

ANTON presents

V E S P E R



Lithuania, France, Belgium / 2022 / 114 min / Color / English

A sci-fi fairytale written and directed by Kristina Buozyte & Bruno Samper

With Raffiella Chapman, Eddie Marsan, Rosy McEwen, Richard Brake, Melanie Gaydos

FESTIVAL PRESS KIT

World Premiere: July 2nd in KVIFF

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LOGLINE

After the collapse of Earth's ecosystem, Vesper, a 13-year-old girl struggling to survive with her paralyzed father, meets a woman with a secret who will force her to use her wits, strengths and bio-hacking abilities to fight for the possibility of having a future.

SYNOPSIS

Set after the collapse of the Earth's ecosystem, the film follows Vesper (Raffiella Chapman), a headstrong 13-year-old girl who uses her survival skills to subsist in the remnants of a strange and dangerous world with her ailing father, Darius (Richard Brake). When Vesper finds a mysterious woman, Camellia (Rosy McEwen), alone and disoriented after an aerial crash, she agrees to help find her missing companion in exchange for safe passage to the Citadel - the dark central hub where oligarchs live in comfort thanks to state-of-the-art biotechnology. Vesper soon discovers that her brutal neighbor, Jonas (Eddie Marsan), is searching for Camellia, who is harboring a secret that could change all of their lives forever. Forced into a dangerous adventure, Vesper must rely on her wits and bio-hacking abilities to unlock the key to an alternate future.

PRINCIPAL FILMMAKERS AND PARTNERS

Directed by	Kristina Buozyte & Bruno Samper
Story by	Bruno Samper & Kristina Buozyte
Written by	Brian Clark, Bruno Samper & Kristina Buozyte
Lead Cast	Raffiella Chapman, Eddie Marsan, Rosy McEwen, Richard Brake, Melanie Gaydos
Produced by	Asta Liukaitytė, Daiva Varnaitė-Jovaišienė, Alexis Perrin, Kristina Buozyte
Co-Producers	Benoit Roland, Florent Steiner, Guillaume Natas
Executive Producers	Sebastien Raybaud, Cécile Gaget, Louis Balsan, Mike Shema
Cinematography by	Feliksas Abrukauskas (L.A.C.)
Original Music by	Dan Levy
Edited by	Suzanne Fenn
Casting by	Des Hamilton, Georgia Topley & Donatas Šimukauskas
A production by	Natrix Natrix & Rumble Fish Productions
In coproduction with	10.80 Films & EV.L Prod
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AN INTERVIEW WITH KRISTINA BUOZYTE & BRUNO SAMPER

Was shooting in English a natural choice from the start?

Kristina Buozyte: It was our desire to make a film in English, absolutely. We wanted to make VESPER a fairy tale, with a Perrault-like, Grimm-like flavor. So that included a darkness - the kind of darkness you find in *Little Red Riding Hood* for example - and even some gore elements - except that this classic fairy tale we were dreaming of had to take place in the future. The film had to achieve a certain universality - and we communicate exclusively in English with Bruno, so English was a natural choice for us.



How did you imagine your two female characters, Vesper and Camellia?

Kristina Buozyte: From a dramaturgical point of view, we wanted to have two different characters. Vesper is very stubborn; she has a strong temperament. Camellia is more docile. What they have in common is that they are both searching for themselves. And they help each other in this quest. The film deals with the theme of female emancipation through these two characters. One of the messages at the heart of VESPER is that it can only be achieved through mutual support and collaboration.

Despite their experience, Raffiella Chapman and Rosy McEwen are a very convincing duo. Could you tell us about the casting?

Kristina Buozyte: As soon as Bruno saw Raffiella Chapman in the casting, he saw Vesper. She is incredible and it's always nice for a director to find new faces. As for Rosy McEwen, who plays Camellia, she is extraordinarily talented. She is one of those instruments that can play all the notes. Both are at the beginning of a great career.

Bruno Samper: In the team, everyone was extremely motivated. Vesper is a first "lead role" for Raffiella. She was totally invested in the project. However, the shooting could be very demanding and she always gave more than her best. It was the same for Rosy. As well as for Richard Brake, who plays Vesper's father: we offered him a different as he often plays bad guys.

