Official Selection

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Toronto International Film Festival 2022

A Rumble Films Production
In association with CHARADES, Mosaic Films, Hype Film

SANCTUARY



Directed by Zachary Wigon
Starring Margaret Qualley and Christopher Abbott
Written by Micah Bloomberg

USA / 2022 / English / 96 minutes

TIFF SCREENINGS
World Premiere: Sunday, September 11 at 9:00 PM - Royal Alexandra Theatre
P&I Screening 1: Monday, September 12 at 9:05 AM - Scotiabank
Public Screening 2: Monday, September 12 at 5:30 PM - Scotiabank
P&I Screening 2: Wednesday, September 14 at 8:30 AM - Scotiabank
Public Screening 3: Thursday, September 15 at 1:00PM - TIFF Bell Lightbox Cinema

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LOGLINE

A dominatrix and her wealthy client engage in a battle of wills inside a luxury hotel suite after he tries to end their relationship.

SHORT SYNOPSIS

A dominatrix (Emmy Award® nominee Margaret Qualley) and her wealthy client (Christopher Abbott) engage in a battle of wills inside a luxury hotel suite after he tries to end their relationship. Over the course of one emotionally fraught night, the balance of power swings back and forth as each seeks to gain the upper hand. Is he hopelessly overmatched? Or is her wildly unpredictable behavior all part of an elaborate game?

LONG SYNOPSIS

From critically acclaimed filmmaker Zachary Wigon (*The Heart Machine*), comes a sexy and sophisticated psychological thriller about the quest for power and control, and the roles we play in our most intimate relationships.

Wealthy heir to his father's hotel chain, Hal Porterfield (Christopher Abbott) has had a longstanding and mutually beneficial professional relationship with dominatrix Rebecca Marin (Emmy Award® nominee Margaret Qualley). But in the wake of his father's death, now finally poised to take over the reins of the company, the young executive has decided to terminate their sessions. Rebecca, however, is not willing to simply walk away.

Insisting that she primed Hal for his new leadership role, Rebecca attempts to utilize her unparalleled gifts for manipulation, seduction and coercion to convince Hal to fairly compensate her invaluable contributions to his personal growth. A battle of wills ensues over the course of one incredibly fraught night, with both Rebecca and Hal struggling to attain the upper hand as the power dynamic swings back and forth. Is Hal hopelessly overmatched? Or is Rebecca's wildly unpredictable behavior all part of an elaborate script?

Directed by Zachary Wigon and written by Micah Bloomberg (*Homecoming*), SANCTUARY stars Margaret Qualley (*Maid*, *Once Upon a Time... in Hollywood*) and Christopher Abbott (*Catch-22*, *It Comes at Night*). The film's producers are David Lancaster and Stephanie Wilcox of Rumble Films (*Whiplash*, *Nightcrawler*) with Ilya Stewart of Hype Studios and Pavel Burian of Mosaic Films. Executive producers include Carole Baraton, Elizaveta Chalenko, Yohann Comte, Maxim Dashkin, Pierre Mazars, as well as Margaret Qualley and screenwriter Micah Bloomberg.

THE MAKING OF *SANCTUARY*: A CONVERSATION WITH DIRECTOR ZACHARY WIGON AND SCREENWRITER MICAH BLOOMBERG

Q: Zachary, *Sanctuary* is only your second movie yet it's so accomplished and features such unforgettable performances from both Margaret Qualley and Christopher Abbot. How did you come to direct the film?

Zachary Wigon: I had known Micah for a number of years. I was a writer on a show he co-created and showran called *Homecoming*. Back in June 2020—when we both felt a little bit stir crazy for understandable reasons—Micah and I were on the phone. He was saying that he was interested in writing some scenes, just to have something to work on during lockdown. He said his favorite are movies are those that are based on plays, which immediately sparked a couple of things for me. Those kinds of movies are typically one location with a lot of dialogue, and they often go deep into the characters' psychology - which is the bedrock of what I'm interested in probing with my own movies. Additionally, if you do something that's psychologically insightful, a very intense character piece, that puts you in a position to get great actors and great performances, which is the most exciting part of making movies for me—seeing an actor take a piece of material and bring it to a place that is both truthful and also unexpected.

