



THE VICTORIANS

SOMETIMES YOU JUST GET LUCKY AND MEET THE RIGHT PEOPLE



STUDIO 7 FILMS AND SAFETY SECOND PRODUCTIONS DIRECTED BY DWIGHT A. GABBERT "THE VICTORIANS" MORGAN REES DAVIES URIAH NEUBAUER
ALI RODNEY STEPHEN UNDERWOOD NEIL WEBSTER AND SAMUEL WHITE EDITED BY GREGOR KOCJANCIC DIRECTOR OF PHOTOGRAPHY DIEDERIK HIJMANS
LINE PRODUCER ZALA OPARA SOUND DESIGNER FEDERICO NACCARI PRODUCED BY LAETITIA MILES SCREENPLAY BY DWIGHT A. GABBERT AND LAETITIA MILES

SYNOPSIS

Follow the adventures of The Victorians as they do bad, real bad...

Thieving brothers, Rey and Abba, haunted by the consequences of their sordid past.

Alfi, the lovable but devious junkie, who dreams of Spain.

Virgil, the reclusive sexual deviant masquerading as a spiritual guru.

Faith, the dubious scarlet woman

and her sadist brother Danny, the mentor,

who enjoys hunting naive tourists

along with his old apprentices, Rey and Abba.

We arrive with Joey, the cocky American, who is robbed by the thieving brothers, and falls victim to the sadist; setting in motion a dark turn of events.

As the brothers are drawn into a power struggle with their old mentor, Danny.

Faith and Rey are caught in a romantic tussle.

The devious junkie positions himself as Abba's faithful sidekick,

while playing both sides against the middle.

The sexual deviant befriends the cocky American, helping him along his journey of self discovery as the escalating feud between the thieves and their mentor, pushes one brother to the brink of his addictions and the other, right into the clutches of his sociopathic girlfriend, Faith.

The sexual deviant and the cocky American discover the identity of the thieves, and are hunting them down

the noose tightening around our band of misanthropes,

as an unexpected pregnancy pushes Faith to betray her lover

and the final blow to be dealt between the junkie, the thieves and their mentor.

Love, theft, betrayal, rape..... All in a day's work.

STATEMENT

We are drawn to the beautiful disasters:

the entrepreneur's who took a wrong turn,

the addicts who can never dull the pain,

the disenfranchised living by their own moral code,

the sexual deviants held hostage by their obsessions.

The Victorians are born from this fire-

Each of our anti-heroes succumb to their own existential crisis.

The naive are purged and the guilty rewarded

Some are crushed by the blow, others, made stronger by the confrontation,

A subtle catharsis rising from the aftermath

exemplifying the bitter sweet truth of life.

We are watching The Victorians flounder and fail at being human, and at the same time, we can't help feeling the potential realized or unrealized in our own lives.



THE CAST



FAITH - ALI RODNEY

Her abrasive and harsh candour lets us know that she's always in control, or at least, pretending to be. Behind that wall, working the marionettes, especially Rey, the scarlet woman is looking for a way out. The relationship with her sadist brother hints to psychological problems lurking under the surface. At the same time, there is a gentle side to Faith, a nurturing and loving side - or perhaps, just a well crafted facade.

Like a moth to a flame, Ali was soon crushing any preconceived notions we might uv' had regarding Faith. Taking the depths of the tragically flawed vulnerable Valkerie to a whole new level. Ali gave us that.

Ali graduated from the American Academy of Dramatic Arts in New York City studying on a scholarship. She has appeared in feature films, television, and theatre productions across London and New York. You may have seen her in HBO's 'Veep' (2017), 'Amy & Sophia' (2017) and, 'Unlicensed' (2017) to name just a few. She is currently working on, 'Table for None', in Malta.

[IMDB/Ali Rodney](#)

DANNY - STEPHEN UNDERWOOD

A psychopath masquerading as a tour guide, courting the naive and unsuspecting. The intimacy he shares with his sister Faith, two sides of the same coin, living well beyond normal human morals. The masochistic relationship with the thieving brother's, especially Abba, stalking him through the city, tripping him up at every turn... Are they the romantic gestures of naive heart? Or, the actions of a heartless sadist incapable of love?