Kristina Buozyte: Especially since he plays a paralyzed man who only conveys emotion with his eyes. It's extremely technical and requires a very deep concentration. He confessed to us, after the shooting, that he did not imagine that the role would be so intense and difficult. It was a personal challenge for him.

Bruno Samper: Finally, Eddie Marsan certainly doesn't have much to prove anymore, but he had a lot of fun with this bad guy character. He knew, as we do, that a movie is good if the antagonist character is excellent!



There is a strong social and ecological commentary in the film...

Bruno Samper: For VESPER we wanted to push the idea of privatization of living organisms. A few years ago, an American company patented a genetically modified seed called "terminator". A seed that gave only one harvest and became sterile after that. Basically, a subscription system on the living plants. This idea is terrifying and fascinating at the same time. If we look, for example, at Henri Laborit's behavioral studies on rats, we realize that capitalist logic is not unique to humans. It is one of the strategies, in the living world, that a group can adopt to survive and prosper. But it is often a dead end. We realize that strategies of collaboration, mutual aid, or symbiosis are much more perennial and resilient in the long term. We have imagined a future, which would be like a new Middle Ages and VESPER is the story of the seed of a Renaissance. It's a film about hope, the hope that we will always find beauty, and that's what will always give us a reason to live, even in a future that we are told is apocalyptic. It may sound a bit naive, but it is the simple message, in which we deeply believe, that we wanted to put at the heart of the story.

Kristina Buozyte: Beyond the science fiction framework, VESPER is also an initiatory story with a message for our society, which is turning more and more to escapism. Facing various problems - economic, social, political - more and more people prefer to flee rather than face and solve them. Our protagonist, Vesper, is no exception. She is a talented teenager who never resigns herself to being a victim and uses her skills and energy to escape her sad reality, chasing the dream of a "Promised Land". But when Vesper realizes that it doesn't exist, she must use her potential to create that "promised land" right where she is.

VESPER unfolds in a universe usually found in comics or sci-fi literature. However, it is based on an original idea. How did it come about?

Bruno Samper: We worked on this universe for several years during which we perfected our approach to genetics as a logical evolution of technology. This idea that the more technology advances and evolves, the more it will integrate with the living and become totally organic. Today, scientists are starting to store digital information on DNA. The next revolution will be that of synthetic biology, which has already accelerated significantly during the pandemic. We have also focused a lot on bio-design: for the last 20 years, computer science has made it possible, thanks to computer-generated images, to create an aesthetic inspired by the complexity of living forms. There is a whole area of art and design that has developed along these lines among stylists, designers or in the field of motion design. These are notions that have developed a great deal in a form of aesthetic avant-garde, but which have not yet been integrated into cinema. We find them in small touches, in some blockbusters, because they work with the best artists. We, as an independent film, had total freedom and we could develop this aesthetic and this universe without restriction.



What were your sources of inspiration to develop this universe?

Bruno Samper: Photos of plants, insects, jellyfish, aquatic organisms. I am a big fan of Jean-Marie Pelt, who had this program on French TV in the early 80's, *L'Aventure des plantes*, but also of René Laloux and Roland Topor, creators of *La Planète Sauvage (Fantastic Planet)*. There were also references to Jim Henson, Miyazaki, but also to designers like Neri Oxman, architects, and particularly in prospective architecture. It was very diverse. We wanted to create a world that has been metamorphosed by genetic engineering and where the decaying forest would be populated by parasitic, genetically modified organisms.

You have strong aesthetic ambitions. How do you combine them with a budget that remains that of an independent film?

Kristina Buozyte: We immediately thought about which Lithuanian assets to use, because we wanted to shoot in Lithuania: a country that is beautiful because of its nature, its forests, its rivers, its landscapes. We wrote *VESPER* with the idea in mind of how to use the budget, and how to use the *mise en scène* to optimize it. We spent a lot of time scouting to choose the right sets. We also had to find the best possible technical means to translate our vision to the other

artists collaborating on the film, in order to be efficient. It's our second science fiction film that requires visual effects, after *VANISHING WAVES*, so we have acquired some experience. We didn't have the budget to make a Hollywood movie with VFX in every corner. We had to be smart, do more with less.