Q: Did the two of you discuss the movie's premise in that early conversation then?

Zachary Wigon: I'd been interested in making a thriller about a dominatrix for some time. One thing that was interesting to me was the way in which the premise contained an immediate paradox, and paradoxes present an immediate, clearly comprehensible conflict that demands resolution. A dominatrix occupies a paradoxical position—she's a woman who simultaneously has *all* of the power over her client and has *none* of the power over her client. That realization instantly raised some profound questions about how and why people enter into role-playing scenarios and fantasy realms and how those realms intersect—or don't intersect—with "real life." I pitched Micah a vague idea for a thriller about a dominatrix who robs her wealthiest client. Micah mentioned that he had written a one-act play a number of years earlier about a dominatrix and a client in a hotel room. We decided those two elements might work well together, and we went from there.

Micah Bloomberg: The movie is about role-playing. How little it takes—a prop, certain words, a specific tone—to convince our brains that something we know is imaginary

is actually happening. And how things we think of as pretty fixed—our personalities, our relationship to the world—are just more elaborate versions of the same game. When I'm writing, I'm mostly concerned with two questions. The first is, who's in charge?—which is about power dynamics between the characters, and that drives the scenes. The second is, wait, what's really going on here? Which are the revelations and ideas that are embedded in the story. I think most stories can be boiled down to this, but I wanted to write something that was *just* this. Who's in charge? And then, wait a second, what's really going on here?

Q: At what point did you cast Margaret and Christopher and what were your initial conversations with them like?

Zachary Wigon: The whole thing came together exceptionally fast. Once the script was done, we started mulling who would play Rebecca and Hal. Margaret and Chris were at the top of my list. They're both young but they've already put together such exceptional bodies of work. Margaret read it and liked it, and we got together for a coffee in New York to talk about the film. One of the first things I recall her saying when we sat down was that the relationship between the characters reminded her a little bit of jazz. It was funny because I had been thinking about it in a similar way. I wanted actors who would have contrasting but complementary styles with respect to how their on-screen personas function—you don't want two actors who play the same "instrument" in terms of their performance style. Margaret came on, and then Chris came on maybe a week after her. I am an enormous fan of them both.

Q: What qualities did they bring to their respective roles that helped shape these two characters?

Zachary Wigon: With Margaret, there's an electric guitar quality to her on-screen persona. There's a volatility, there's a sharpness, a razor's edge unpredictability to her that felt perfect for this character who is whipsawing throughout the script and able to turn on a dime and make these emotional and psychological changes in how she carries herself and how she treats Hal. Chris is able to somehow play one emotion on the surface while simultaneously conveying that there is a deep sea of other emotions and ideas roiling underneath the surface. I don't know how he does it. Hal is repressing so much, and there's frankly a lot of self-loathing in his character at the beginning of the story.

Micah Bloomberg: The key to Hal, and this is something I only learned from watching Chris inhabit the role, is that his entire life is a performance. He's pretending to be someone he thinks he ought to be, but he knows he's not. He can only be his true self in his sessions with Rebecca and we're watching as that safe place is crumbling around him. With Rebecca, what was exciting to me was a character in a seriously

uphill situation who has only her mind and her words to defend herself. Hal has all the money and all the clout but we watch as she mentally *MacGyver*'s herself out of one impossible situation after another. What surprised me in Margaret's performance was her ability to tune into something primal and dangerous hidden behind all the words. You genuinely don't know what she's capable of or what she's going to do next.

Q: Rebecca is an incredibly complex character who really undergoes so many transformations in the film, evolving from scene to scene. Did you and Margaret map that out together?