It became impossible to distinguish the character we created from the many video recordings Danny bombarded us with on a daily basis. We were worried that if we didn't give him the role, he might show up one day on our doorstep.

Stephen is a British actor who trained at London School of Dramatic Art, Richmond Drama School and with Philip Rosch. With excellent improvisational skills and a keen collaborator with creative instinct, he is passionate about exploration and truth. You may have seen him in 'The Traveller' (2018), 'Red Joan' (2018) and 'Not Just For Christmas' (2017).

[IMDB/Stephen Underwood](#)




REY - SAMUEL WHITE

A nervous twitch reveals something eating at the man. Haunted by the memory of his sister, which his brother holds over him at every turn, He struggles to maintain, while exploring his new found passion for Faith. The pile of bundled cash stashed in a locker, the strange connection between theft and control. But, will it ever be enough? Can he make the necessary sacrifice to regain his humanity? Perhaps Faith's intervention is just the catalyst needed.

Sam White embodied all the ideals of the classical leading man, while avoiding the clichés and tropes sometimes associated with this role. The charismatic young man falling in love, the tainted thieving hedonist deeply troubled by his past. More so than any other candidate, Sam balanced the contradiction wonderfully.

Sam studied film at Falmouth University where he developed a flair cinema. He has directed advertisements for major brands, short films and most recently the award winning web series, 'Out of It.' He is known for 'The Water Boatman' (2016) and 'P3ACE' (2018). He is currently living in Slovenia, working doing storyboards for film.

[IMDB/Sam Flynn White](#)





THE CAST



ABBA - JORDAN MAYCOCK

The mental purgatory between the tragedy surrounding his little sister, and his obsession for Danny, is tearing, what ever is left, of his soul apart. A healthy drug addiction and holding Alfi emotionally hostage, provide the necessary distractions necessary to dull the pain. Clinging to the beautiful delusion, that one last score will get him to Spain.

Jordan displayed a rare creativity in his self-audition tape, improvising the different scenes, splicing them together, different locations with-in the scene, real craftsmanship in the edit, the sardonic tone of his performance, that perfect combination of menace and humour is still captivating to watch.

Jordan is from Sheffield, England. A prolific stage actor he has appeared in theatre productions such as 'Bullet & Bullet' (2019), 'Twelfth Night' (2019), 'Mindgame' (2018). On screen, other recent projects include 'In Memoriam' (2018) and Peter Sutcliffe in 'The Yorkshire Ripper' (2018). Last year he completed his own short film, which he wrote, directed and also starred in called 'Parrot-Man' (2018).

[IMDB/Jordan Maycock](#)

ALFI - NEIL WEBSTER

Wanting so desperately to be loved after his fall from grace, Alfi finds himself on the receiving end of a manipulative co-dependant relationship. His need to be loved by Abba, and his dream of escaping Spain seem to be his only reasons for existing, of course, making him a soft touch, which Abba is more than happy to take advantage of, every step of the way. But, there is a secret relationship between Alfi and the sadist, which might prove to be Abba's undoing.

The transformation from the suave confident charismatic 'Neil Webster' to the needy emotionally crippled street urchin junkie was the biggest surprise of Casting. His specific choices; micro expressions, body language, how well it was rehearsed and performed, sent shivers down our spine.

Neil Webster is a British actor and cinematographer known for, 'London Has Fallen' (2016) and 'Mile End' (2015). He recently co-directed the short film, 'Buried' (2018) officially selected at British Independent Film Awards. Neil is actively working in commercials. He is currently working on a number of shorts, while developing a feature film, which will go into production next year.

[IMDB/Neil Webster](#)




JOEY - URIAH NEUBAUER

An arrogant self-consumed kid, looking down his nose at the rest of the world. A young megalomaniac, devoid of the humanity necessary to form lasting insight. But, there is hope for the kid. Ironically enough, being tossed to the wolves might be just the thing that's needed.