Bruno Samper: We also took a lot of time to think about the universe, in its smallest details (its culture, its sociology, its economy...). We had to find the right balance between attention to detail and enough elements left unexplained and mysterious, to give the sensation of a much larger world, which could create immersion for the audience.

Did you shoot mostly in natural settings?

Kristina Buozyte: We shot the interiors of Vesper's house in studio. And everything else was in nature. We were looking for really singular places. To shoot in the middle of nature is very difficult. But scouting locations in the middle of the forest is no less difficult! You get the impression that it's just rows of trees that look the same... How can you find an exceptional setting in this case?

Bruno Samper: Especially since it was a very snowy winter. There was two meters of snow. Location scouting was impossible. Two weeks before shooting, it was still snowing heavily and we had not been able to confirm any shooting location. We had to decide on locations while we were already shooting.



Kristina Buozyte: We had to walk all over Lithuania, all its forests, all its reserves, to find the right locations and then to organize the shooting according to them. We had to imagine what some of the locations would look like when the snow melted. The shooting was also a real challenge, especially for the actors, because the spring was not kind. But it's a blessing in disguise: in the middle of nature, the actors are more responsive to their surroundings. As directors, we try as much as possible to immerse our actors in reality. Even in studio, we try to achieve a high level of realism, with as much detail as possible. Not only is this important for the look of the film, but it is also essential for the actors to enter more deeply into the skin of their character. The immersion of the actors, themselves, is the main tool to help immerse the audience in return, which is our greatest desire.

Shooting on location, with changing weather conditions, must have been particularly complex for your cinematographer Feliksas Abrukauskas. How did your collaboration go?

Kristina Buozyte: Feliksas is one of the best cinematographers in Lithuania. He has a lot of experience and is an absolute perfectionist. No challenge is too big for him. It's all about preparation and anticipating the problems inherent to shooting on location. We were prepared.

Bruno Samper: With Feliksas, we talked a lot about Flemish painting. From the beginning, we talked about Rembrandt, without knowing that he was a big fan. He has these big books on Rembrandt at home, and he looks at a page religiously every morning. It was that light, and the atmosphere that we wanted to achieve. We also discussed Johannes Vermeer. We wanted to avoid the cold and dead image that we sometimes find with digital and have the most organic photo possible, that the image has something of the living. We worked on the digital images to find the warmth of the film stock.

Kristina Buozyte: We used anamorphic optics to play with the scale ratios and transcribe this pantheistic vision of nature onto the screen. The challenge was to constantly play between the scale of the landscape and the delicacy and intimacy of the characters. Movement was also very important, to accompany our young heroine, always in action. We are constantly looking for the most fluid staging possible. Musicality is essential for us, we consider directing as a choreography. We used steadycam a lot and also storyboarded the entire film, so we can be prepared: this is important when working with budget constraints and using visual effects.



Where are the visual effects in your film?

Bruno Samper: There are not many even if we love CGI. I come from interactive storytelling and design and from virtual reality. We know that very well, Kristina and I. But, here, we wanted to use visual effects as little as possible. First, of course because of the budget, but we had one rule: no green screen. We wanted practical effects as much as possible, then, to use digital only when it was absolutely necessary: the plants and creatures when they are very complex; sometimes extensions of the sets; the tower at the end - we built a big part of it anyway. And finally, Darius' drone, for which we combined techniques. We had a real flying drone, so we could film it for real. But it made a lot of noise, like a lawnmower, and our actors couldn't play with that. For the dialogue scenes, especially when Vesper's character had to talk to him, we used some visual effects.

Interviewed on 9 June 2022 by Emmanuelle SPADACENTA, editor in chief of CinemaTeaser magazine.

THE WORLD OF 'VESPER'

The New Dark Ages. Humanity attempted to prevent impending ecological crisis through massive investment in genetic technologies. It failed. A myriad of engineered viruses and organisms were released into the wild, wiping out large populations of humans, animals, edible crops and creating in many areas' new ecosystems mostly toxic for humans.

The oligarchy thrives in enclosed cities called Citadels, benefiting from the latest advances in synthetic biology. The Citadels' workforces consist of Jugs, genetically created beings, that look like the real humans but have a limited brain capacity.



