

Film Noir Weaves The Dark Web

BINGHAMTON, NEW YORK, UNITED STATES, September 11, 2015 /EINPresswire.com/ -- Film noir's many fans who've dined on the moral ambiguity of L.A. Confidential, Heat, Chinatown, Bullitt and Edge of Darkness will be eager to sample the flavor of a new arrival on the scene. Christopher Keeler and Jacqueline Sissenstein previously worked together on their \$7000 budget debut film, The Traffickers. For [The Dark Web](#), they're calling on film buffs in the Kickstarter community to support their crowdfunding campaign to raise \$150,000 by October 12.

Some of the best dialogue in film is uttered on the mean streets, shabby offices, and forbidden bedrooms of film noir. The private detective who has seen it all has grown cynical from all the dames who've done him wrong, the clients who veil the truth with perfume and lipstick, who negotiate with kisses that deliver and promises that don't, and the two-bit losers who took one chance too many, but for gumshoes like Stuart Tyrrell, it's the only world he knows. As Tyrrell says to a colleague, "You don't retire from this business. You just wake up one day and realize you can't do it anymore."

That day hasn't arrived yet for Tyrrell. So when he's hired by beautiful socialite Julie Davis to retrieve the compromising love letters that have been stolen from

her, he knows what he's in for. There's extortion, counterfeiting, murder, and the possibility that his client, instead of being the victim, might actually be at the center of the web—a very dark web--that has tangled everyone around her within its strands. Sound familiar? Of course it does; that's the trademark of great film noir. Everyone has a secret and everyone has a price and it's up to the private detective to figure out who's doing the paying.

Keeler and Sissenstein have paid their filmmaking dues. While filming The Traffickers, they ran into shooting problems thanks to a couple of troublemakers named Lee and Irene, who just didn't know



how to leave when they weren't welcome. Lee and Irene were hurricanes who caused major flooding and the usual meteorological mayhem during the filming. Undaunted, Keeler and Sissenstein still finished the movie. Keeler has over 40 years of experience in film, television and theatre, so difficult projects are no stranger to him.

For this effort, they're supported by New York State's Empire Development and NY [Loves Film department](#), whose staff will be available to assist with logistics, site locations and promotion for The Dark Web. The Traffickers, which was less complex than The Dark Web with fewer characters and locations, had a \$7000 budget. The \$150,000 budget for this second film will fund \$31,500 for the above-the-line expenses of production, direction, cast, production staff, script supervision, and accounting. General



below-the-line costs of \$83,200 will cover the camera and its operator, the gaffer, equipment rentals, craft services, and legal and insurance expenses. The \$35,300 for post-production costs includes editing, musicians, music, a composer, the recording studio, media storage, and editing software. They'll be filming on location as well as on studio-built sets created by a set designer/builder who has over 40 years of experience. They plan to compose an original music score and offer a soundtrack CD to the public. It's an [ambitious project](#) but Keeler is ready for the challenge.

If you like the character of Stuart Tyrrell, you're in luck because Keeler has written other screenplays featuring the classic private investigator who has a talent for being at the wrong crime at the right time, including, in addition to The Dark Web, The Exporters, Night Waltz, and Sins of the Flesh. Keeler names Raymond Chandler, Dashiell Hammet, Ross MacDonald, and Arthur Conan Doyle's Sherlock Holmes as his favorites, but he's also a science fiction fan. Sci fi fans will recognize the connection, because their beloved genre also finds its home on the dark side.

What sets Keeler apart isn't just his fondness for film noir or science fiction. It's his commitment to drama. "The Dark Web is not an effects-oriented, in-your-face film," he says. "It's just old-fashioned, story/character-driven entertainment."

And that's why film noir never goes out of style.

About The Dark Web:

The Dark Web, a modern film noir detective story, is a strong, character-driven film. Private detective Stuart Tyrrell is lured into a very tangled web of extortion, counterfeiting, and murder. The founder of the production company Chenango Entertainment (www.chenangoentertainment.com), writer/producer Christopher Keeler, brings his lifelong affection for the detective genre to this follow-up to his first feature film, The Traffickers. Working with his production partner Jacqueline Sissenstein of Sweet Stone Productions, Keeler's debut film had a \$7000 budget. This time, he's shooting for \$150,000 and Kickstarter crowdfunding support.

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