Not telling his parents about the film, travelling halfway around the world, to play a character who is abused by a sadist, in a film by two complete strangers.... Yeah, no problem. His delivery on Joey, the ignorance, innocence and naivety of being young and lost - right away it was obvious that Uriah was a hungry kid how showed an uncanny maturity for his age,

An Australian native, Uriah's experience ranges from feature films, corporate and TV commercial campaigns, award winning short films as well as theatre and musical work. He has completed a foundation of Meisner technique workshops with Steven Ditmyer at London Meiser along with dialect and vocal techniques.

[IMDB/Uriah Neubauer](#)





THE CAST


VIRGIL - MORGAN REES-DAVIES

A confidant to the unsuspecting travellers wondering into his establishment. Even though, there is something dark inside the man, we can't help empathizing with his longing to find a meaningful connection. We can almost forgive his dubious nature, as he seems sincere about helping the young American.

Switching back and forth from the mischievous 'Cheshire Cat' to the trustworthy sidekick; Morgan always keeps us guessing. His extensive theatrical experience gave him great insight into the contradictory nature of Virgil, allowing him to tune into the dark complexity of human longing. Like the junkie finding the vein, his performance is both disturbing and exhilarating at the same time.

Morgan trained at The Guilford School of Acting (1997-2000). Predominately a Shakespearian actor, Morgan has extensive experience performing in many theatres in England, most recently seen bringing Shakespeare back to Ludlow castle. On film he is known for 'Bernard & Knives' (2012), 'Viking Legacy' (2016) and 'Big Girl' (2020).

[IMDB/Morgan Rees-Davies](#)



"There we were, locked into an adrenaline fuelled state of desperation that still wakes me up in the middle of the night. We knew we had something special, we knew we had to finish the film. And the only reason we succeeded; a cast entirely immersed in their characters performances and a crew that never quit. And, if it hadn't been for these people, for these royal rogues, we wouldn't have stood a chance."



Q&A WITH THE FILMMAKERS

PRODUCER / WRITER - LAETITIA "TISH" MILES

Born in the UK, raised in France, Laetitia comes from a multicultural background. After completing an Archaeology degree at University College London, she specialized doing field work, while helping organize exhibitions for museums, heritage agencies and local government. Laetitia is currently working on a screenplay inspired by her work in antiquities and mythology.

[IMDB/Laetitia Miles](#)



DIRECTOR / WRITER - DWIGHT A. GABBERT

Dwight started in the early 90's working at Roger Corman Studios in Venice Beach, where he learned the beautiful and painful craft of independent filmmaking. Dwight is actively working as an editor for various publications. 'The Victorians' is his first feature film. He is currently putting the finishing touches on two screenplays.

[IMDB/Dwight A. Gabbert](#)

YOU OFTEN MENTION THE CAMARADERIE BETWEEN THE CAST AND CREW....

CAN YOU TELL US SOMETHING ABOUT THAT?

FROM LEFT TO RIGHT: DWIGHT A. GABBERT - MORGAN REES-DAVIES - STEPHEN UNDERWOOD - SAM WHITE - JORDAN MAYCOCK - ZEB NGOBESE - NEIL WEBSTER - ALI RODNEY - MATT PRICE

Even with the most meticulous planning and forethought into everything that can possibly go wrong, nothing can prepare you for being on set and all the little things that will stand in your way. We thought that we had given ourselves enough time to shoot each scene. We thought, we planned for every little bump in the road... We thought wrong.

By the end of the fourth day of filming, everybody was broken and exhausted. We had just finished 23 hours straight in The Bulldog Hotel the night before, and it was abundantly obvious to everyone that we had grossly underestimated the scheduling. Morale was very low and there was serious talk of walking off the film. Right when we thought it was all going to fall apart, Gregor (our editor) created, from just four days footage, a brilliant teaser trailer that made the hair stand up on the back of your neck. In that moment, I think everyone realized we had all the pieces to make something special, but not enough time to do it in.