The rest of the population ekes out an existence in a hostile, barren environment, living in small, isolated communities, fighting viruses, diseases, and poverty. They store the bits of energy they can collect from renewable resources in genetically engineered micro-organisms. However, the amount of energy available is barely enough to sustain small, day-to-day operations; there is not enough to power vehicles and large machines. As a result, these machines and cars now slowly corrode in the fields, casting an air of melancholy across the barren landscape. Above, swarms of flying drones crisscross the sky, making deliveries between the Citadels.

The spread of genetically engineered fungi and diseases has destroyed the natural balance of Earth's ecosystems. Mutated insects and viruses that are resistant to all pesticides and antidotes make it impossible for people to grow their own food. Only patented, genetically modified seeds from the Citadels can flourish in these new environmental conditions, but these are not easily accessible to non-Citadels dwellers. The Citadels will exchange a limited number of the patented seeds for the blood of children born on the outside, which produces hormones that are useful to them. However, most people survive on farmed insects and unpatented, tasteless roots.

Besides food and energy shortages, those living in this rural wasteland must also contend with a mysterious virus that transforms its victims into "Pilgrims" who compulsively wander the abandoned world until they die from exhaustion.

DIRECTORS NOTE

Science fiction is a complex but attractive genre that gives opportunity not only to create new worlds but also metaphorically talk about serious problems of a modern society. VESPER is a dark, sci-fi fairy tale that explores determinism at geographic, social and genetic levels. Is an individual's fate determined by birthplace, cultural norms, and/or genes? Or is it possible to overcome these determinants and create our own path?

Beyond the sci-fi setting, VESPER is, at its core, a coming-of-age story with a message to our escapist society. Our protagonist Vesper is not an exception. She's a very talented teen who uses her skills and energy to escape her dreadful reality, chasing the dream of a "promised land", but when she realizes it doesn't exist, she has to use her potential to create this "promised land" where she is.



Furthermore, the film explores the themes of emancipation and a woman's role in society through the two main characters: The stubborn, but passionate tomboy, Vesper; and the people-pleasing Geisha archetype embodied by Camellia. Both female characters haven't yet found themselves, and thus, their behavior is dictated by their surroundings. As they search for their own voices, they go through different stages of emancipation. For them, the hardest part is to break free from their own internal constraints. However, their relationship helps them overcome these barriers and finally, to grow into self-actualized individuals. The message at the heart of VESPER is that one can only blossom in exchange and collaboration with others.

The Citadel in the story symbolizes material comfort, security, and technological progress at the cost of compassion and humanity. It's a self-contained, closed and stagnant system that is no longer able to develop and evolve. On the other hand, the rural area outside the Citadel symbolizes deprivation and the cruelty of survival. Through these environments, VESPER explores the price of maintaining moral convictions and empathy in a world where people must shed these qualities in order to survive. The relationship between Jonas and Vesper characters symbolizes the fight of the world paradigms between the values of egoism and natural selection - where survives the strongest- and the values of collaboration and sharing. The story also criticizes a system which, for the sake of greed, devastates Earth's resources, deepens the chasm between an oligarchy and the people, and perpetuates this separation by selling and regulating all innovations.

We thought extensively about how to bring the story's visual universe to life. We did a lot of research about the latest innovations in organic architecture, bio-design, genetic engineering, and even sexuality of plants, all of this to bring on screen a visual universe never seen before. Therefore, visually, our depiction of the future world will be completely unique among existing films. We call VESPER a SCI-FI FAIRYTALE. We're creating the world that has been changed by genetic engineering. Disgusting, fleshy and dangerous formations will be found in the sick forest.

However, the vegetation in Vesper's Secret Garden will contrast with the rest of the environment. The Secret Garden is full of beautiful plants that shine and move in response to touch. Vesper takes the drab, ailing plants of the decaying environment and transforms them into beautiful and colorful creations. This contrast is used to visually evoke the idea that humans can choose to either destroy or enrich their world.

In VESPER, we also aimed at a unique portrayal of technology combining the organic with the mechanic - from microorganisms that store electricity to flying Citadel drones that are part machine, part living thing.

We combined different visual approaches to create a unique look and feel, and optimized production value to give the film a larger scale. Therefore, for the world creation we mixed a lot of advanced techniques like VFX-enhanced practical effects on models and puppetry, 3D printing. It was also, a way for us to create this organic materiality we want to bring on screen that wouldn't be possible only with the use of visual effects.

