



MR. K

A
FILM BY
TALLULAH

STARRING
CRISPIN GLOVER

A LEMMING FILM, A PRIVATE VIEW & THE FILM KITCHEN PRODUCTION
IN CO-PRODUCTION WITH TAKE 1, AVROTROS & AURORA STUDIOS

COMPOSER STIJN COLE COSTUME DESIGN CHARLOTTE WILLEMS HAIR & MAKE-UP DESIGNER KAATJE VAN DAMME EDITOR MAARTEN JANSSENS
SOUND DESIGN NILS VIKEN & BROR KRISTIANSEN PRODUCTION DESIGN MAARTEN PIERSMA & MANOLITO GLAS DIRECTOR OF PHOTOGRAPHY
FRANK GRIEBE CASTING SHARON HOWARD FIELD, SAIDA VAN DER REIJD & ANN WILLEMS FIRST ASSISTANT DIRECTOR MARCUS HIMBERT
SOUND RECORDISTS DIRK BOMBAY & MIGUEL DE OLIVEIRA E SILVA LINE PRODUCERS GRIETJE LAMMERTYN & CAROLINE BRANDERS EXECUTIVE
PRODUCERS ELS VANDEVORST, FRANK KLEIN, MARTIN KOOLHOVEN, TINE KLINT, MARTIEN UYTENDAELE, DIRK DE LILLE, OLIVIER MORTAGNE,
EDGAR DAARNHOUWER, JEAN-CLAUDE VAN RIJCKEGHEM, NIKI LESKINEN, ROOSA TOIVONEN & ARI TOLPPANEN CO-PRODUCERS TURID
ØVERSVEEN, KATJA HARTERINK & MIEKE DE BRUIJN INTERNATIONAL SALES BY LEVELK PRODUCERS JAN VAN DER ZANDEN, INEKE KANTERS
PRODUCED BY ERIK GLIJNIS, LEONTINE PETIT, DRIES PHLYPO & JUDY TOSSELL WRITTEN & DIRECTED BY TALLULAH H. SCHWAB

FEATURING SUNNYI MELLES, BJØRN SUNDQUIST, FIONNULA FLANAGAN, DEARBHLA MOLLOY
JAN GUNNAR RØISE, BARBARA SARAFIAN, ESMÉE VAN KAMPEN, SAM LOUWYCK, FABIAN JANSEN

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MR.K

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LOGLINE

Traveling magician Mr. K (Crispin Glover) finds himself in a Kafkaesque nightmare when he discovers that he can't leave his hotel. His attempts to get out only pull him deeper, entangling him further with the hotel's curious inhabitants.

SUMMARY

Traveling magician Mr. K (Crispin Glover) is down on his luck. Business is slow, and the few gigs he's picked up along the road have left him adrift. After spending the night in a remote hotel, he is alarmed when he discovers that he is unable to find the exit. As he explores the maze-like corridors, he hears strange noises and encounters a series of curious inhabitants who have formed their own factions within the walls of the hotel. Alone and afraid, he starts mapping out the corridors, desperately hoping to get to the bottom of the building's layout before it is too late. Stuck more hopelessly than ever and about to give up, he makes a bizarre discovery that will change everything. Starring the ever-eccentric Crispin Glover, this Kafkaesque mystery offers a bold new take on falling down the rabbit hole.

DIRECTOR'S STATEMENT

"Mr. K explores the way we try to mold reality into something we can control and understand and how we protect the status quo by surrounding ourselves with others who share our view, making the world bite size and relatable."



When I was a child the world seemed like a magical place where everything was possible. In adolescence it felt like a maze full of fascinating strange people who lived by social codes I did not understand but found intriguing. Many times in adulthood I thought I had found the answer to who I was and what my life should be, but then something unexpected would happen that turned everything upside down.

I grew up very protected, so these moments of drastic change were scary to me. They challenged what I thought my life was, the things I had felt sure of. Still, if I think back, these were probably the moments when I saw things most clearly. I felt the crushing randomness of life and realized how much more the world really is than the everyday life I had created for myself. I was confronted with the fact that what I saw around me was only a fraction of what life is, that I had merely created a comfortable bubble around myself.

As a person I am by nature like the inhabitants of the hotel. I don't want to change and I want to be safe and shut out things that scare me. But at the same time I know I am fooling myself. Part of me is like Mr. K who can't pretend that everything is all right.

What I have been exploring in Mr. K is the way we try to mold reality into something we can control and understand. How we protect the status quo by surrounding ourselves with others who share our view, making the world bite size and relatable.

