

Frenesy Film, First Picture, Memo Films & Independent Film Project present



APRIL

By Dea Kulumbegashvili

134 min / France – Italy – Georgia / 2024

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LOGLINE

After a newborn dies during delivery, the morals and professionalism of an OBGYN, Nina, come under scrutiny amid rumors that she performs illegal abortions for those in need.

LONG SYNOPSIS

Nina (Ia Sukhitashvili) is a skilled obstetrician at a maternity hospital in Eastern Georgia. After a difficult delivery, the infant dies and the grief-racked father demands an inquiry into her methods. The resulting scrutiny threatens to bring to light Nina's sideline—driving, through the stunningly beautiful countryside to the village homes of pregnant girls and women to provide unsanctioned abortions—and to destroy the profession that is the only source of meaning in her life.

For *April*, her second feature following 2020's acclaimed *Beginning*, Dea Kulumbegashvili spent months observing the work of doctors at a maternity clinic and the lives of the surrounding rural communities. The story she crafted is grounded in realistic detail and was brought to life by an intensive rehearsal and production process, with a cast that includes accomplished Georgian theater and film actors (Sukhitashvili, Kakha Kintsurashvili, Merab Ninidze) alongside nonprofessionals. This is a profoundly committed work that immerses the viewer in the reality of lives constrained by patriarchal tradition—that of Nina, whose emotional life outside of the empathy she has for her patients has become stunted, among them.

Anchored by Sukhitashvili's disciplined performance, the film also gains rich texture from its sometimes luminous, sometimes spectral images by cinematographer Arseni Khachaturan and its mesmerizing soundtrack, which integrates minimalist music by experimental composer Matthew Herbert with heightened sounds from the physical world of the film.

DIRECTOR'S NOTE

With April, my goal was to explore and analyze the dichotomy and convergence between existence and womanhood. This naturally led me to the themes of birth and death. The story began with a singular woman, a character imbued with an epic quality. She is someone who endures suffering and channels that pain into her life choices and ambitions. Despite this, she remains grounded and distinct from the rest of the world. By "epic," I refer not to a narrative style but to the vast scope of an individual's life and existence. The film delves into the tangible, earthy aspects of life as well as the enigmatic and inexplicable dimensions of being.

Nina lives the austere life of a doctor, risking her own well-being to provide illegal abortions for those in need. She encounters women in their most intimate moments, whether they are becoming mothers in the throes of excruciating labor or undergoing painful and clandestine abortions, hidden from their families.

Nina is a character who loves universally yet no one in particular. She possesses boundless empathy but struggles to form personal connections. She desires and needs nothing for herself, driven solely by her mission. However, she ultimately finds herself unable to effect significant change.

Dea Kulumbegashvili, 2024

DIRECTOR'S BIOGRAPHY AND FILMOGRAPHY

Dea Kulumbegashvili is Georgian writer/director based in Tbilisi. Her debut short film *Invisible Spaces* was nominated for a Palme d'Or du Court Métrage at the Cannes Film Festival in 2014. It was also the first film from independent Georgia to be part of the Official Competition at the Cannes Film Festival. Dea Kulumbegashvili's second short film *Léthé* premiered at the 2016 Cannes Film Festival in the Directors' Fortnight section. Her debut feature, *Beginning* was part of the Official Selection at the 2020 Cannes Film Festival as well as the San Sebastian Film Festival's main competition [where it earned a historical win taking home four awards for Best Film, Best Director, Best Screenplay & Best Actress for Ia Sukhitashvili], the 2020 Toronto International Film Festival [where it won the FIPRESCI Award], the main slate of the New York Film Festival or the Busan International Film Festival. *Beginning* was selected to represent Georgia for the International Feature Film Oscar run in 2021.

Dea's second feature, *April* will premiere in Competition at the 81st Mostra Internazionale d'Arte Cinematografica in Venice.