Despite our use of the sci-fi genre, our main goal was to create a convincing and affecting film that resonates universally. For that, used a realistic, almost documentary approach to evoke the harshness and melancholy of this dying world. To increase dramatism, we used clair-obscur (Rembrandt) lighting. Our goal was for the film to breathe with pastel, washed out colors. Only Vesper's plants are vividly colored as little glimpses of hope. The forest highlights dry trees, green moss and fleshy formations of the new ecosystem which transmit the idea that humanity spread their DNA and occupied every corner of the world we show.

Nature and landscape are for us highly important parts of the film, almost characters in themselves. We shot the film in early spring when the trees are leafless, and the grey surroundings haven't awakened to spring. The specific season helped strengthen the sense of stagnation and fatigue in this collapsed world.

Also, we did our best to reinvent the sound of this new ecosystem where there are no animals, nor birds. We worked on the sound of silence which will be constructed from the wind, trees, and the creatures of the new ecosystem. We want to effect viewer's subconscious to create a severe longing for a known world. We conceive cinema as sensorial and immersive experience where picture, sound and story are used to plunge audience into enchanted state.

- KRISTINA BUOZYTE & BRUNO SAMPER

BEHIND THE CAMERA

KRISTINA BUOZYTE & BRUNO SAMPER

Directors



Kristina Buozyte and Bruno Samper started their collaboration in 2007 in co-writing Kristina's first film award *THE COLLECTRESS*. The movie won Best Feature Film Award at the Lithuania Silver Crane Awards (2008), the Best Director Award in Russian Kinoshock Festival, and participated in more than 30 film festivals – Karlovy Vary, Pusan, Valencia, Mannheim, Cottbus, Cairo among us.

After its recognition, creators deepened their partnership and created a second successful feature film *VANISHING WAVES* (2012), which won 24 prizes in different festivals – 2012 Méliès d'Or Award, Best European Fantastic Film, 4 prizes in Fantastic Fest (Austin USA). Special mention in 47th Karlovy Vary Film Festival among others and was widely distributed both in Europe and USA.

While developing their third feature *VESPER*, Kristina and Bruno co-directed and co-produced a short segment, “K is for Knell” for American Horror Anthology “ABC’S OF DEATHS 2”.

Selective filmography

2007 *The Collectress*

2012 *Vanishing Waves*

2014 *K is for Knell* (segment) for *ABC's of Death 2* (Short Film Anthology)

2022 *Vesper*

DAN LEVY
Music Composer



Dan Levy is a French singer-songwriter and multi-instrumentalist. Originally known as a film composer, he founded the French indie band The Dø with Olivia Merilahti in 2007. Their first album, "A Mouthful", was a big hit with European audiences.

He has also produced artists such as Jeanne Added, Lou Doillon Thomas Azier, Las Aves and Laura Cahen, and worked for contemporary dance with Carolyn Carlson and Juha pekka Marsalo between 2004 and 2008.

Dan recently returned to film music with the animated film "I lost my body" - Oscar and Golden Globe nominated, The Grand Prize Nespresso de la Semaine de la Critique 2019 - for which he received the 2020 César for Best Original Film Score, the Annie Award and the Los Angeles Film Critics Association Award for Best Music.

Selective filmography

2005 *Empire of the Wolves*, by Chris Nahon

2014 *I Origins*, by Mike Cahill

2016 *Grave*, by Julia Ducournau

2019 *I lost my body*, by Jérémy Clapin

2021 *Love Death and Robots: The Tall Grass*, by Simon Otto

2022 *Vesper*, by Kristina Buozyte & Bruno Samper

IN FRONT OF THE CAMERA

RAFFIELLA CHAPMAN (*Vesper*)



Raffiella Chapman garnered international attention for her starring role in Tim Burton's *Miss Peregrine's Home For Peculiar Children*. Chapman previously starred as a young Lucy Hawking in *The Theory of Everything*, and the feature *The Have Nots*. She also recently appeared in BBC/HBO "His Dark Materials" television series. Chapman's upcoming features include BBC Films' horror film *Homebound*, and Antoine Fuqua's thriller *Infinite* starring Mark Wahlberg. Chapman is represented by Curtis Brown and Lucy Popkinat GGSSC.