So, we had a production meeting, -Tish and I just came clean about how we fucked up the scheduling, You know, we just kind of closed our eyes and fell backwards, and were lucky enough that they were there to catch us. I think it really could have gone either way. The deciding factor was the cast, so hungry, energetic- and besides being amazing actors, they were just cool people. Everyone got on brilliantly, they had that whole 'British' thing between them, a graceful and humorous repartee- You just didn't want to let them down, you just had to give *everything*. I think that's where we met with the crew. It became this unspoken agreement that we were all equally in service of capturing the magic, -amazingly, each one of us was able give up that nasty piece of ego that gets in the way. You get that feeling when you watch the film, that unspoken agreement that we were going to see it through to the end, no matter what. In the end, we all came away with that special intimacy, the kind you get from sharing a near-death experience, or fighting side-by-side on a battlefield. I'm sure those who were there would say, filming 'The Victorians' was a little bit of both.

THE FILM HAS AN AMAZING CAST....

HOW DID YOU GO ABOUT FINDING THE ACTORS?

ALI RODNEY - NEIL WEBSTER, AT 'THE SOUNDGARDEN'

We went with the casting sites. -We noticed that with most of the listings for feature films on the various sites, there was no real flare, or artwork, or photos that helped bring those listings to life; or created intrigue. So, we designed a mock-up movie poster from some artwork and photography we found online, sort of a 'Monty Python-ish' collage, a gritty grind-house vibe. We posted it with the synopsis and the character breakdowns on all the major online casting sites.

To help the actors even more, we listed about fifteen of the best dialogue scenes from the film. Anyone auditioning could download each of the scenes as PDFs from our website. We predicted that most of the actors auditioning might not have that much experience, and we wanted the actors to have every possible tool at their disposal. Soon after, we had hundreds of self tapes being sent in. It was crazy. We were location scouting during the day, and staying up all night going through the auditions. After a few weeks, we had a short list and began contacting our final choices; having them read different scenes, seeing how fast they got back to us, how motivated they were - pushing to find any weaknesses or insecurities. You can find out a lot about someone by making them jump through hoops and carefully observing how they respond. I know that sounds a bit harsh, but there were so many people auditioning who really had no idea what they were doing, we couldn't risk getting people involved who didn't take themselves, or us, seriously. For this small budget of a film, if one person lets you down, the whole production can fall apart. Of course, you get no guarantees. But, you can find out a lot about a person by putting their feet to the fire. Also, we didn't have the resources to fly actors into Amsterdam to read with each other. In the end, you're trying to find the perfect match between talent and humility. The actors who are willing to go that extra mile for the production. And, we were just really fortunate that all seven actors were amazingly talented and got on well with each other.

WHAT MADE YOU WANT TO TELL THE STORY OF 'THE VICTORIANS'?

JORDAN MAYCOCK - AT 'THE SOUND GARDEN'

The film was inspired by our personal experiences and observations living in Amsterdam over the past decade. We fell in love with the tales of unordinary madness. Our intimate connections with artists, thieves, drug addicts, prostitutes, troubadours, many of whom, we found to have a surprising amount of integrity, while discovering the opposite to be true, in many cases, of those who claiming to be morally superior. There's a quote by Keats, "The best lack all conviction, while the worst are full of passionate intensity..." We have always been drawn towards the individuals with broken wings, who offer up the most surprising contradictions when you might least expect it. Maybe, because they have the most interesting stories to tell. We wondered how we might be able to tell their story, with an air of authenticity and humanity.

The Victorians are outlaws and addicts making the rules up as they go along. And, when you choose to live like this, you are invariably making a pact with fate-- that choosing such a lifestyle may often times incur the most dire consequences.

The story is a microcosm of those heightened experiences, which make up the most dramatic moments in an average life- love, friendship, betrayal, obsession, addiction..... all condensed into the short time span of a gritty feature film.

THE FILM WAS SHOT IN THE FALL OF 2016...

WHY HAS IT TAKEN SO LONG TO COMPLETE?

FROM LEFT TO RIGHT - DWIGHT A. GABBERT - MORGAN REES-DAVIES - URIAH NEUBAUER - ZEB NGOBESE - BOYD BAKEMA - DIEDERIK HIJMANS

We ran out of money about three months after filming ended, then again two more times over the next two years. With the music competition and online promoting there was nothing we could do, we just miscalculated our finances, or didn't care. I can't remember which. Plus, we still had forty grand available on the credit cards, so... fuck it. No turning back now.