Short Films

2014 : *Invisible Spaces*

(Cannes Film Festival – Official Competition)

2016 : *Léthé*

(Cannes Film Festival – Quinzaine des Réalisateurs | International Film Festival Rotterdam | MoMA's New directors / New Films)

Feature Film

2020 : *Beginning*

(Cannes Film Festival Official Selection | San Sebastian Main Competition | TIFF | New York Film Festival | Busan International Film Festival | Represented Georgia for 2021 Academy Awards)

2024 : *April*

(Venice Film Festival's Main Competition)

Q&A WITH DIRECTOR DEA KULUMBEGASHVILI

Where did the concept for *April* come from? You were working on it for quite a while, right?

Five years ago, when I was preparing my first feature, *Beginning*, we were casting children from villages in Eastern Georgia. They would come with their mothers, so I started meeting these women and getting to know how they lived. Most of them have six, seven kids. Some of them cannot read or write, and their children cannot read or write. And I understood that it is a circle: the mothers did not get any education, they got married when they were fifteen, and nobody ever asked them what they wanted in their lives—I don't know if I have the right to say it, but I don't think even they knew—and then they had children. and despite how much love and care they give their children, they are unable to give them a basic education. And the cycle goes on.

In Georgia, marriage under the age of eighteen is illegal, but it still happens a lot, especially in rural areas. When I started working on *April*, I spent a lot of time in a maternity clinic in the area. The doctors and police told me that they didn't have even one underage girl registered. Then I was talking to a girl in the hospital who was fifteen, and six months pregnant. She said I could take a picture of her, and with permission I took it to the doctors and the police, and of course everybody knew already, but they don't want the negative statistics. Once doctors admit that there is an underage patient, they need to report it to the police, then they need to testify, and are drawn through the entire case as the medical witness.

Is this a difference between city and rural life in Georgia?

Yes. I grew up in one of the villages in the area where I made both my films. When you go back to these places, you understand that not much has changed in many, many years, and maybe some things are even worse. It's not just a conservative or patriarchal view of life, and it's not just religion, although Orthodox Christianity is very strong in Georgia. You cannot pinpoint just one thing. The level of education is also extremely problematic. Some of the local officials didn't want us there, making the film; they thought we were just outsiders there to cause problems and criticize. The head of the school was very upset that I was there "again," as she said. "You were here with your previous film, and now you are here again." I don't need permission to just go back there, but she felt that I did.

The main character in *April*, Nina, is an obstetrician who secretly provides abortions to women in the villages. What is the legal status of abortion in Georgia?

It's legal up to twelve weeks, but every clinic has the right to choose if they want to do it, and it's impossible to find a clinic which will do it. Abortions are done, but there are no statistics for them happening in rural hospitals. I asked the doctors, "What if it's a rape victim?" And they were like, "They should go to the city and deal with it through the police." One of the doctors said, "Why should I be responsible for their sins?" Even the contraceptive pill is a huge problem. Officially, a hospital needs to provide the Pill to a patient who wants it, but many rural hospitals just don't carry it.

What is your working relationship like with Ia Sukhitashvili, whom you directed in *Beginning* and again in *April*?

When I was casting for *Beginning*, I saw every actress in a certain age range in Georgia. I didn't specifically want to work with Ia, because she's the main actress of the main dramatic theater of Georgia, I'd seen her in other films, and she's very glamorous. I was casting a very different kind of character. But she insisted, and she came in, and she was exactly the character. I could see the complexity, the depth in her. And she was very flexible and curious. She really wanted to build the character together.

When I started to think about *April* and was spending time at the maternity hospital, I asked Ia to come and spend some time there with me. I was curious to see how she reacted to what was happening in the hospital. She has two children, and at that point I did not yet have a child. Very often, when you start talking about choice for women, there is this question of "But you don't have children yourself?" So I wanted to be able to have an open discussion about the character at the hospital, and I wanted her to be there.