Selective filmography

- 2014** *The Theory of everything*, by James Marsh
- 2016** *Miss Peregrine's Home for Peculiar Children*, by Tim Burton
- 2019** *His Dark Materials* (series)
- 2021** *Infinite*, by Antoine Fuqua
- 2022** *Vesper*, by Kristina Buožytė & Bruno Samper

EDDIE MARSAN (*Jonas*)



Eddie Marsan is one of the most acclaimed and versatile actors working today. He is the recipient of two BIFA Awards for his roles in Mike Leigh's features *Vera Drake* and in *Happy Go Lucky*. His roles range from independent films including *Still Life*, *World's End*, and *White Boy Rick* to blockbuster features such as the *Sherlock Holmes* franchise, *Gangs Of New York*, *V For Vendetta*, *Mission Impossible 3*, *Deadpool*, and *Atomic Blonde*. His multiple television credits include the award-winning BBC television adaptations "Little Dorrit," "Red Riding," "Southcliffe." And a starring role in Showtime's TV series "Ray Donovan." Marsan recently starred in Adam McKay's *Vice*, Guy Ritchie's *The Gentleman*, and *Hobbs and Shaw*. Upcoming projects include the four-part BBC thriller "Ridley Road" and the crime thriller "The Pact." Marsan is represented by Alex Irwin with Markham Frogatt & Irwin.

Selective filmography

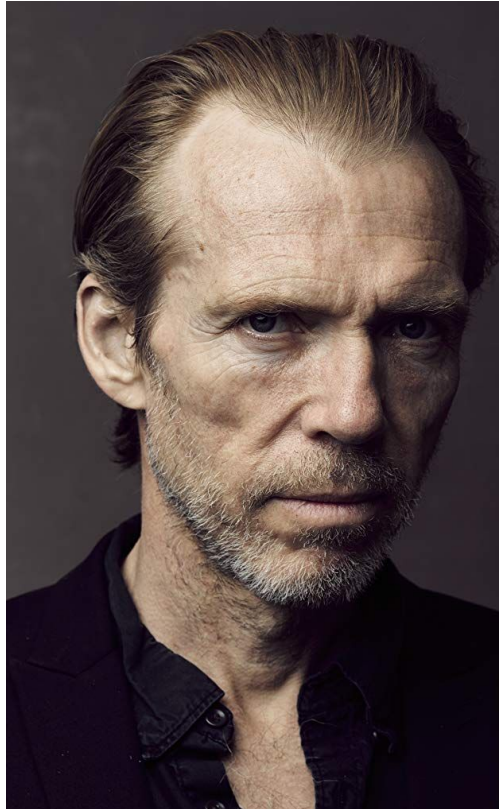
2002 *Gangs of New York*, by Martin Scorsese
2003 *21 grams*, by Alejandro G. Iñárritu
2005 *Match Point*, by Woody Allen
2005 *V for Vendetta*, by James McTeigue
2005 *The New World*, by Terrence Malick
2009 *Sherlock Holmes*, by Guy Ritchie
2011 *Tyrannosaur*, by Paddy Considine
2013 *World's End*, by Edgar Wright
2013 *Still Life*, by Uberto Pasolini
2017 *Atomic Blonde*, by David Leitch
2018 *Deadpool 2*, by David Leitch
2018 *Vice*, by Adam McKay
2019 *The Gentlemen*, by Guy Ritchie
2021 *Wrath of Man*, by Guy Ritchie
2022 *Vesper*, by Kristina Buožytė & Bruno Samper

ROSY McEWEN (*Camellia*)



Last year, Rosy McEwen made her screen debut leading alongside Daniel Bruhl and Dakota Fanning in the critically acclaimed television series “The Alienist: Angel of Darkness” on TNT/Netflix. She recently completed the TV mini-series “Close To Me” starring Christopher Ecclestone and Connie Nielsen. McEwen is represented by Curtis Brown and Lucy Popkin at GGSSC.

