can evoke the feelings of the piece before a word of dialogue is even spoken.



COMPOSITIONAL EXPRESSIONISM

Our compositions themselves will be part of expressing the inner states of the characters.



UNITY THROUGH FORM

Using matching framing, camera movement, pacing, sound design, and music we can create a unified cinematic power that enhances the subterranean forces at play in the story and delves below the tranquil surface of the everyday situations to find the roiling dramas present underneath.





VIOLENT EDITING

Another evocative tool at our disposal will be how we can use our picture editing to express the suggestive violence inherent in the story, even when the actions on screen are not overtly dangerous. The abruptness of an edit or the juxtaposition of certain images can lead us into a feeling of tumbling toward inevitable danger, thus keeping the audience on edge and consistently intrigued throughout the film.



EPIC STORYTELLING TECHNIQUES

By borrowing cinematic techniques from modern epics, we can express the vibrant inner worlds of the characters to a greater degree. These techniques include enhancing the significance of certain experiences, or elaborating the anxiety of an upcoming dramatic event, or evoking the profound passage of time, or delving into the kind of introspection normally connected with a massive saga.



PAINTING WITH LIGHT AND EXPOSURE

The brush strokes of light that we use will be another evocative way to bring out the depths of feeling at play in the story.



DANGEROUS SENSUALITY

The film taps into a sensuality that allows us to move into interior thoughts as well as delicate moments between characters. Even without much on screen sexuality, the story is pulsing with an undercurrent of dangerous eroticism, particularly stemming from internal rage tied up with the male sexual drive.



DREAM LOGIC

As our characters begin to be terrorized on a psychological level, our exploration of the internal landscape of those profound fears extends to nightmares and waking dreams, as well as a sense of disoriented perception in every day life that can take on traits of dream logic, where our sense of literal reality becomes clouded.



ABSTRACTIONS

A few moments of abstract imagery will serve to open up the audience's experience beyond the literal events they see on screen.