One of the main doctors helped us a lot. She's not a prototype for Nina, but a lot in the character was inspired by her. She walked me and Ia through the daily life of the clinic. There were a lot of technicalities to learn, like what order do you unpack your instruments in? I didn't want Ia to *act*. I wanted her to embody, to really live through this film and this character. It was a totally different process from my first feature. And also for her it was very challenging. Some takes are up to ten minutes long, and they're very technical. She needed to learn medical procedures.

How did you get access to the maternity clinic, including to the delivery rooms for the two real-life birth scenes in the film?

I spent at least a year mostly in the clinic, and at some point I was allowed to talk to the pregnant women about who might let me watch their birth. And eventually I met the women who said they would be fine with me also filming their births. I was in touch with them for almost their entire pregnancies, so they were very comfortable with me, and with Arseni Khachaturan, the cinematographer. And the actors were there ahead of time too, because I wanted everybody to be prepared for what they would be seeing. It required a lot of patience from all of us, and understanding that we were not the main people there and that the moment anyone said we needed to leave, we would.

The preparation for the real birth scenes was intense. Ia and Kakha Kintsurashvili, who plays her colleague David in the film, are in the scenes, acting alongside the real medical personnel. It was storyboarded. The camera was positioned in advance, and all the lights and microphones were set up. We had many rehearsals with body doubles. And we knew that when this specific woman was ready to give birth, she would be brought into this room. As much as we had very little control, we were also very prepared.

The real social issues you're addressing and all the research and preparation you did result in a very grounded realism in the film, but you interrupt it at points with some fantastic elements. Can you talk about your intentions behind those, in particular the figure of the creature that Nina becomes?

I think what Nina is experiencing is so real that it's beyond reality. Weirdly, when you spend time in this hospital you kind of feel like you go beyond reality. Maybe other hospitals have the same quality. But I spent a lot of time at this one even during my childhood, because my grandfather was ill, and my sister and I used to stay there overnight. We would play in the hallways, and we knew all the nurses. All the distant sounds and whispers—something was always happening in the rooms, but the doors were closed and you never knew what it was.

For Nina, I was wondering, when does all the empathy she lives with for the world become unbearable, and what comes next? For me, that became this world that is beyond real, beyond her. The creature she becomes is a figure in a transitional moment, between worlds. She's not fully herself anymore, but she's not fully something else yet either.

Nina generally seems quite alienated, from herself and from others. Where do you think this dividedness in her comes from?

She's unable to connect with others on a personal level anymore. She has risky, anonymous sexual encounters with men because she needs some sense of intimacy, but anything else seems to be beyond what's allowed her in the structure in which she lives. She wasn't always like this. When I was writing the script, I asked myself a lot whether I needed to have this change happen in the film. But in the end I realized that I wanted it to have happened before we met her. We don't know what she was like, but we do know that she had a relationship with David. I also asked myself, if she loved David now, would that love be enough, and would she then not be able to do the things she does? Because for me her sense of empathy is love for all the women she is helping. And love for this man, which would be very earthly and might make her fit into what is considered regular life for a woman, would be kind of incompatible with what she's doing. She says herself that there is no space for anyone in her life because she made the decision to do what she's doing.

Watching the film, we are often so immersed in Nina's point of view that we experience what she's experiencing in an almost exaggerated way, like hearing her breathing quite loudly or seeing the countryside for long stretches through the windshield of her car. How did you think about and achieve that subjectivity, especially in terms of the soundtrack and cinematography?

Well, that was easy, in a way, because we were driving around those villages so much, and there was so much beauty. We'd be returning from a day in a village to the town where we were staying, and most nights there was this beautiful blue sky. I was with Arseni, our cinematographer, mostly, and we wouldn't even talk, just breathe in the beauty. The specific blue of the sky was almost tangible for me. And I wanted to show that Nina's everyday life also has this overwhelming beauty. In cinema, when we talk about very complex problems, we don't always get to see that. We think that the world, where such a lot of ugliness happens, is ugly. But it can be beautiful at the same time. I wanted to exaggerate Nina's experience of her daily life, to make it physical. In fact, the whole experience of making this film was very physical for me.

Can you tell us more about the soundtrack in general?