RICHARD BRAKE (*Darius*)

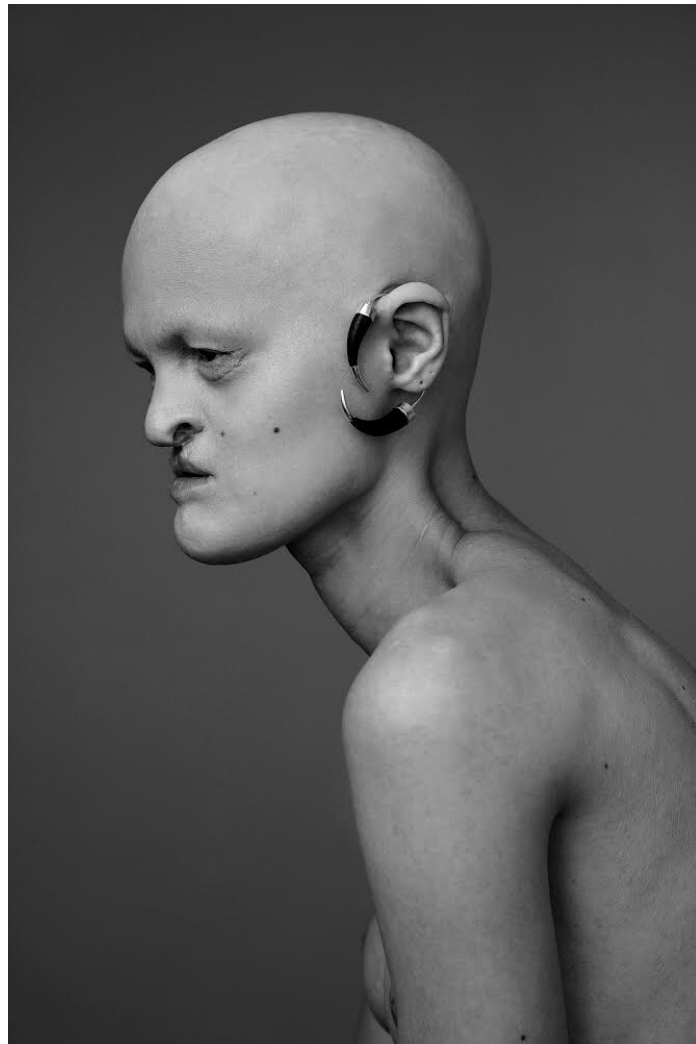


Welsh born actor Richard Brake is known for features such as *Doom*, *Batman Begins* and *Hannibal Rising*. He was recently seen in international hit series “*The Mandalorian*” and his multiple television credits also include: “*Ray Donovan*,” “*Peaky Blinders*,” “*Absentia*,” “*The Royals*,” “*Sanctuary*” and “*Cursed*.” Brake is known for his role Night King in early episodes of “*Game of Thrones*.” The prolific actor’s recent features include *The Rhythm Section*, *The Sisters Brothers*, *The Death of Stalin*, *Kingsman*, *Thor*, and *Munich*. Brake’s upcoming features include *The Virtuoso* with Anthony Hopkins, and the action feature *Extinction*. Brake is represented by Sandra Chalmers with The Artists Partnership.

Selective filmography

- 2005** *Batman Begins*, by Christopher Nolan
- 2005** *Munich*, by Steven Spielberg
- 2007** *Hannibal Lecter*, by Peter Webber
- 2009** *Halloween II*, by Rob Zombie
- 2013** *Cartel*, by Ridley Scott
- 2013** *Thor: A Dark World*, by Alan Taylor
- 2014** *Kingsman: The Services secrets*, by Matthew Vaughn
- 2014-2015** *Game of Thrones* (series)
- 2017** *Death of Stalin*, by Armando Iannucci
- 2018** *Sisters brothers*, by Jacques Audiard
- 2019** *3 from Hell*, by Rob Zombie
- 2020** *The Mandalorian* (series)
- 2022** *Vesper*, by Kristina Buožytė & Bruno Samper

MELANIE GAYDOS (*The Jug*)



Melanie Gaydos is an international actress and model from New York. She has ectodermal dysplasia, a genetic condition that contributes to her unique appearance. A popular media and social networker (175K Instagram followers), she has appeared in numerous fashion shoots, short films and music videos worldwide. Her most notable projects include campaigns for Tim Walker, IKEA, Kat Von D Beauty, the film *Insidious 4: The Last Key*, Rammstein's "Mein Herz Brennt" video and Behemoth's "ILYAYD" album.