Zachary Wigon: To an extent. Over the course of a number of meetings in prep—both with Margaret and with Chris—we broke the script up into sequences, like chapters. We would talk about, OK, in this chapter, here's where Rebecca's at. In this chapter, here's where Hal is at. That enables you to give the actor a sense of how you view the progression of moods over the course of the story. That said, I don't think the director can convey much more than a broad
sense of the progression—the hard specifics of what the psychological progression looks like for the character is something that Margaret and Chris each mapped themselves. We did shoot in sequence, which I imagine helped them feel the progressions to some degree.

Q: SANCTUARY was shot in just 18 days. Was there a lot of rehearsal with Margaret and Christopher?

Zachary Wigon: For me, if you have really talented actors and a good script, you want to let them feel it happen on camera in the moment. The three of us did a read-through. After the read-through, we rehearsed two scenes—one to get everyone's feet wet, so to speak, and a second to address a scene where there was a lot of very particular blocking. I wanted to make sure Chris and Margaret felt comfortable with that. It was very reassuring, they got it immediately. They were amazing. It could not have happened in 18 days had they not been as good as they are.

Q: Zachary, how did you approach developing the film's visual style?

Zachary Wigon: Something that greatly excited me about the film, from a technical perspective, was the visual or stylistic challenge of telling a story about two people in one place for 90-odd minutes. The narrative premise meant that the visual opportunities would be naturally constrained, and I was fascinated by the question of how to approach those constraints. I was confident that the film would be narratively compelling due to the strength of the script and the skill of the actors, but more of

an open question in the beginning was, is it possible to make this movie feel like a *movie*, and not like a filmed stage play?

There were two ideas that helped me address this. One was the idea of dividing the film into chapters and imbuing each chapter with a slightly different yet *distinctly* different visual style—not so different as to be jarring, but different enough that the audience feels a palpable shift in the atmosphere. The other idea was choosing moments to push the camera's capabilities for stylistic expressionism—for example having the camera invert on Hal, then drift upside-down to Rebecca, pushing in on her and then un-inverting. There's so much that the camera can express, and if the camera is in tune with the story beats and the performances, visual expressionism can serve performance in a very exciting manner.

Micah Bloomberg: What I love about Zach's work on this is that he would not rest until every shot, every beat of the story, was firing on all cinematic cylinders. Setting the story in a hotel suite with only two actors is kind of like putting the director in a straitjacket, but Zach delighted in the escape-artistry. It's a tense, claustrophobic story, but Zach insisted that didn't mean we had to paint it on a small canvas.
Zachary Wigon: It also bears noting that visual style can only be meaningful if it is growing naturally out of the story beats as scripted. Otherwise it's just empty stylistics. A good visual idea emphasizes something inherent or implicit in the script. If there's nothing interesting happening in the script, you cannot have any good visual ideas. So I was very fortunate to be working with Micah on this film, because he brings such an acute sense of psychological detail to his writing. He imbued the script with so much shading and insight in each line of dialog. The more clear and insightful the scripted beats are, the more opportunities you have to do interesting things on a visual or formal level.

Q: Zachary, did you share any specific points of reference with cinematographer Ludovica Isidori?

Zachary Wigon: One key prompt I gave her was a piece of music, "Spanish Key," by Miles Davis from his album *Bitches Brew*. I told her that I wanted to do something that was high saturation, and I really didn't say much more than that. I think that a lot of contemporary movies, especially contemporary independent films, seem to go for a desaturated look and I wanted to do the opposite for this. I wanted it to be high saturation so that your senses are on high alert in the same way that the characters' senses are on high alert when they're in the hotel suite. She really translated it into the specifics of what we did. It's high saturation, but there's a little bit of smokiness and softness there as well.

Q: Zachary, how did you and production designer Jason Singleton work together to conceptualize the look of the hotel suite where virtually the entirety of the movie takes place?