The score is by Matthew Herbert, an incredible composer and musician from England. He has an album recorded on instruments made from the skeleton of a horse, and he used those instruments for the film's music. I didn't want it to be a melodic soundtrack; I wanted it to feel like breathing, from somewhere within. Not just that the character was breathing, but like the

sound and sense of breathing were coming from the screen. And he created that with bones, mostly. For me this music, despite being biological, also feels otherworldly somehow.

The music is part of the whole fabric of sound: whispers, the sound of the tires—all of that was very important to me. We worked on constructing the sound for a long, long time. For example, when the creature is breathing and then you can hear a whistling sound, it took us so much time to decide, should we hear the sound at exactly the moment when she's breathing, or should it be just a second earlier or later, to create a gap, to make us wonder where the sound is coming from, or to create a sense of the viewer catching up?

In one of the first scenes in the film, Nina, David, the husband of a patient, and the hospital director are meeting in the director's office. It's a long scene, and the tension throughout it is almost unbearable. What was the process of creating it like?

I love these kinds of scenes, where you just write and put the actors together and direct. In a way, it's like pure directing, because there are no tricks. The camera doesn't move, it's just one frame. It takes me a lot of time to understand where to position the camera. The constraints give me a framework to work the details into. I believe that when you have really brilliant actors, you need to create space for them and just give them the material.

This was eleven takes—I don't usually do more than three or four. But it was challenging, because it was an ensemble of four really different kinds of actors, with very different techniques and preferred ways to rehearse and prepare. The scene might look simple—just one take, one shot, one camera position, they almost don't move—but actually it's more difficult for actors. They're on the spot, and they're very close to the camera, and it's emotionally intense.

For certain scenes, like this one, I can only do one in a day. It's so important for crafting the nuances of the performances. I don't want the actors to feel the pressure of time or of any of the technical difficulty of shooting a long take. They know two weeks in advance, sometimes, where the camera is going to be positioned in a scene, and then they just rehearse. On the day of the shoot, we rehearse until lunch and then shoot after. All the rehearsal somehow gives them more space to improvise, to be more free in their interpretations of their characters. It's a luxury to have that much time, but I really prefer to be conscious about the circumstances I'm creating for the actors.

What else do you do on your productions to set up your actors to give great performances?

Often, I shoot in chronological order—which is also a huge luxury—because it’s great for actors. I really like my set to be very calm. Nobody screams “Action!” It’s intimate. I’m always next to the camera, because I want to be able to communicate with the actors directly.

Your process with actors sounds a bit like Mike Leigh’s. Is he an influence?

I love Mike Leigh. When I was a first- or second-year student in film school, I got to do an incredible master class with him, and he was very, very generous. I realized that everything I was trying to do, this man already knew how to do.

There are also a lot of nonprofessional actors in the film, right? What was involving people from the area in the filmmaking process like?

Other than a few key actors, everyone in the movie is from these villages, and all the characters are inspired by real people I met there. The woman who plays the nonverbal sister in the film, for example, Nana, she can’t talk. And it was a new challenge for us to work with a sign language interpreter with her. She really taught us how to make the scenes with her and how to create her character. I’m very grateful to this film, and to being a director in general, because once you open up to include other people with their stories and their experiences, you just learn so much about the world around you and about yourself.

All the local children were encouraged to visit the set, whether they were acting in the film or not, on days when it was fine for them to be there. We had a special craft table for them, and they could come and ask questions about what was happening on set, what the equipment was. Some of them had been in *Beginning*, and now they were older and came back with their siblings. They even helped out with the extras, because they already knew how the costume and makeup departments worked, the structure of the sets. I really wanted the children to be involved in the process, because for me, it’s not just about making a film. Being there could be like a glimpse of another world for them, a chance to see possibilities for the future. I guess this is where the problems began with the head of the school, because the kids would go back to school with questions.

So you really were the infiltrator she was worried about. You really did want to influence the children!