PRODUCTION COMPANIES

NATRIX NATRIX

Producer / Lithuania

Asta Liukaitytė and Daiva Varnaitė-Jovaišienė have decades of experience in the film and videoindustry. They have been working together for more than 15 years achieving great results in the Lithuanian film industry, international film festivals and markets.

Their feature movie REDIRECTED (thriller/drama) (2014) held the number 1 spot of all-time movie ratings in Lithuania for five straight years, they are currently in the number 2 with the feature movie THREE MILLION EUROS (comedy) (2017) and the number 5 with ZERO III (thriller) (2017).

RUMBLE FISH PRODUCTIONS

Producer / France

Ex-executive at VFX powerhouse BUF (*The Grandmaster, Nymphomaniac, Life of Pi, Thor*), Alexis Perrin is the president of Rumble Fish Productions, and ex-founder of Logical Pictures (Fargeat's *Revenge*, Laugier's *Incident in a Ghostland*, Mirabella-Davis' *Swallow*).

Alexis produced Wi Ding Ho's CITIES OF LAST THINGS (Platform Award at Toronto International Festival in 2018; Best Supporting Actress at Chinese Oscars Golden Horse), which was released as a Netflix Original in 2019.

Rumble Fish's credits also include Jean Luc Herbulot's SALOUM (TIFF Midnight Madness, Director Award at Fantastic Fest) and Seth Ickerman's BLOOD MACHINES, which had a successful 40+ festivals run. Alexis recently co-produced Del Kathryn Barton's BLAZE, which premiered at Tribeca Festival 2022 and was produced by Causeway (The Babadook).

10.80 FILMS

Co-producer / Belgium

10.80 films is born from the alliance of Nabil Ben Yadir (*Les Barons, La Marche, Dode Hoek*) and Benoit Roland (*Wrong Men*). Their ambition is to refresh the Belgian audiovisual landscape, developing and producing ambitious films, intended for the largest audience possible while preserving a singular editorial line.

Their credits include PILGRIMAGE by Brendan Muldowney (2017), PATSER by Adil El Arbi & Bilall Fallah (2018), LUKAS by Julien Lerclecq (2018), YUMMY by Lars Damoiseaux (2019), THE HOLE IN THE GROUND by Lee Cronin (2019), HUNTED by Vincent Paronnaud (2021) or ANNETTE by Léos Carax (2021).

INTERNATIONAL SALES

ABOUT ANTON

Anton is a global content provider synonymous with quality commercially successful entertainment across multiple platforms. Its projects range from global kids and family fare such as *Paddington* and *Shaun The Sheep*, the animated feature *Fireheart*, and *Around The World in 80 Days* to genre franchises such as "*His Dark Materials*," *Greenland*, and sequel *Greenland Migration*; "*McMafia*," *The Night House*, *Choose or Die*, and *Mothers' Instinct*; as well as director-driven titles such as *Both Sides of the Blade aka Fire* (Claire Denis), "*Gentleman Jack*" (Sally Wainwright), and "*The Pursuit of Love*" (Emily Mortimer). With offices in London, Los Angeles, Paris and Berlin, the Anton team partners with leading creators worldwide to produce shows that marry creativity with commercial prowess. Its hallmark is high-quality storytelling.

<https://antoncorp.com/>

CAST

Raffiella Chapman	Vesper
Eddie Marsan	Jonas
Rosy McEwen	Camellia
Richard Brake	Darius
Melanie Gaydos	Jug
Edmund Dehn	Elias

TECHNICAL LIST

Directors	Kristina Buozyte
.....	Bruno Samper
Writers	Brian Clark
.....	Bruno Samper
.....	Kristina Buozyte
Cinematographer	Feliksas Abrukauskas (L.A.C)
Editor	Suzanne Fenn
Music Composer	Dan Levy
Production Designers	Ramūnas Rastauskas
.....	Raimondas Dičius
Costumes	Christophe Pidre
.....	Florence Scholtes
Casting	Des Hamilton
.....	Georgia Topley
.....	Donatas Šimukauskas
Producers	Asta Liukaitytė
.....	Daiva Varnaitė-Jovaišienė
.....	Alexis Perrin
.....	Kristina Buozyte

2022 / 2.39 / Dolby 7.1 / Lithuania, France, Belgium

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