Production slows to a crawl at those points, but it was cool, because the film was a fucking mess. We were in love with *everything*; we hadn't yet learned to kill our darling's- just smart enough to see what didn't work, but too close to make the right choices... We desperately needed the objectivity the time provided. There were other challenges as well, people that didn't work out along the way, but it's a strange thing when you fall too much into that game because everything and everyone brings you to where you are, most of the time the intrinsic value is missed, or misinterpreted because you're moving too fast to see it. Sometimes the thing that misses helps more than the thing which you get. But, we made it and nobody died. Just a few bruised egos, a few tears shed.... a robbery, an arrest, an eviction, a break-up bankruptcy, twenty-percent interest on our credit cards, a global pandemic and riots on the streets of London....

But, for thirty-two days we painted the alleys, the canals, the hotels.... with this narrative, a good narrative, a worthy narrative. For thirty two days, we were a band of perfect strangers making it up as we went along, fighting it out through the city.... In the four years that followed, as we struggled to put the pieces together, we vowed to hold onto that feeling, to recreate faithfully with the most sincerity, a final edit that exemplified those raw visceral chaotic days of magic and the debt we owed to those that believed in us and helped make it happen.

I can remember, back in October of 2016, waking up each morning. I would open my eyes, and the panic would rush in, the greatest terror I've ever felt in my life, every morning, for those first few moments, because I honestly didn't think we would make it. There was just too much madness, you just knew something was going to give and that the center would not hold. But then, the panic faded and it was replaced with something else, because you knew.... that Melanie, the make up artist, was already well awake, busy smudging foundation on the actors. That, Joppe, Boyd and Anje were minutes away from banging on the front door of the studio. That, Diederik and Zeb would soon be on location waiting for us to arrive with the equipment van. You just knew, without a shadow of a doubt, they would be there waiting. All we had to do was show up. You just had to get up and see what was going to happen next. And that feeling has never changed.

THERE WERE RUMOURS THAT YOU TRIED DRUGGING AND KIDNAPPING ONE OF THE ACTORS?

SAM WHITE - AT 'THE BULLDOG HOTEL'

The actor who was originally cast to play the part of 'Rey' was the last to arrive on the eve before our first day of shooting. He should have been there days before, but got held up in LA on another gig. Actually, we weren't too concerned because the audition process had gone really well - the kid had the dialogue down and seemed to be super-enthusiastic. So, like I said, his late arrival was a bit annoying, but we weren't too concerned.

I picked the kid up from the station, then it was back to the studio where all the actors were rehearsing in the back, while the production team was up front in the office going over the call sheet for the next day, our first days shooting. The kid walks through, I introduce him around, he seems a bit off balance-- I just assume he's exhausted from jet lag. After the introductions are made, the kid starts complaining about a 'headache' and wants to lie down for a couple hours. We had a spare room, where our editor would be sleeping who was due to arrive the next day. So, after about an hour, the kid comes slumping out of the room - and it's written all over his face - almost impossible for him to look me in the eye - spinning some story about 'breaking up with his girlfriend and how he's just too emotionally crippled to play the role'. It was a bullshit excuse, but, it was the best he could muster. By this point, the kid was becoming more transparent - it was obvious he came from a conservative background, and that this whole thing was just too much for him to handle. And we just couldn't understand it, because he'd read the script, sent us numerous audition tapes - acting the scenes out with other actor friends, who were equally keen to get a role in the film. Right from the start, we made sure he fully understood his character breakdown; the criminal tendencies & struggle with drug addiction. But now, all of sudden, there was this insecure kid standing before us. I don't know what happened between the audition process and now, but this was a completely different person. Of course we went through all the motions - I tried talking to him, Tish tried talking to him, Zala as well - but, it just wasn't going to happen, there was no consoling the kid.... So, I drove him back to the station, and that was that.