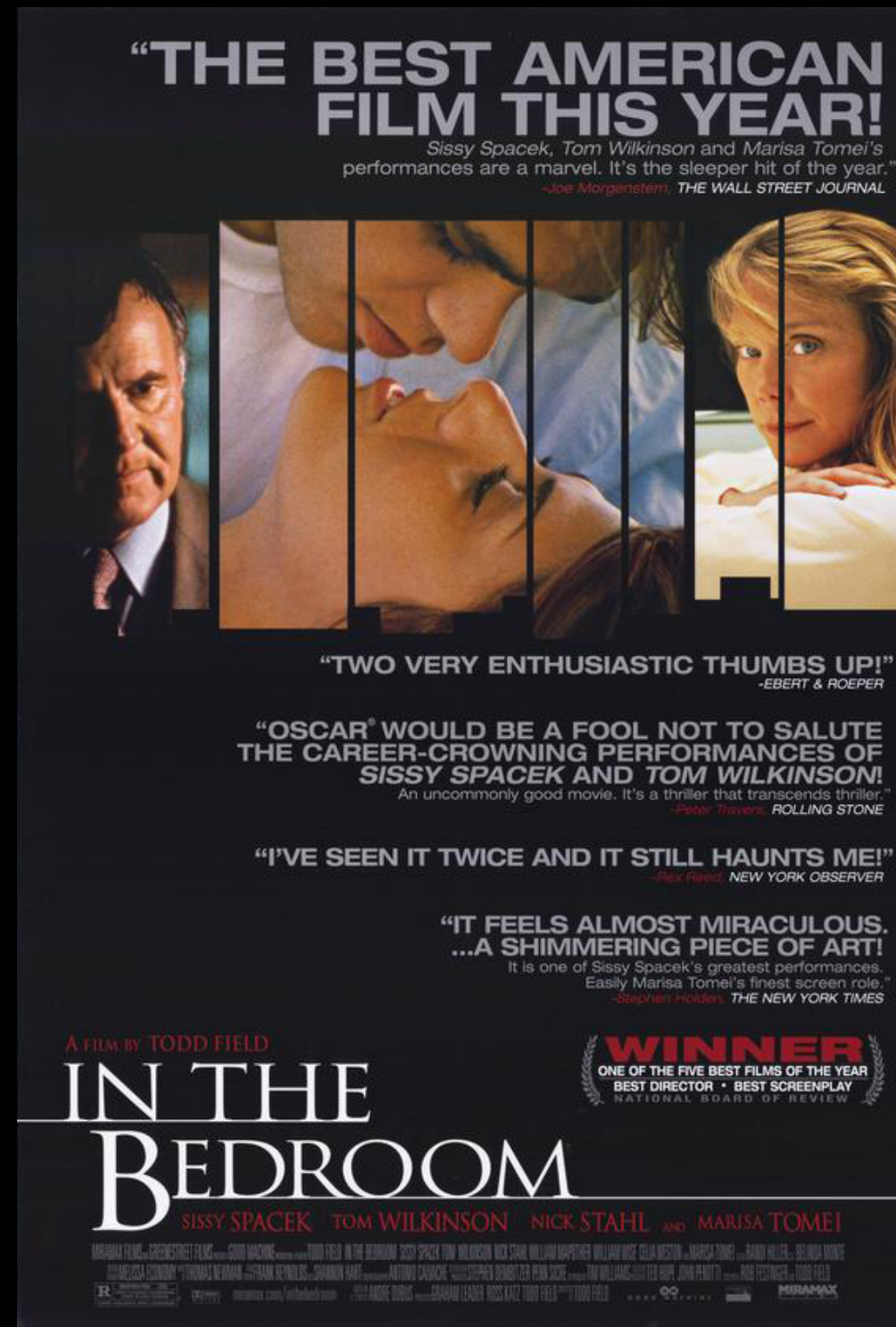
NATURALISM OF PERFORMANCE: CAPTURING REALITY AND FOSTERING SPONTANEITY

Apart from casting actors with a mastery of their craft, this approach involves character styling that reveals the actors' natural presences and an approach to directing the actors that establishes situations which allow reality to take place in front of the camera, where we choreograph our technical elements in such a way that we are capturing the actors' spontaneous actions, rather than dictating their timing.