Zachary Wigon: For me, everything visual grows out of what the story requires, what the script requires. Since the whole movie essentially takes place in one location, you want people to remain engaged on a pure aesthetic level. So, the set needed to be visually complex but not distracting. Additionally, to emphasize the tension, I didn't want the suite to look like the sort of place where you might imagine a dominatrix and client would have a session. I didn't want it to feel super contemporary, super hip where it's all big windows and super sexy contemporary furniture. I was trying for something that felt more like a family could stay in the suite. I took inspiration from the interior design of a few hotels I know in New York and London, with a very dense and eclectic style and a pastel palette, then amped it up with a more jewel-tone quality. I brought my ideas to Jason who was then integral in simplifying and bringing down my initial ideas into something that wouldn't overwhelm the other elements.

Q: Without revealing too much, the ending of the film can be read in more than one way. What do you hope audiences will take away from the experience of watching SANCTUARY?

Zachary Wigon: I personally ascribe to the theory that once the movie is done, the opinions and the intentions of the people who made it are completely meaningless. You've had your chance to speak. Once it's out in the world, it's up to the people who watch it to decide.

ABOUT THE CAST

MARGARET QUALLEY (Rebecca) has become one of the most sought-after actors of her generation in the years since her esteemed portrayal of Jill Garvey on the critically acclaimed HBO series *The Leftovers*.

Qualley can currently be seen in the critically acclaimed limited series for Netflix from LuckyChap Entertainment and John Wells, *MAID*, which premiered this fall to rave reviews and has been watched by 67 million households. She stars as Alex alongside Andie MacDowell and Nick Robinson in the series, which is based off Stephanie Land's *New York Times* best-selling memoir, *Maid: Hard Work, Low Pay and a Mother's Will to Survive*. This fall and winter, Qualley will be in production on Claire

Denis' film *Stars at Noon*; she will next be seen in Zachary Wigon's thriller SANCTUARY, starring opposite Christopher Abbott.

Last year, Qualley starred in Olivia Wilde's short film, *Wake Up*, in which a woman is forced to rediscover her humanity in an increasingly digital world. In 2019, Qualley appeared in two award-winning projects: Quentin Tarantino's 10-time Oscar®-nominated film, Once Upon a Time... In Hollywood as Pussy Cat, alongside Brad Bitt, Leonardo DiCaprio, Lena Dunham and Margot Robbie; and in the eight-episode 17-time Emmy Award®-nominated limited FX series *Fosse/Verdon*, as Ann Reinking alongside Sam Rockwell and Michelle Williams, and for which she received Emmy® and Critics Choice nominations. The series, directed by Thomas Kail and executive produced by Lin Manuel Miranda, was based on the biography by Sam Wasson, *Fosse*.

In the same year, Qualley starred in Rashid Johnson and A24's *Native Son* alongside Ashton Sanders, Nick Robinson and KiKi Layne. The film premiered at Sundance in January 2019 and HBO acquired and released it later in the year. She also starred in the Hideo Kojima video game, *Death Stranding*, with Norman Reedus, Mads Mikkelsen and Léa Seydoux, which received critical acclaim around the world. In 2017, Qualley starred in Margaret Betts's *Novitiate*, opposite Melissa Leo and Julianne Nicholson. The film premiered at the 2017 Sundance Film Festival and was released by Sony Pictures Classics that fall. Qualley received rave reviews for her performance and was featured on multiple "Best Performances" lists from the festival. Qualley received widespread acclaim as the star of Kenzo Perfume's new campaign directed by Spike Jonze, which was named one of the best ads of 2016 by AdWeek Magazine.