But any personal truth is a paradigm waiting to be popped. There is always something more, something that comes from left field, something you hadn't thought about that bursts your bubble and forces you to reassess all your previous assumptions. The film touches on the absurdity of existence and the frustrating fact that there are no right answers. It's about big truths, versus small truths and how we struggle to find meaning in a complex and everchanging world.

How do we recognize what is important? What do we make important? What makes us feel safe? Who do we follow? What truth do we chose? How do we know our own limits? How do we deal with change and the fear that comes with it? How do we deal with the unknown? How do we meet the future?

The film is an existential drama. Existentialism is a philosophical movement in which individual freedom, responsibility and subjectivity is central. Existential stories are not about the issues of the day and the specific problems in a point in time. They deal with the timeless, universal questions. Why am I here? What is the meaning of my existence? Hence the name. They are questions that stay relevant throughout the ages. Mr. K is placed in the center of a chaotic and confusing world that keeps changing. Isn't that essentially the human condition?

At the same time Mr. K is also simply a story about a man who has come to the conclusion that he is completely irrelevant and who discovers that he is in fact destined to play a role far greater than he can ever hope to fathom the importance of. It is about keeping an open mind, going down new paths and learning to accept the unknown.



ABOUT THE DIRECTOR, TALLULAH H. SCHWAB

SELECTED FILMOGRAPHY

2023 | **MR. K**

2022 | **SOULS** [in development]

HANNAH'S PARADIJS [in development]

2014 | **TAART** / television series in 8 parts / scenario: Lineke van den Boezem / Pupkin film

- Nomination: Prix Geneve (most innovative scenario by a newcomer)
- Nomination; Golden Kalf (best TV drama)
- Nomination Cinekid (kinderkast prize – fiction)
- Nomination; International Emmy Kids Awards 2016 (Best Kids Series)
- Nomination; TV Beelden – Nominated (Best Dutch Youth TV Award

2014 | **CONFETTI HARVEST** / scenario: Chris Westendorp / Columnfilm

- Awarded Best European film by a first time director at the Zlin filmfestival 2015 ion
- The Incentive award from the Mediafund 2013

2012 | **MIMOUN** / scenario: Cecilie Levy / Stetzfilm

- Lucas Award 2013 Best live action short film (Frankfurt)
- Nomination for an Emmy award 2014
- Prix Jeunesse (München) 2014

2011 | **THE FIRST CUT** / NTR Kort! / scenario Cecilie Levy / Shootingstar filmcompany

- The Critics prize – at the Norwegian short film festival in Grimstad
- Nominated – Crystal Bear, Berlinale 2015
- Unicef award Internationales Kinderfilm Festival Wenen 2015
- Nominated EFCA Award, Kristiansand International Film Festival 2015
- Nominated FIPRESCI award, Flying Broom International Film Festival Ankara 2015
- Best Film, LUCAS Internationales Kinderfilmfestival Frankfurt 2015
- TEEN'S Award, Film'on International Childrens Film Festival Brussel 2015
- Busan International Kids and Youth film festival 2015



Originally from Oslo, Norway, Tallulah H. Schwab graduated from the Dutch Film Academy in 1996 as a Film Editor and a Fiction Film Writer & Director. Working in the industry for almost twenty years, Schwab became most known for her films CONFETTI HARVEST (2014), HET RIJEXAMEN (2005) and DE EERSTE SNEE (2011).

Then, Tallulah's TV production MIMOUN was nominated for an Emmy Award and won the Prix Jeunesse International. Her TV series PIE was nominated for a Golden Calf and again for an Emmy Award.

INTERVIEW WITH DIRECTOR TALLULAH H. SCHWAB

How did you come up with the idea for the film Mr. K?

All my life I have been interested in the question: what is reality? How do you know what is true and what to trust? That has always occupied me. I had the feeling that most people knew exactly how the world and life worked. But for me these things weren't clear at all. What are the rules? An instruction manual would have been useful to me. By now I have discovered that my feeling is not unusual at all. Most people feel safe only when they think they understand the world. By understanding something, you have control over it. But because everyone has a different perspective on the world, disparate truths arise. Reality being fluid is something that has fascinated me all my life. I have given shape to this feeling in the character of Mr K., who gets lost in a mysterious hotel and still tries to get a grip on his absurd situation. He as well wonders: what is my place? Where should I go? And what is the purpose of all this?

Can you explain the title of the film?