Oh, of course! And not just the children! Women came in from the villages on the first day and really wanted to get their makeup done. Even though we don't do that much makeup in my film, I was like, "Let's do it." And for them it was such a celebration, a day off from their daily lives. But before they went home, they would wash their faces: they couldn't let anybody in their villages know that they wore makeup. It was like a joyful day was not something they were allowed to have. Their husbands were fine with them being in the film, because they got paid and would bring home the money. But it should not be something they also enjoyed, somehow.

Access to abortion care is in flux in a lot of places in the world right now—it lost its federal protection here in the U.S.; the prime minister of Italy, where most doctors already legally refuse to provide it, wants to make it illegal there; at the same time, many in the EU are pushing to make it easier for citizens of member countries that don't have it to cross borders for it. When you were making this film, were you thinking at all about the resonances this issue would have for viewers from other parts of the world?

Yes, absolutely. I am watching the news from the US very closely. I believe that abortion care is one of the main topics in the agenda for the presidential candidates right now. Just to understand the context – contraceptives and legal abortions gave women opportunities to make choices for their future, for the desired professions. Women who have the right to choose can become mothers in circumstances that would empower them rather than deprive them of their future. Taking this right away would be a huge step backwards. In Europe, namely in Poland, Italy etc, abortion rights are the topic of discussion... In Georgia, the ruling party members are arguing that abortions should just be banned altogether. They go even further and question if single women, or even a legally unmarried couple should have a right to adopt. So the right for abortion is never really a standalone right for those who wish to take it away. It is always connected to a more complex agenda.

What are your hopes for what comes next for this film you worked on for so long, as it finally goes out into the world?

I can only hope that the questions that are asked in the film are going to resonate with the audience. I hope that as much as it is a very local story in the film, viewers will be able to connect as I believe that film deals with the universal values that are being threatened, unfortunately across the continents.

IA SUKHITASHVILI BIOGRAPHY

Ia Sukhitashvili was born on August 29, 1980, in Tbilisi, Georgia. She graduated from Shota Rustaveli Theatre and Film State University in 2001 with a specialization in theatre and film acting. Since 2002, she has performed leading roles in various theatrical productions and acclaimed Georgian films, including *Panopticon* (Dir. George Sikharulidze, premiered in the main competition at the Karlovy Vary Film Festival in 2024), *Beginning* by Dea Kulumbegashvili, *Horizon* by Tinatin Kajrishvili, *House of Others* by Rusudan Glurjidze, *Blind Dates* by Levan Koguashvili, and *Keep Smiling* by Rusudan Chkonia, among others.

Since 2011, she has been an actress at the Rustaveli National Theatre and at other theatrical venues in Georgia.

In 2020, she won the Silver Shell for Best Actress at the San Sebastián International Film Festival for her leading role in the film *Beginning* by Dea Kulumbegashvili.

MAIN CREW BIOGRAPHIES

Arseni Khachaturan, director of photography

Arseni Khachaturan is a Belarusian cinematographer based in New York.

He worked with Chuko & Arie Esiri in their debut feature film *This is my desire*, which premiered at the 70' Berlinale Forum and was included in the Criterion Collection. He worked on Dea Kulumbegashvili's feature film *Beginning*. It was a 2020 Cannes Official Selection and won 4 awards at the San Sebastian International Film Festival, FIPRESCI at Toronto Film Festival, European Film awards nomination and was Georgia's submission for Oscars.

In 2021 Arseni worked with Luca Guadagnino on his film *Bones and All* which won Silver Lion for the Best Director at the 79th Venice Film Festival. Afterwards he has worked with Sam Levinson on his recent HBO series *The Idol*.

Arseni has recently finished Dea Kulumbegashvili's sophomore feature *April*, which will have its world premiere in Competition at the 81st Venice Film Festival.

He is currently working with Kristoffer Borgli on his upcoming A24 feature *The Drama* starring Zendaya and Robert Pattinson.