Qualley's other screen credits include Benedict Andrews' *Seberg* alongside Kristen Stewart, Philippe Falardeau's *My Sallinger Year*, alongside Sigourney Weaver; Tim Sutton's indie thriller, *Donnybrook*; Rhys Ernst's and Wolfe Releasing's *Adam*; Lionsgate's Fred Berger-produced and Rowan Athale-directed psychological thriller, *Strange But True*, alongside Nick Robinson and Amy Ryan; and Shane Black's *The Nice Guys*, opposite Ryan Gosling and Russell Crowe. She made her feature film debut in Gia Coppola's independent drama, *Palo Alto*, with Emma Roberts.

CHRISTOPHER ABBOTT (Hal) is an acclaimed stage and screen actor currently in production on Yorgos Lanthimos' next film *Poor Things*. The cast includes Emma Stone, Willem Dafoe, Jerrod Carmichael, Mark Ruffalo and Ramy Youssef.

Recent credits include Jerrod Carmichael's directorial debut for Annapurna *On the Count of Three*, which premiered at the Sundance Film Festival in 2021; John Michael McDonagh's *The Forgiven* opposite Ralph Fiennes, which premiered at the Toronto International Film Festival earlier in 2021; Mona Fastvold's *The World to Come* with

Katherine Waterston, Casey Affleck and Vanessa Kirby, which premiered at the Venice Film Festival in 2020; Brandon Cronenberg's thriller *Possessor* opposite Andrea Riseborough, which premiered at Sundance in 2020; and Lawrence Michael Levine's meta-drama *Black Bear* with Aubrey Plaza and Sarah Gadon, which premiered at Sundance in 2020.

In January 2020, Abbott was nominated for a Golden Globe Award in the best actor category for his work in the lead role of Hulu's limited series *Catch-22* directed by George Clooney. Other film work includes Damien Chazelle's *First Man*, Nicolas Pesce's *Piercing*, Jamie Dagg's *Sweet Virginia*, Trey Shults' *It Comes at Night*, JC Chandor's *A Most Violent Year*, Mona Fastvold's *The Sleepwalker* and Sean Durkin's *Martha Marcy May Marlene*. In 2015, he was named by *Variety* as one of the "10 Actors to Watch" following his portrayal of the title role in Josh Mond's award-winning film *James White*. His performance garnered Abbott Best Actor nominations from both the Independent Spirit and Gotham Awards.

On stage, he made his Broadway debut in John Guare's *The House of Blue Leaves*. Other theatrical work includes *The Rose Tattoo* at The Williamstown Theatre Festival, Lucy Thurber's *Where We're Born* at The Rattlestick Theatre, Annie Baker's *John* at The Signature Theatre and Sam Shepard's *Fool for Love* at The Williamstown Theatre Festival. He will next be seen in starring opposite Margaret Qualley in Zachary Wigon's independent thriller SANCTUARY.

ABOUT THE FILMMAKERS

ZACHARY WIGON (Director) is a writer/director working in film and television. Most recently, he directed SANCTUARY starring Margaret Qualley and Christopher Abbott. His debut narrative feature *The Heart Machine* premiered in competition at the 2014 South By Southwest Film Festival, where *Variety* named it one of the ten best films of the fest. After playing BAMcinemaFest, it was released theatrically in North America by Film Buff. He recently worked as a Co-Producer on the Golden Globe-nominated Amazon series *Homecoming* (for both Seasons One and Two). Prior to *The Heart Machine*, Wigon contributed film criticism and journalism to numerous outlets, including *Vanity Fair* and *The Village Voice*.

MICAH BLOOMBERG (Writer) is the co-creator of the Amazon series *Homecoming* as well as the podcast on which it was based. His feature writing credits include Tribeca jury prize winner *Stand Clear of the Closing Doors* and SXSW award winner *Creative Control*.