Mr. K is a direct reference to Franz Kafka. I adore this writer, who was born in Prague but wrote in German. His stories are not structured in classical dramatic ways. I love that. I also really like the casual, often bizarre humor and peculiar characters. Kafka's main characters often find themselves in an incomprehensible, murky and absurd world in which they try to find their path. That also happens to my character Mr. K. The rules he takes for granted at the start turn out to be wrong. He continually lacks the information that would enable him to make the right decisions, yet he tirelessly keeps on trying to understand the world around him while aiming to regain control over his own fate.

Why did you pick the American actor Crispin Glover for the leading role of Mr. K?

Initially, I was looking for the main actor in the Netherlands. When my partner Martin Koolhoven mentioned Glover, I immediately knew that no one else could play Mr. K as well as he did. I first saw Glover in David Lynch's *Wild at Heart*. He played a supporting role, but made a huge impression with his eccentric character. After that I saw him in movies like *Back to the Future*, *What's Eating Gilbert Grape* and *Alice in Wonderland*, in which he played a variety of characters that stood out in their own way in these films...

...Glover has a unique personality that is both inscrutable and fascinating. He is difficult to fathom. That was exactly what I wanted for Mr. K. It was important to me that the viewer does not know what to expect from Mr. K at the start of the film. Is he sympathetic, or a mean man? Does he offer salvation or create disaster? That duality is exactly what I was looking for. Fortunately, Glover is an avid lover of surrealism and he was immediately enthusiastic about the script. After an excellent conversation over Zoom we started working together.

Another important 'character' in the film is the hotel...

The idea for Mr. K arose shortly after I made *De Man in de Linnenkast* in 2003. That short film was about a man who discovers a world inside his closet. I am fascinated by doors and the idea that they conceal something unexpected. The world of Mr. K feels very close to that short film. I immediately knew that it had to be set in a hotel where every door would be a gateway to another extraordinary world. The building had to be more than just the arena in which the story unfolds. The idea behind this was: if even something as immovable as a building does not adhere to the laws of nature and starts behaving differently than expected, what truths are left that can you still rely on?

What was it like working with German cinematographer Frank Griebe?

Frank Griebe is a very experienced director of photography who is known for films such as *Perfume: The Story of a Murderer*, *Lola Rennt* and *Cloud Atlas*. I always dreamed of working with him. When he reacted enthusiastically to the script, I travelled to Cologne to meet him. We immediately felt a great connection. We were on the same page regarding content and visual style and we also got along very well on a personal level. In addition to his inexhaustible creativity and professionalism, he has an admirable inner peace. He doesn't get nervous easily and is always open to new ideas. I absolutely loved working with him.

What can you tell us about the music?

The brass arrangements and burlesque music of the orchestra haunting the hotel corridors had to be chaotic and ominous. It had to feel like a stampeding herd that could not be stopped. Composer Stijn Cole had a blast creating the music, resulting in a raw, ripping and boisterous sound. On the other hand, the main musical theme of the film had to be akin to Mr. K himself. As a result, the soundtrack also has a melancholic and kooky side. I should also mention the sound design by Nils Viken and Bror Kristiansen, which also played an incredibly important part. They really made the hotel come alive as a character. Wherever Mr. K walks, he hears the building squeak, creak, quiver, bang and leak.

What else inspired you – besides the oeuvre of Franz Kafka – when making Mr. K?

The work of Japanese author Haruki Murakami was an influence. I think he is a terrific writer who dares to peek beyond reality as it is. Alice in Wonderland by Lewis Carroll was also an important source of inspiration. I read that story over and over again throughout my childhood. That is how my Mr. K also became a kind of Alice, who ends up in a world that is incomprehensible to him.

The Tenant, a film by director Roman Polanski in which the reality of the main character falls apart step by step, had a huge influence on me. The black humor and colorful characters in Delicatessen, by French filmmakers Marc Caro and Jean-Pierre Jeunet, have inspired me greatly as well. Also, David Cronenberg, David Lynch and the Coen Brothers are directors who have influenced my own work.

Was your background in theatre a benefit when making this film?

I grew up in the wings of the National Theater in Oslo. My mother comes from a theater family and worked as a production designer for theater and opera. Thanks to her, I was able to experience all aspects of theater production up close as a child. Rehearsals, creating costumes in the studio, building sets, the use of lighting and of course the numerous performances that I witnessed... On stage, not everything has to look purely natural or realistic. On there, it can all be a bit more theatrical and grandiose. These things are also visible in Mr. K. However, film has always been my first love, for which I'm grateful to my father. He showed me countless films in my youth and we always made short films during our summer holidays using his 16mm camera.