Jacopo Ramella Pajrin, editor

Jacopo Ramella Pajrin is an Italian film editor who graduated from the "Luchino Visconti" Film School in Milan. He worked as an assistant editor on several films, including *We Are Who We Are*, *Bones and All*, and *Challengers*, all directed by Luca Guadagnino. As an editor, he has contributed to various TV series and short films. In 2024, he edited the film *April*, directed by Dea Kulumbegashvili and produced by Guadagnino, which is in competition at the 81st Venice Film Festival.

Matthew Herbert, original score

Matthew Herbert is a singular artist who translates his unique worldview into sound and music; his ground-breaking approach makes him one of the most important British artists of his generation.

Matthew's first foray into film music was for *Human Traffic* in 1999. Two films in four years for French director Etienne Chatiliez, *La Confiance* (2004) and *Agathe Clery* (2008) bookended *A Number* (2008), and Spanish film *Y Vida Color*. Matthew's collaboration with Chilean director Sebastian Lelio began with the Oscar-winning feature film *A Fantastic Woman* (2017) and continued with Lelio's *Disobedience* (starring Rachel Weisz and Rachel McAdams), *Gloria Bell* (starring Julianne Moore) and in 2022, *The Wonder*, for which Matthew's "strange and ingenious score" (Indie Wire) won the British Independent Film Award for Best Original Music 2022.

For television, Matthew has scored critically acclaimed dramas including the BBC *One series Noughts and Crosses* (based on the book series by Malorie Blackman), and *The Responder*, starring Martin Freeman, for which the score earned BAFTA and Ivor Novello nominations.

PRODUCTION COMPANIES

First Picture

First Picture is an independent production company based in Paris and New York, dedicated to discovering and supporting bold voices in cinema. Their films have been recognized at major festivals, including selections in the Official Selection of the Cannes Film Festival, Venice Film Festival's Main Competition, TIFF, NYFF, and San Sebastián.

First Picture continues to uphold its mission by working closely with renowned industry partners, ensuring that every aspect of production reflects their commitment to quality and innovation, both creatively and structurally. As they champion emerging and established talents alike, their upcoming feature, *April*, directed by Dea Kulumbegashvili, is set to premiere in the prestigious main competition of the 2024 Venice Film Festival

Memo Films

MeMo Films is a production company founded in 2010 by Francesco Melzi d'Eril and Gabriele Moratti.

It is a successful component of the Italian film industry thanks to the collaboration with directors of the caliber of Luca Guadagnino and Julian Schnabel and other emerging talents. The natural inclination of MeMo is to produce highly successful projects with an innate international attitude.

- *April* by Dea Kulumbegashvili (2024) - Venice Film Festival 81;
- *Diciannove* by Giovanni Tortorici (2024) - Venice Film Festival 81, Horizon;
- *In the Hand of Dante* by Julian Schnabel, with: Oscar Isaac, Gal Gadot, Gerard Butler, John Malkovich, and Jason Momoa (2024);
- *Pet Shop Days* by Olmo Schnabel (2023) - Venice Film Festival 80;
- *Last Night of Amore* by Andrea Di Stefano (2023) - Berlinale 2023;
- *Bones and All* by Luca Guadagnino (2022) - Venice Film Festival 79;
- *Beckett* by Ferdinando Cito Filomarino (2021)
- *We Are Who We Are* by Luca Guadagnino (2020);
- *Salvatore-Shoemaker of Dreams* by Luca Guadagnino (2020) - Venice Film Festival 77;
- *200 Meters* by Ameen Nayfeh (2020)- Venice Film Festival 77;
- *Futura* by Lamberto Sanfelice (2020);
- *Chiara Ferragni- Unposted* by Elisa Amoruso (2019) - Venice Film Festival 76;
- *Suspiria* by Luca Guadagnino (2018) - Venice Film Festival 75;
- *Call Me By Your Name* by Luca Guadagnino (2017);

Frenesy Film Company

FRENESY FILM COMPANY is an Italian production company founded by acclaimed Director, Producer, and Screenwriter Luca Guadagnino.