DAVID LANCASTER (Producer, CEO Rumble Films)
Academy Award® nominated producer David Lancaster has been involved in the development, finance, production and distribution of over 45 motion pictures and several major stage plays and television series since his start in the entertainment business in the mid-1980s. David launched Rumble Films in 2014 after serving as co-president of Bold Films for eight years. In 2019, David produced the art world thriller, THE BURNT ORANGE HERESY, directed by Giuseppe Capotondi and starring Claes Bang, Elizabeth Debicki, Donald Sutherland and Mick Jagger, which premiered at the 2019 Venice Film Festival and was released by Sony Classics. Also in 2019, David served as producer for THE OTHER LAMB, Polish director Malgorzata Szumowska's first English language film, which premiered at the 2019 Toronto Film Festival. David also produced DONNYBROOK, directed by Tim Sutton starring Frank Grillo, Margaret Qualley, James Badge Dale and Jamie Bell, based on the Frank Bill novel of the same name, which premiered at the Toronto Film Festival in 2018. In 2017, David produced MESSAGE FROM THE KING, starring Chadwick Boseman, Teresa Palmer, Luke Evans and Alfred Molina. The film is directed by Fabrice du Welz and premiered at Toronto Film Festival in September 2016 and was acquired by Netflix. Also released in 2016, to worldwide critical and commercial success, was drone warfare pic EYE IN THE SKY. The film, directed by Gavin Hood, stars Helen Mirren, Aaron Paul, Alan Rickman and Barkhad Abdi, and features the enigmatic Rickman in what became his final film performance. In 2015, David produced the box office success NO ESCAPE, written and directed by the Dowdle Brothers and starring Owen Wilson, Lake Bell, and Pierce Brosnan which premiered in August 2015 from The Weinstein Company. Lancaster's 2014 slate of feature films included the highly acclaimed three-time Academy Award® winning WHIPLASH, directed by Damien Chazelle and starring Miles Teller and J.K. Simmons and the critically acclaimed box office hit NIGHTCRAWLER, written and directed by Dan Gilroy and starring Jake Gyllenhaal and Rene Russo, which also earned Best First Feature at the Independent Spirit Awards. In the world of television, he acted as executive producer for both Syfy's DOMINION, which is based on his feature film LEGION, and ABC's BLACK BOX starring Kelly Reilly. Lancaster also oversaw production of the cult sensation DRIVE, starring Ryan Gosling and directed by Nicolas Winding Refn, who was awarded Best Director at Cannes when the film debuted there in 2011. DRIVE was released by FilmDistrict and grossed over $77 million worldwide.

STEPHANIE WILCOX (Produder)
Stephanie launched Rumble Films with CEO David Lancaster and CFO Jon Shiffman in 2014, and oversees Rumble's entire production and development slate.

Since launching Rumble, Stephanie has produced a number of feature films, including the psychological thriller feature THE OTHER LAMB, the English-language

debut of acclaimed Polish director Malgorzata Szumowska which premiered at the 2019 Toronto Film Festival and was released by IFC Films. She also produced DONNYBROOK, based on the Frank Bill novel of the same name, which was adapted and directed by filmmaker Tim Sutton. The film stars Frank Grillo, Margaret Qualley, James Badge Dale and Jamie Bell, and was released by IFC Films in 2019 following its debut at TIFF. Stephanie was an Executive Producer on the art-world noir thriller THE BURNT ORANGE HERESY, directed by Giuseppe Capotondi, which premiered at the 2019 Venice Film Festival as the closing night film and was subsequently released by Sony Pictures Classics. She was also a Producer on SMALL CRIMES, directed by Evan Katz (CHEAP THRILLS), which starred Nikolaj Coster-Waldau, and premiered at SXSW in March 2017. Other Rumble Films titles include SEMPER FI, directed by Henry Alex-Rubin, MESSAGE FROM THE KING, starring Chadwick Boseman, and directed by filmmaker Fabrice Du Welz, as well EYE IN THE SKY, starring Helen Mirren, directed by Gavin Hood.