COMPARABLE FILMS

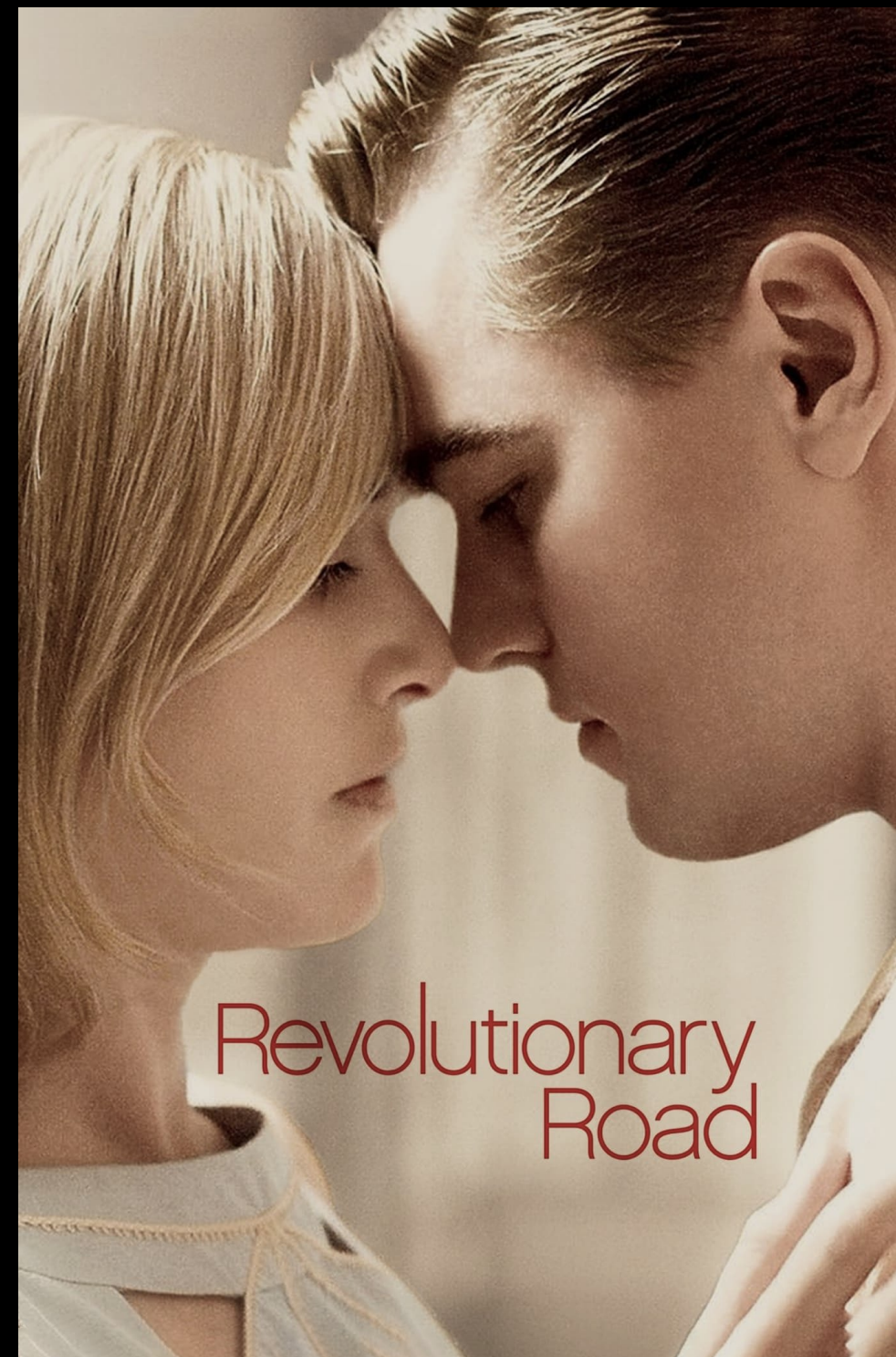
The following comparable films show earnings for movie box office for theatrical presentations *only*. Each of these films was released after 2000. Specific data on the home presentation earnings are not included, which would entail revenue from DVD, Blu-ray, digital rentals, and streaming platforms. It is common for successful films to generate substantial revenue through home entertainment sales and licensing deals. These earnings can contribute significantly to the overall financial success of the film.



BUDGET: \$1.7 Million
BOX OFFICE: \$43.36 Million



BUDGET: \$7 Million
BOX OFFICE: \$31.43 Million



BUDGET: \$35 Million
BOX OFFICE: \$75.98 Million



BUDGET: \$15 Million
BOX OFFICE: \$356.29 Million

Other notable film comparisons: The Ice Storm, Persona (1966), Clean Shaven, Don't Look Now (1973), Judy Berlin, 3 Backyards, Magnolia, Pola X, The Shining, Blue Velvet, The Servant (1963), The Lodge, I'm Thinking of Ending Things, Little Children, A Woman Under the Influence, Love Streams, The Nest, Ladybug Ladybug, The Swimmer (1968)

PAST WORK BY THE DIRECTOR

Writer/director Jason Mann's feature film *The Leisure Class* is available on all HBO platforms, although the style of *On the Altar of Fire* will be more aligned with the short film in this link, which premiered at the Tribeca and Telluride Film Festivals. (11 Minutes)

<https://vimeo.com/29647489>

For more past work, including official clips from *The Leisure Class*, follow the link below.

<https://jasonmann.dorik.io/>

On the Altar of Fire



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