When I got back, Tish and Zala were going through the various audition tapes of 'Rey.' It was the only role where we didn't have a strong backup. Our First AD, Sam White had been cohorts with Zala from their film school days at Falmouth University in England. She had suggested Sam during pre-production, but didn't want to overstep because we had already finished casting. After watching a scene from his University days, simple dialogue in a cafe - it was really good. He just had that 'it' quality. So, we sent Sam to the back of the studio to read a few scenes with Jordan Maycock - the actor playing Abba, and when they read together.... it was undeniable, the chemistry was there. Sam really pushed himself, memorizing dialogue and diving into the character while Jordan was super patient and supportive. They ended up making a great team.

At the end of shooting the film, Neil Webster - the actor playing Alfi pulls me aside and tells me his agent received a phone call, asking about the conditions on location, and warning him to be careful - some story the kid and his agent had concocted to avoid responsibility if we decided to come after them for damages. We later learnt that the other actors had similar stories of being contacted by their agents... but they, like Neil, had enough integrity to keep it to themselves. Which goes to show just what class acts they are; keeping the secret between them so we wouldn't be distracted and could finish the film.

RACING AROUND AMSTERDAM IN A 72' MERCEDES ON A BUSY SATURDAY AFTERNOON?



FROM LEFT TO RIGHT: SAM WHITE - NEIL WEBSTER - JORDAN MAYCOCK

THAT MUST HAVE BEEN PRETTY CRAZY...

We fucked up and scheduled the scene for a Saturday, but the city is always packed, so it probably wouldn't have mattered that much anyway. Zala organized this beautiful silvery blue '72 Mercedes Benz, original interior, original everything, but we only had the beauty for the weekend. We had till the sun went down to get the scene.

This was the third day of shooting, and we hadn't made a day yet. We just came off a twenty-three hour crazy marathon at the Bull Dog Hotel and the curtain had been pulled back, despite our best and honorable intentions, everyone knew by now that we had no idea what the fuck we were doing. There was just no way of following the rules in any conventional manner and expecting to succeed. So, I mean.... I just gunned-it through the city like a bat-out-of-hell; Diederik in the passenger seat operating the camera, the actors in the back seat being held hostage. howling. Joppe driving the follow van, the crew crammed in back. Running red lights, blowing down one way streets, taking over the middle of crowded intersections; there was magic with us that day, something strange happening, some strange entity at work, looking out for our well being, parting the hoards of bodies, clearing the intersections, diverting the police. Possessing Neil, Sam, and Jordan with the inspiration to do the scene in the back seat, instead of outside, which ended up saving our asses, because it took half the time and was better for sound.

In the end, the performances were amazing and we finally got our first day. It felt like a grand victory and a small step to restoring some faith from the cast and the crew. And, for the first time, since the beginning of the shoot, there was a glimmer of hope that we might actually be able to pull this off.

WHAT ARE SOME OF THE CINEMATIC INFLUENCES BEHIND 'THE VICTORIANS'?



FROM LEFT TO RIGHT: NEIL WEBSTER - JORDAN MAYCOCK

In the end, it's always the films that stick to your bones that keep you coming back. Like "Withnail and I," -that farcical co-dependence, Marwood's narcissistic tendencies holding Marwood and his trusting naive nature hostage at every turn. In "Midnight Cowboy," a very similar theme emerges, just less farcical and with a darker overtone. In both cases, a co-dependant relationship headed for disaster. We met somewhere in the middle of those two films, each of our main characters locking horns with at least one other character in the story, similar undertones but, being that it's an ensemble, using broader strokes with the backstory between each character. More on that in a second.

In "Trainspotting", -Boyle transports you from dry dialogue into the most surreal pools of existential bliss, leaving you haunted and liberated by the experience. Those transitions were a big inspiration to us during the writing process.

By contrast, we really loved the quiet moments of drawn-out existential dialogue you find in Jim Jarmusch films, 'Mystery Train', 'Coffee and Cigarettes', 'Dead Man.' -Those quirky off-kilter conversations you never see coming. Like he's consciously trying to kill the cliché of typical narrative driven dialogue; weaving in and out of the magical mundane switching up tempos and throwing you off balance.

When it came to backstory, we took a page from David Lynch- how you are always left guessing... how do they know each other? What is the history here? Some deep connections built on dark experiences, hidden loyalties and deep betrayals we can't quite put our finger on. As we are left to ponder the possibilities, long after the ride is over...