Prior to launching Rumble, Stephanie was the Director of Development for Bold Films. During her time at Bold, Stephanie served as an executive and co-producer on a number of features and television series, including WHIPLASH, written and directed by Damien Chazelle, which went on to win three Academy Award®s; NIGHTCRAWLER, written and directed by Dan Gilroy, which received an Academy Award® nomination for Best Original Screenplay and won two Independent Spirit awards; LOST RIVER, written and directed by Ryan Gosling; the ABC limited series BLACK BOX, created by Amy Holden Jones and starring Kelly Reilly; NO ESCAPE, written and directed by John Erick Dowdle and Drew Dowdle; and cult favorite DRIVE, starring Ryan Gosling, and directed by Nicolas Winding Refn. Stephanie originally hails from the San Francisco Bay Area, where she began her career as a theatre producer and director, after graduating from UC Davis with a summa cum laude degree in Dramatic Art.

ILYA STEWART (Producer) began her career in advertising, focusing entirely on the production aspect, after gaining an education overseas and having graduated from Goldsmiths University in London with a BA in Media and Communications. In 2011, he founded a group of media companies under the banner of Hype. Throughout the years, the company quickly grew into one of the leading production and service companies in Eastern Europe, working on a regular basis with global brands such as Nike, Shell, Mercedes-Benz, P&G, Visa, Google and internationally recognized agencies Wieden+Kennedy, Droga 5, Leo Burnett, BBDO, DDB, Publicis Group. Under the guidance of Stewart, Hype had been awarded at the prestigious Cannes Lions, Eurobest and Berlin Music Video Awards, as well as a handful of local advertising awards. At the heart of its philosophy, the company embarked on a mission to grow

and nurture a roster of young, up-and-coming directors who went on to direct commercials for multinational brands and hit television shows and feature films.

In 2016, Stewart expanded into feature film production and development, releasing Kirill Serebrennikov's *The Student*, which was part of the official selection at the Cannes Film Festival in the Un Certain Regard section. Stewart collaborated again with Kirill Serebrennikov on *Leto*, *Petrov's Flu* and *Tchaikovsky's Wife*, which were all part of the Competition at the Cannes Film Festival and went on to compete in numerous festivals across the world to wide critical acclaim.
Stewart produced *Persian Lessons*, a German-language holocaust drama starring Nahuel Perez Biscayart and Lars Eidinger, directed by Ukranian-Canadian filmmaker Vadim Perelman, which had its world premiere at the Berlin Film Festival in 2020, and the sci-fi thriller *Sputnik*, which premiered at the Tribeca Film Festival and for which the remake rights in the U.S. were obtained by Matt Reeves (*The Batman*, *Cloverfield*, *Planet of the Apes*) and Village Roadshow, with Stewart staying on as producer of the remake. In 2022, Stewart produced *Scarlet* by Italian director Pietro Marcello, starring Louis Garrel, which was the opening night film of the Director's Fortnight in Cannes; the film was produced alongside Charles Gillibert of CG Cinema.

A handful of English-language projects are currently in various stages of development as part of a strategy to operate on a global scale and with international talent. Stewart served as executive Producer on Mona Fastvold's *The World to Come* starring Vanessa Kirby, Katherine Waterston and Casey Affleck, which had its world premiere at the Venice Film Festival in 2020. He is also in production on Kirill Serebrennikov's English-language debut *Limonov* starring Ben Whishaw, produced alongside Wildside in Italy, Chapter2/Pathe in France, and *The Disappearance of Josef Mengele* based on the bestselling book by Olivier Guez.

Stewart was recognized as part of *Variety*'s "10 Producers to Watch" in 2018. In 2022, he launched Hype Studios, an independent European studio focusing on film and television series financing, development and production.

PAVEL BURIAN (Producer) has a plethora of experience in advertising business in Europe. He started Mosaic in 2008 with the focus on new media, social media and has since made more than 500 YouTube ads and 50 short movies for international brands. In 2020, Pavel started Mosaic films with the focus on edgy movies, online series for platforms. The first launch in the deck of projects is *Sanctuary* by Rumble, Hype, Mosaic and Charade.

