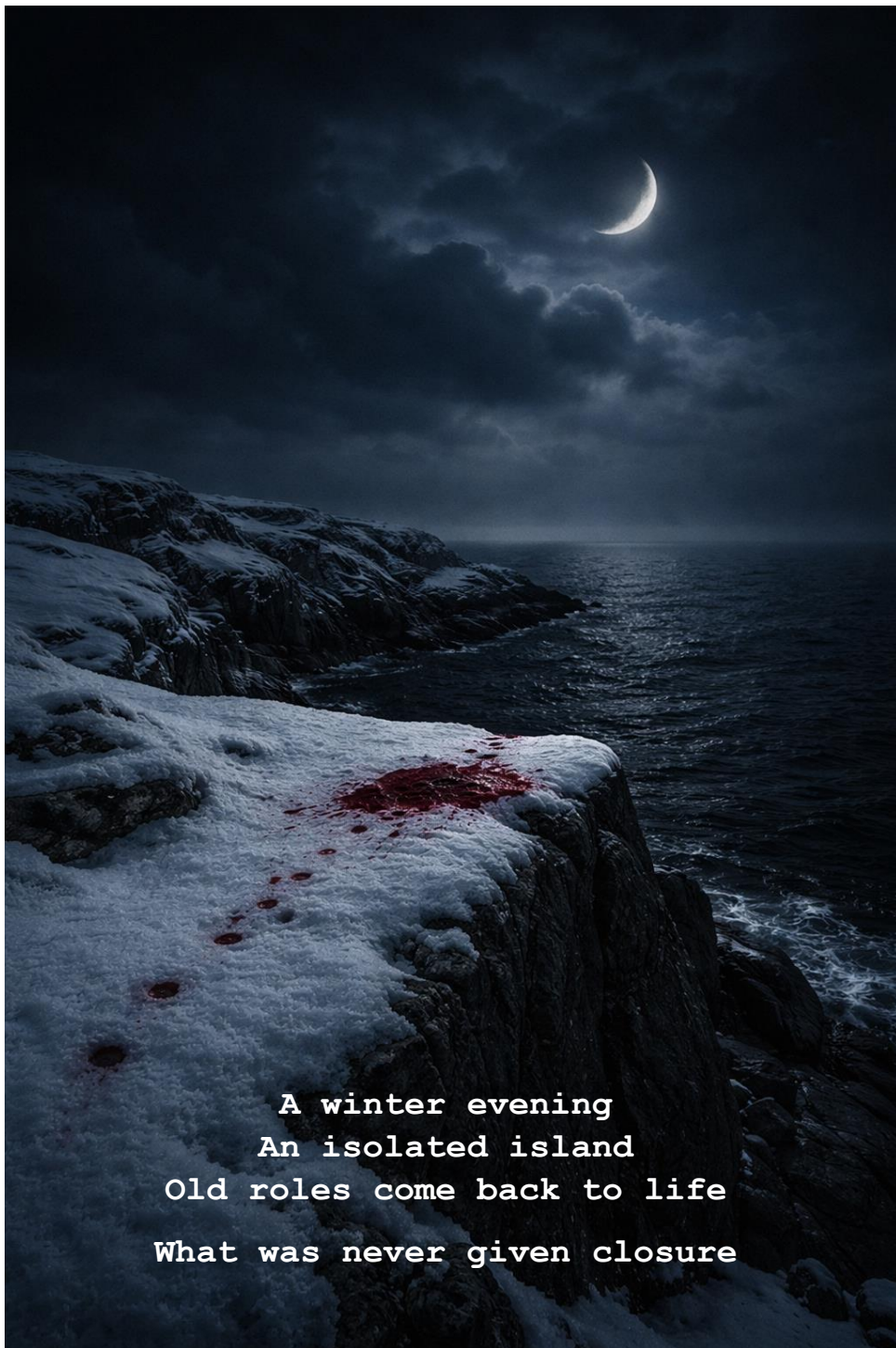


FINAL REUNION / THE RECKONING

THE DUOLOGY - A UNIQUE NARRATIVE FORMAT



Two feature films. One night. Two perspectives.



A winter evening  
An isolated island  
Old roles come back to life  
What was never given closure

# The Concept

This project introduces an unusual and previously unexplored narrative format in feature filmmaking:

**Two complete, fully independent feature films that take place during the exact same night, in the same location, with the same ensemble — but told from two opposing perspectives.**

Each film is constructed to function **entirely on its own** as a complete audience experience, with its own dramatic arc, emotional weight, and resolution. At the same time, together they form a larger whole, where the **full truth only emerges when both perspectives are seen side by side.**

## Two Films – Two Narrative Functions

- **Film 1 – Final Reunion**

A contained, psychological ensemble thriller told from within the group.

The focus is on group dynamics, suspicion, guilt, and how old roles resurface under extreme pressure.

- **Film 2 – The Reckoning**

The same night, the same events — but told from outside and behind what initially appeared to be coincidence and chance. Here, motives, causality, and a long-developing plan are revealed.

The films do **not** mirror each other scene by scene. They exist in parallel within the same timeframe, but fulfill different narrative functions and offer the audience **two emotionally and morally distinct experiences.**

## Flexible Viewing Order – Different Experiences

The audience can watch the films in **either order**. The viewing sequence changes the experience, but not the understanding:

- If *Final Reunion* is watched first, *The Reckoning* is experienced as a powerful reinterpretation.
- If *The Reckoning* is watched first, *Final Reunion* becomes a tragic study of blindness and complicity.

Both orders are valid. There is no “correct” one.

# Proven Narrative Viability

The format has already been tested in practice.

Both screenplays have been evaluated **separately** in international screenplay competitions and have received recognition based on their individual dramatic strength — not as a conceptual pair.

This confirms that:

- Each film works independently
- The concept requires no prior knowledge
- The dual structure is an **added value**, not an obstacle

## First of Its Kind

As far as is known, there are **no previous feature film projects** with this exact structure:

- The same ensemble
- The same time and place
- Two separate theatrical feature films
- Two opposing perspectives
- Full functionality both individually and together

The project therefore represents an **opportunity to be first with a new narrative format** within psychological thriller and Nordic noir – one that combines artistic weight with clear audience potential and strong international differentiation.

## Why This Is Attractive to Producers

- High conceptual recognizability
- A clear international hook
- Natural back-to-back production logic
- Strong PR and marketing potential (“two films – two truths”)
- The opportunity to set a narrative benchmark rather than follow one
- Strong theatrical event potential through double screenings