THE FILM HAS SOME REALLY COOL MUSIC...

CAN YOU TELL US SOMETHING ABOUT THE SOUNDTRACK COMPETITION?

For a couple scenes in the script, we had specific music in mind, but it was taking way too long for the approval from the record labels. Which, became a troublesome theme throughout the editing process. You are constructing scenes using certain music, then waiting to find out, you may not even be able to use that music after all. Then, our Line Producer, Zala Opara, introduced us to a band she worked with in the past, the 'Smokin' Durrys' and the song, 'Feelin' Fuzzy.' Gregor put song in the teaser trailer, syncing it beautifully- we showed it to the band and they loved it. There was a real connection, which really set the tone for what was to come next.

MORGAN REES-DAVIES - AT 'CHECK POINT CHARLIE'

This gave Tish the idea of the online music competition; we'd be promoting the film, giving unknown musicians a platform for their music, and hopefully finding some cool sounds for the film. We posted on all the major online music platforms, gigging sites, music schools, radio stations, etc. - Tish and our production co-ordinators Lu-Peng and Libby Watt worked tirelessly constructing and maintaining the online campaign, resulting in nearly 2,000 submissions.

There was a lot of great music, but only certain songs were right for the film. Obviously, it's a fucking task to sift through so many dreams, so many visions, so many sounds. We nearly lost our minds going down the rabbit hole, but the Artists were understanding and engaging every step of the way. You really begin to understand and appreciate the magnitude of just how many people are out there on the fringe, fighting the good fight, by any means necessary.

SOUNDTRACK



THE MINERALS
LO-FI



B. KIN BAND
RESIST



BEN SMITH & JIMMY BREWER
A LOVELY DAY FOR DOING NOTHING



BRICKWORK LIZARDS
HIGHER



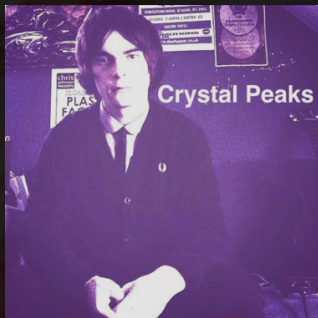
DEAD GHOSTS
I WANT YOU BACK



CARNIVAL
SUGAR AND SWEETS



COSMIC SHAMBLES
IT'S ALL OVER NOW



CRYSTAL PEAKS
MELANCHOLIC UNDERGROUND



EDWARD PENFOLD
HOGWASH



KEN PARSONS
PUSH YOUR LUCK



HOLLOW TOWN
SISTER



JESUS ON HEROINE
SO HIGH I CAN'T LOOK DOWN



LETTIE MACLEAN
HANG ON



LANDSLIDES
O' DEATH COME CLOSE MY EYES



MELANIE LECH
THE CAVE



MIKE GUNN
FAITH'S REALIZATION



PURE X
DWLDWD



SAM CORTEZ
MYDRIASIS



SERGIO CALZONI
RETROSPECTRE I



SIMONE GIACOMINI
IN THE HALL OF THE MOUNTAIN KING



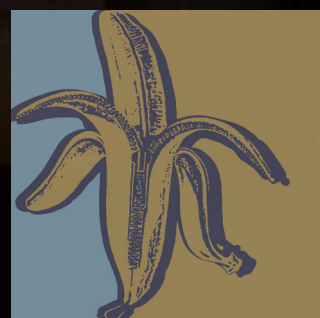
SMOKIN' DURRY'S
FEELIN' FUZZY



STEVE THOMPSON
MONSTER



THE BLUE ANGEL LOUNGE
LSD AND THE SEARCH FOR GOD



THE DANDY WHARHOLS
AND THEN I DREAMT OF YES



THE SHIPPING FORECAST
HIGH TIDE



VELLY JOONAS
KAES ON AEG



MAYBE NOT
THE BALLAD OF CHRISTIAN PENNUCCI

"A huge kiss of gratitude to all the Musicians that submitted their work. We are forever changed by you, and forever in your debt."