RUMBLE FILMS is an independent production company headed by Academy Award®-nominated producer David Lancaster and Stephanie Wilcox. With over 45 independent films and television projects to their names, Lancaster and Wilcox's producing efforts include 2015's three-time Oscar®-winning Sundance success Whiplash, the Oscar®-nominated and Independent Spirit award-winning Nightcrawler, the 2011 cult film Drive, starring Ryan Gosling and directed by Nicolas Winding Refn, in addition to Lancaster's critical and box office success Eye in the Sky starring Helen Mirren. Rumble Films is at the forefront of unique and exciting filmmaking, with an aim to produce films that are smart, visceral and designed to appeal to a global audience. Rumble strives to create studio quality, fiscally responsible cinema in the independent space, with a focus on visionary filmmakers.

HYPE FILM was launched in 2022 by producer Ilya Stewart as a new chapter for an established media company, with a strategy to operate on a global scale and with headquarters and a foothold in Europe. Over the years, Hype has excelled at identifying talent and cultivating relationships with auteurs around the world and has had an increasing presence at major international film festivals and markets. The company's team shares their filmmakers' passion and drive for telling great stories and building unique worlds, which will always remain the essence of the culture at Hype. The company continues to build bridges and work across borders to bring their incredible and diverse visions to life, and to believe in the indisputable power of storytelling.

Since 2016, Hype has developed and produced award-winning work, including Kirill Serebrennikov's *The Student*, collaborating with the director again on *Leto*, *Petrov's Flu* and *Tchaikovsky's Wife*. Serebrennikov's films were all selected to compete at the Cannes Film Festival and were released internationally to wide critical acclaim. Among other notable releases were Vadim Perelman's *Persian Lessons*, a German-language holocaust drama starring Nahuel Perez Biscayart and Lars Eidinger that launched at the Berlin Film Festival; Egor Abramenko's sci-fi thriller *Sputnik*, which premiered at Tribeca Film Festival, and Mona Fastvold's *The World to Come* with Vanessa Kirby, Katherine Waterston and Casey Affleck at the Venice Film Festival in 2020.

CHARADES began in 2017 as an international sales company, and quickly expanded its model to include financing, co-production and production. It was founded by Carole Baraton, Yohann Comte and Pierre Mazars, following their successful tenures, respectively, as Head and VPs of International Sales at Wild Bunch, Gaumont and StudioCanal. Recent titles include TCHAÏKOSVKY'S WIFE by Kirill Serebrennikov and FOREVER YOUNG by Valeria Bruni Tedeschi, both in Competition in Cannes; AFTERSUN (French Touch Prize), the debut film by Charlotte Wells in Critics Week; and LITTLE NICHOLAS, Happy as Can Be as a Special Screening in Cannes. Charades

is developing a multi-genre, director driven slate. Upcoming projects range from European co-productions to productions backed by equity financiers, from commercial animation to genre and French comedies, from experienced directors to first-timers.

CREDITS

A Rumble Films Production
In association with

CHARADES
Mosaic Films
Hype Film

Directed by
Zachary Wigon

Written by
Micah Bloomberg

Produced by
David Lancaster, p.g.a.
Stephanie Wilcox, p.g.a.

Producers
Ilya Stewart
Pavel Burian

Executive Producers
Margaret Qualley
Micah Bloomberg
Kyle Martin

Executive Producers
Carole Baraton
Yohann Comte
Pierre Mazars
Elizaveta Chalenko
Maxim Dashkin

Executive Producers
Jon Shiffman
Andrew Schwartzberg
Lisa Kjerulff
Nick Shumaker

Director of Photography
Ludovica Isidori

Production Designer
Jason Singleton

Edited by
Kate Brokaw
Lance Edmands

Original Music Composed by
Ariel Marx

Costume Designer
Mirren Gordon-Crozier

Casting by
Mark Bennett