Your first feature film Dorsvloer vol Confetti was a coming of age drama. Mr. K is abstract and absurd. Is there already a style or genre you feel most comfortable in?

Hm, I don't like categorizing my work. Genres do not determine what I want to make, I'm more attracted to themes as a film maker. For example, I really enjoyed doing the children's series Taart in 2014, because I am passionate about food. Dorsvloer vol Confetti – my film adaptation of Franca Treur's novel – fascinated me in a completely different way. I grew up in Norway and the story about a girl growing up in the strictly religious Zeeland was actually very exotic to me...

...Mr. K is undeniably the most personal project I've realized so far. The atmosphere that the film exudes really suits me. Following Mr. K, I'm going to make Souls, a thriller filled with mystique. That film will also have its alienating moments, but in a different way. I'm very interested in what happens when someone's view on the world is tilted. That story can be told in very different ways. Furthermore, I think that as an artist you should always strive to improve yourself. By forcing yourself into directions that you have never explored before, for example.

What impact do you hope the film Mr. K will have on the audience?

I especially hope that the film will completely compel the viewer. I do not have a Messiah complex and the film does not pretend to give a conclusive answer to the big philosophical questions about the why behind everything. Every person has his or her own theory about how the universe works. There are many ways to understand the world. But every truth is limited, which is exactly what this film is about.



CRISPIN GLOVER is MR. K

Crispin Hellion Glover is a multifaceted American artist. He is primarily known as a film actor but is also a publisher, filmmaker, and author. He has played wonderfully eccentric people, such as George McFly in “Back to the Future” or Willard Stiles in “Willard.” In the late 1980s, Glover started his own publishing company, Volcanic Eruptions, which turned into a production company in the 1990s for his film works.

He has been touring since 2005 with his two feature films, “What is it?” (2005) and its sequel “It is fine! EVERYTHING IS FINE.” (2007). He uses an unusual self-distribution model for his films, including live shows titled “Crispin Hellion Glover’s Big Slide Show Parts 1 & 2.” Each show is a one-hour dramatic narration of eight profusely illustrated books. The images from these books project onto the screen behind him as he dramatically narrates the stories. He continues to tour the world with these two films. Both of his films have won awards at the Ann Arbor Film Festival and the Sitges International Film Festival. Crispin is currently in the post-production of his next feature film, which is untitled and features himself and his father.



SUNNYI MELLES is GAGA

Film and theatre actress Sunnyi Melles was born in Luxembourg to Hungarian parents. Melles grew up in Switzerland, where she appeared on stage for the first time at the age of ten. When Sunnyi was 14 she got her first film role playing Rosa, alongside Max von Sydow in the feature film DER STEPPENWOLF, directed by Fred Haines. She later completed her acting training at the Otto Falckenberg School in Munich.

Sunnyi’s breakthrough role was in the Academy Award nominated World War II drama 38 (1986). Afterwards, she would work on projects such as DER BAADER MEINHOF KOMPLEX (2008), EIN SCHMALER GRAT (2013), WOLKENBRUCHS WUNDERLICHE REISE IN DIE ARME EINER SCHICKSE (2018), ENFANT TERRIBLE (2020), and the Academy Award nominated TRIANGLE OF SADNESS (2022). In 2024 Melles starred in two series that were screened at the Cannes International Series Festival: DIE ZWEIFLERS and BECOMING KARL LAGERFELD.

BJØRN SUNDQUIST is CHEF COOK

Bjørn Sundquist, is one of Norway's most renowned actors. He was awarded Theater Critics Award in 1987 and received the Honorary Amanda Award in 2000. In 2005 he also won "The Centuries Best Male Film Actor" in Norway.

Bjørn has an impressive filmography and has acted in numerous TV productions. He has a professional register ranging from comedy and crime through drama to various genre films. Bjørn has participated in movies and TV series such as Her er Harold, Monster, Oskars Amerika, Maskineriet and Ragnarok. Some of his recent appearances on screen are the Norwegian version of Tre nøtter til Askepott and the Danish movie Vildmænd.