Founded in 2012, the company has been working on Italian and international high-profile feature films and shortfilms. Its focus ranges not only from dynamic collaborations with a breadth of renowned filmmakers and artists but also to the research and development of new talents.

During its very fulfilling first decade, Frenesy has produced movies that got nominations and awards such as Oscars, BAFTA and Grammys among others. Frenesy Film keeps its leading role in the filmmaking industry thanks to its passion and attention to detail.

The Independent Film Project

Founded in 2006 and nestled in the heart of Tbilisi, the Independent Film Project (IFP) stands as a beacon of innovation and creativity in the Georgian film industry. Our mission transcends Georgia's borders, aiming to leave a lasting mark on the global cinematic landscape. At IFP, we take pride in our commitment to nurturing and promoting the art of filmmaking, both within Georgia and internationally.

Today, IFP has its focus on international co-productions, specializing in high-end, auteur-driven cinema, premium series, and documentaries that address socially significant themes. Our projects are not merely films; they are profound narratives that challenge, entertain, and inspire audiences worldwide.

Our films have received recognition at prestigious festivals, including selections in the Official Competitions of the Cannes Film Festival, Locarno Film Festival, and Venice Film Festival, as well as at IFFR, TIFF, and the New York Film Festival.

CAST

NINA Ia Sukhitashvili
DAVID Kakha Kintsurashvili
HEAD DOCTOR Merab Ninidze
NANA Roza Kancheishvili
MZIA Ana Nikolava
MZIA'S HUSBAND David Beradze
YOUNG FATHER Sandro Kalandadze
PREGNANT YOUNG MOTHER Tosia Doloiani
PICKED-UP WORKER Beka Songulashvili

CREW

WRITER AND DIRECTOR Dea Kulumbegashvili

CINEMATOGRAPHER Arseni Khachaturan

PRODUCERS Luca Guadagnino

Ilan Amouyal

David Zerat

Francesco Melzi D'Eril

Archil Gelovani

Gabriele Moratti

Alexandra Rossi

EXECUTIVE PRODUCERS Steven Darty

Adrien Dassault

Christian Vesper

Giovanni Corrado

Raffaella Viscardi

Moreno Zani

Malcom Pagani

Marco Colombo

Federico Marchetti

CO-PRODUCERS Sergei Yahontov

ASSOCIATE PRODUCERS Livio Strazzera

Jan Pastori

EDITOR Jacopo Ramella Pajrin

PRODUCTION DESIGNER Beka Tabukashvili

MUSIC BY Matthew Herbert

SOUND DESIGNER / RE-RECORDING MIXER Lars Ginzl

COSTUME DESIGNERS Nicoloz Guraspashvili Tornike Kirtadze

LINE PRODUCER Lasha Tchitadze

UNIT PRODUCTION MANAGER Archil Damenia

LOCATION & TRANSPORTATION MANAGER Giorgi Gvartadze

FIRST ASSISTANT DIRECTOR Alexander Glurjidge

SECOND ASSISTANT DIRECTOR Manana Gvartadze

FIRST AC Felipe Larrondo

SECOND AC Maude Laurent

LOADER Earl Davis

ASSISTANT TO DIRECTOR Ana Gurgenidze

CASTING DIRECTOR Leli Miminoshvili

PRODUCTION SOUND RECORDIST Zezva Pochkhidze

POST-PRODUCTION SUPERVISORS Rebekka Garrido
Lili Villányi

SFX CREATURE KM EFFECTS

VFX INHOUSE VFX

COLORIST Peter Benaers

LAB Transperfect Media France

LEGAL SERVICES TO THE PRODUCTION Ruggero Dipaola

PRODUCED BY Frenesy Film, First Picture, Memo Films &
Independent Film Project

CO-PRODUCED WITH ARTE France Cinéma

IN ASSOCIATION WITH Golda Darty P4 SPRL, Fremantlemedia
Limited, 3 Marys Entertainment SRL,
Tendersotries LTD, Adler Entertainment SRL,
Sarke Studio, Pyramide Distribution &
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