

LIMITED SERIES · 8 × 55' · NORDIC CRIME

The Long Dark

In a town of eleven hundred, everyone already knows.

The Series

A returning detective. A town that raised her. A body nobody reported missing.

- During the polar night, a body surfaces in the harbour of a fishing town of eleven hundred people — and no one has filed a missing person report.
- The detective sent to investigate grew up there, left at seventeen, and is the only person in town without an alibi she is willing to explain.
- Eight episodes. One town. The mystery is not who killed him. It is why everyone decided not to notice.

FORMAT

How It Works

STRUCTURE

- 8 × 55 minutes, closed-ended limited series
- One murder, investigated across the full run — no case of the week
- Each episode is told from a different resident's vantage, and each one is lying about something small

DESIGN

- Shot entirely in polar night: 20 hours of darkness, four of blue dusk
- Interiors are warm and overlit; exteriors are black and sodium-orange
- No score in the first episode. The wind carries it instead

CHARACTER

The Detective Who Left

Ingrid Halvorsen, 41

- Left at seventeen, after a winter the town has agreed not to discuss.
- Came back with a badge, which the town reads as an accusation rather than a service.
- Her competence is real. Her objectivity is not, and she knows it before we do.
- By episode six she is withholding evidence — not to protect a killer, but to protect her mother.

ENSEMBLE

Eleven Hundred People, Nine That Matter

THE TOWN

- MARIT — Ingrid's mother. Runs the only shop. Knows everything and says nothing.
- TOMAS — harbourmaster. Logged the boat in. Logged it wrong.
- ELISE, 16 — the only person who will speak plainly, which makes her dangerous to everyone.
- PASTOR BERG — heard a confession he cannot repeat and cannot forget.

THE OUTSIDE

- OLAV — Ingrid's partner from the city. The audience's proxy, and the one person with no history here.
- THE PROCESSING COMPANY — bought the fleet, owns the debt, employs almost everyone.
- THE DEAD MAN — an inspector. He was here to audit the quotas.

Eight Episodes

Ep.	Vantage	Turn
1	Ingrid	The body. No missing person report exists.
2	Tomas	The harbour log was altered — by someone who can't write well.
3	Elise	The dead man spoke to a teenager the night he died.
4	Marit	Ingrid's mother sold him the last thing he ate.
5	Pastor Berg	A confession, and the limits of silence.
6	Olav	Ingrid is withholding. The outsider sees it first.
7	The company	The audit would have closed the plant. The town knew.
8	The town	Not one killer. A decision everybody made separately.

THEME

Complicity is not a conspiracy. It is eleven hundred people each choosing, alone, not to ask the obvious question.

THE SERIES' ARGUMENT

Shape of the Shoot

1

town, standing sets, returning locations

8

episodes, single block shoot

20h

of darkness per day — a schedule advantage

Polar night removes the continuity problem of matching daylight. The entire series can be shot in one continuous block on a single unit.

Comparable Titles

Title	Relation	What it proves
The Killing (Forbrydelsen)	Genre	Nordic procedural travels internationally without adaptation.
Broadchurch	Structural	One crime, one small town, a whole community as suspect.
Mare of Easttown	Protagonist	A local detective compromised by her own community, in prestige register.
Trapped	Setting	Extreme-weather isolation as a structural device, with global streaming reach.

The Opportunity

- Closed-ended limited series: complete artistic risk, zero renewal obligation.
- A single-location shoot in a continuous block — the most budget-predictable form in premium drama.
- A lead role for an actress in her forties with genuine moral complexity, which is scarce and in demand.
- Nordic crime remains the most reliably exportable premium format in the international market.

CONTACT

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