FIONNULA FLANAGAN is RUTH MONCHIEN

Fionnula Flanagan was born and raised in Dublin, Ireland. She was educated at the Abbey Theatre School in Dublin and in Switzerland, moving to Los Angeles in 1968. Of her enormous body of work, including stage, television and film, she might be most well-known for JAMES JOYCE'S WOMEN (1985), in which she plays six different women who had a profound influence on James Joyce's life. Selected film credits include THE GUARD (IFTA Best Supporting Actress); A CHRISTMAS CAROL; THE INVENTION OF LYIN; LIFE'S A BREEZE and most recently THE HUNGER GAMES: THE BALLAD OF SONGBIRDS & SNAKES.

Stage work includes THE TEMPEST, HEARTBREAK HOUSE, A CHRISTMAS CAROL, THE TAMING OF THE SHREW, THE PLAYBOY OF THE WESTERN WORLD, TWELFTH NIGHT, ULYSSES IN NIGHTTOWN (Tony nomination). Fionnula originated the role of Maggie in Brian Friel's LOVERS at Dublin's Gate Theatre and on Broadway and was Tony nominated for her performance in THE FERRYMAN directed by Sam Mendes on Broadway.

DEARBHLA MOLLOY

is SARAH MONCHIEN

A decorated stage actress, Dearbhla Molloy's recent credits include THE BOOK OF DUST at the Bridge Theatre (Sr. Fenella) and UNCLE VANYA at The Harold Pinter Theatre (Mariya). Her prestigious career has garnered her an Olivier Award nomination for Best Actress in a Supporting Role for THE FERRYMAN (directed by Sam Mendes) and a Tony Award nomination for DANCING AT LUGHNASA on Broadway. She is a two-time winner of Best Supporting Actress at the Irish Theatre Awards for A LIFE and THE CRIPPLE OF INISHMAAN.

Dearbhla Molloy is also an esteemed screen actress. She will next be seen starring in the feature FOUR MOTHERS. She recently appeared in the film WILD MOUNTAIN THYME and previous television credits include WOMEN ON THE VERGE, ACCEPTABLE RISK and SCANDAL



JAN GUNNAR RØISE is ANTON

Jan Gunnar Røise is a classically trained norwegian actor, currently seen in the lead male role in the political satire "Power play" - winner of Cannes Series 2023 - and also as the lead character in the award winning comic feature film "Sex". Røise's other notable appearances are "The Thing" (2011) "A Somewhat Gentle Man" (2010) alongside Stellan Skarsgård and "A Storm for Christmas" (2022).

He graduated from the national theatre school in Oslo in 2000, and have since then taken part in 60 shows at the Norwegian National Theatre as well as 60 feature films and TV-series, for which he has received both national film- and theatre prizes. Growing up he learned a lot from his home town - a small village with a passion for music and comic plays, but he is just as often seen in psychological dramas. In his spare time he is an 8mm camera enthusiast.



BARBARA SARAFIAN is MRS. HUM

Belgian born Barbara Sarafian studied acting in French at the Studio Parallax in Brussels, and in Dutch at the Royal Conservatorium in Antwerp. After and during theatre experience in both cities and The Netherlands, Barbara made surreal radio on the popular radiostation Studio Brussels and toured with her one woman comedy show.

Barbara started her career in three different languages which are Dutch, English and French. Resolved to concentrate on film work, Barbara's credits in that arena include Peter Greenaway's "8 1/2 WOMEN" opposite Amanda Plummer and John Standing. Most known for her main role as Matty in Moscow Belgium she earned international critical acclaim. Also Bullhead (Oscar nom. for foreign film) with Mathias Schoenaerts made her travel to many international filmfestivals. The same counts recently for Zillion, All of Us, Filles de joie (Oscar nom. for foreign film), Vincent and the End of the World, and many more. Television appearances over the years include Baptiste, Dubbelleven, In Vlaamse Velden, Glad Ijs, Clan, De Dag, Keizersvrouwen, 1985 and Wat Als. All critically acclaimed series on worldwide television or Netflix or further streaming platforms.



ESMÉE VAN KAMPEN is MELINDA

Esmée van Kampen secured the lead role of Tracy Turnblad in the musical Hairspray during her third year at Frank Sanders Academy for Musical Theatre; she was the youngest lead actor ever.

Following her successful debut at the age of 21, she played main roles in the wildly popular TV series "Komt een man bij de dokter," "Familie Kruys," "Dit zijn wij," "Tessa," "Het Herriehofje," and in the films "Gek van Oranje," "Alles voor elkaar," "Rokjesdag," "De Zevende Hemel," and the telefilms "Lieve Céline" & "Hemelrijken," which won Best Feature Film at the Santorini Film Festival.