*Sincerely,
The Victorians*

THE CREW

DIRECTOR / WRITER / EDITOR - **DWIGHT A. GABBERT**

[IMDB/Dwight A. Gabbert](#)

PRODUCER / WRITER / COLORIST - **LAETITIA MILES**

[IMDB/Laetitia Miles](#)

LINE PRODUCER / ON SET PHOTOGRAPHER - **ZALA OPARA**

[IMDB/Zala Opara](#)

DIRECTOR OF PHOTOGRAPHY - **DIEDERICK HIJMANS**

[IMDB/Diederick Hijmans](#)

GAFFER - **ZEB NGOBESE**

[IMDB/Zeb Ngobese](#)

EDITOR / COLORIST - **GREGOR KOCJANCIC**

[IMDB/ Gregor Kocjančič](#)

WARDROBE - **FLEUR VAN OOSTEN**

[IMDB/Fleur Van Oosten](#)

HAIR AND MAKEUP DESIGNER - **MELANIE LINDSEY**

[IMDB/Melanie Lindsey](#)

HAIR AND MAKEUP ASS. - **KELSEY LEIGH WALKER**

[IMDB/Kelsey Leigh Walker](#)

ASS. DIRECTOR - **SAMUEL FLYNN WHITE**

[IMDB/Samuel White](#)

SUPERVISING SOUND EDITOR - **FEDERICO NACCARI**

[IMDB/Federicco Naccari](#)

ASS. SUPERVISING SOUND EDITOR & RE-RECORDING MIXER - **CHRISTIAN PENNUCCI**

[IMDB/Christian Pennucci](#)

SOUND RECORDIST - **MATT PRICE**

[IMDB/Matt Price](#)

BOOM OPERATOR - **FREDERICK ROCHE**

[IMDB/Frederick Roche](#)

1ST ASSISTANT CAMERA - **BOYD BAKEMA**

[IMDB/Boyd Bakema](#)

ADDITIONAL 1ST ASS. CAMERA - **ARNO KWINT**

[IMDB/Arno Kwint](#)

ADDITIONAL 1ST ASS. CAMERA - **WOUTER VELKERS**

[IMDB/Wouter Velkers](#)

BEST GIRL - **ANJA NOEL**

[IMDB/Anja Noel](#)

AFTER EFFECTS EDITOR - **GIULIA PRINCIPE**

[IMDB/Giulia Principe](#)

CASTING ASS. - **ANNA RAJTAR**

[IMDB/Anna Rajtar](#)

ASSISTANT EDITOR - **SELENA BENEDIK**

[IMDB/Selena Benedik](#)

PRODUCTION ASS / DRIVER - **JOPPE ORTH**

[IMDB/Joppe Orth](#)

POST PRODUCTION SUPERVISING COORDINATOR - **LU-PENG EMILY TSAI**

[IMDB/Lu Peng Emily Tsai](#)

POST PRODUCTION COORDINATOR - **LIBBY JAMES WATT**

[IMDB/Libby James Watt](#)

SCRIPT CONSULTANT - **RUFUS MILES**

[IMDB/Rufus Miles](#)

MARKETING CONSULTANT - **BASIL GENTELMAN**

[IMDB/Basil Gentelman](#)

TRANSPORTATION CONSULTANT - **ANDREW MORGAN**

[IMDB/Andrew Morgan](#)

THE VICTORIANS

PRODUCTION COMPANY
STUDIO SEVEN FILMS
SAFETY SECOND PRODUCTIONS

DURATION
72 MINUTES

SHOOTING FORMAT
HD DIGITAL

SCREENING FORMAT
DCP

SCREENING RATIO
SCOPE 2:39

SOUND FORMAT
DOLBY DIGITAL 5:1

PRODUCTION
THE NETHERLANDS
2016 - 2020

DIRECTOR
DWIGHT A. GABBERT

SCRIPT WRITERS
DWIGHT A. GABBERT
LAETITIA MILES

PRODUCER
LAETITIA MILES

CINEMATOGRAPHER
DIEDERIK HIJMANS

EDITOR
GREGOR KOCJANČIČ
DWIGHT A. GABBERT

LINE PRODUCER
ZALA OPALA

SOUND RECORDIST
MATT PRICE



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