Since 2020, Esmée has retired from acting, but she made an exception for Mr. K.

SAM LOUWYCK is GREY MAN

Sam Louwyck (° Bruges, 1966) is a Flemish dancer, choreographer, actor and singer. He is known as a writer and performer of alternative ballet.

In 2003 he made quite an impression with his rendition of the so-called Windman in the motion picture Any Way the Wind Blows, by Tom Barman. He got his next major role in Ex Drummer, by Koen Mortier. In 2009 he took on the leading roles in Lost Persons Area, by Caroline Strubbe and 22nd May, by Koen Mortier. Sam also performed in the critically acclaimed drama film Bullhead, which was nominated for an Academy Award in the category of Best Foreign Language film in 2012. In 2015, Sam received the Flemish Culture Award for 2014. In Le Meraviglie, by Alice Rohrwacher, he walked the carpet in Cannes Film Festival by the side of Monica Bellucci, to win Le Grand Prix Du Jury in 2014. Since he worked in, amongst other, d'Ardennen (by Robin Pront), Lobos Sucios (by Sergio Moure), Belgica (by Felix Van Groeningen), Keeper (by Guillaume Senez), Never Grow Old (by Ivan Kavanagh), Jumbo (by Zoé Wittock), Underdogs (by Chino Moya) and many others.



FABIAN JENSEN is BIOGRAPHER

Fabian Jansen, born in 1983, is an actor, filmmaker, impact producer, and artistic director of Fabuch. He graduated from the Toneelacademie Maastricht in 2005.

Fabian has played leading roles with theater companies such as NTGent, Noord Nederlands Toneel (NNT/NITE), Artemis, Orkater, Stage Entertainment, Peergroup, Onafhankelijk Toneel, De Toneelschuur, Toneelgroep Maastricht, and Theater Zeelandia in over 40 productions across Europe and Broadway. In addition to theater, he has starred in films and series such as MANNENHARTEN, MISSIE AARDE, SYMBIOSE, ADA, and CASTLE AMERONGEN, and worked with directors like Peter Greenaway and Mijke de Jong. Fabian has also successfully directed theater productions for companies like Theater Artemis, Onafhankelijk Toneel, Noord Nederlands Toneel and Fabuch Social Cinema.

CAST

MR. K	CRISPIN GLOVER
GAGA	SUNNYI MELLES
CHEF COOK	BJØRN SUNDQUIST
RUTH MONCHIEN	FIONNULA FLANAGAN
SARA MONCHIEN	DEARBHLA MOLLOY
ANTON	JAN GUNNAR RØISE
MRS. HUM	BARBARA SARAFIAN
MELINDA	ESMÉE VAN KAMPEN
GREY MAN	SAM LOUWYCK
BIOGRAPHER	FABIAN JANSEN

CREW

DIRECTED & WRITTEN BY	TALLULAH H. SCHWAB	PRODUCTION DESIGN	STIJN COLE
PRODUCED BY	ERIK GLIJNIS, LEONTINE PETIT, DRIES PHLYPO, JUDY TOSSELL	COSTUME DESIGN	CHARLOTTE WILLEMS
PRODUCERS	JAN VAN DER ZANDEN, INEKE KANTERS	HAIR & MAKEUP DESIGNER	KAATJE VAN DAMME
CO-PRODUCERS	TURID ØVERSVEEN, KATJA HARTERINK, MIEKE DE BRUIJN	EDITOR	MAARTEN JANSSENS
EXECUTIVE PRODUCERS	ELS VANDEVORST, FRANK KLEIN, MARTIN KOOLHOVEN, TINE KLINT, MARTIEN UYTTENDAELE, DIRK DE LILLE, OLIVIER MORTAGNE, EDGAR DAARNHOUWER, JEAN CLAUDE VAN RIJCKEGHEM, NIKI LESKINEN, ROOSA TOIVONEN, ARI TOLPPANEN	COMPOSER	STIJN COLE
	FRANK GRIBE	SOUND DESIGN	NILS VIKEN, BROR KRISTIANSEN
		SOUND RECORDISTS	DIRK BOMBAY, MIGUEL DE OLIVEIRA E SILVA
		CASTING	SHARON HOWARD FIELD, SAIDA VAN DER REIJ, ANN WILLEMS
		FIRST ASST. DIRECTOR	MARCUS HIMBERT
		LINE PRODUCERS	GRIETJE LAMMERTYN, CAROLINE BRANDERS

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