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HOT MILK



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A mother and daughter wrestle with co-dependency and desire by the Spanish seaside. Yearning for freedom, the daughter falls into a passionate affair. But is this the liberation she needs, or an even more destructive trap?

SYNOPSIS



Set in the scorching heat of a Spanish summer, the film follows Rose (Fiona Shaw) and her daughter Sofia (Emma Mackey) as they travel to the seaside town of Almería to consult Gómez (Vincent Perez), an enigmatic healer who may hold the key to Rose's mysterious illness, which has led her to now use a wheelchair. But in the sun-drenched town, Sofia, trapped till now by her mother's condition, begins to shed her inhibitions as she is drawn to the magnetic charms of a free spirited traveler, Ingrid (Vicky Krieps).

Sofia's increased freedom becomes too much for her controlling mother, and as the hot sun beats down, their relationship simmers with pent-up resentments and bitterness, threatening to tear the fragile threads that hold them together.

ABOUT THE PRODUCTION

ORIGINS AND DEVELOPMENT

There was never any doubt that *Hot Milk* was a women's story – in its origin and DNA through to its final form. From the 2016 novel's author Deborah Levy through to film producers Christine Langan and Kate Glover and director Rebecca Lenkiewicz, the heart of the project had to be female.

When Ellie Wood (Executive Producer) wanted to option the novel, she approached Langan and suggested collaborating on bringing it to the screen. Langan was impressed by the novel's unique tone and powerful visual dimension. "It was such an intriguing and hypnotic read", the producer says, "and very female-centric – I could identify with a lot of it. It was crucial to persuade Deborah that you understood the material and that it could really come to life on the big screen. You had to be in this very immersive cinema environment where you could experience the full atmosphere that Deborah conjures in her novel."

Langan approached seasoned screenwriter Rebecca Lenkiewicz to adapt the novel into the film's screenplay in 2018 – having finished work on the equally female-led films *Disobedience* and *Colette*, with 2022's #MeToo exposé *She Said* to follow afterwards. But the producer was met with an unexpected, but eventually crucial response from Lenkiewicz.

"Rebecca basically said, 'I won't be able to let this one go,'" Langan recalls of her meeting with the writer, who had bigger ideas. Lenkiewicz recalls: "I was at a point in my career where I was quite frustrated with writing and screenwriting, and I really wanted to direct. So I said I'd adapt it, only if I could direct it too." It was an instinctive yes from Langan to support Lenkiewicz on this new journey. She was determined to give Lenkiewicz the launchpad her directing career deserved. "I'm very excited about launching a new female directing career because I've been around that before and I've worked with some incredible female talent," she says. (Langan was an executive producer on Lynne Ramsay's *We Need To Talk About Kevin*, Andrea Arnold's *Fish Tank*, Jane Campion's *Bright Star* and more.) "But Rebecca isn't a fledgling – she's very experienced in the world of film as a writer and hugely experienced in theatre. I thought it would be a great challenge. It felt brave and exciting."

With Lenkiewicz attached, Langan and Wood approached Film4 and the filmmaker shared her vision. "I've always been very aware of the male gaze in beach scenes and love scenes and I just wanted to feel kind of Amazonian and quite raw and messy – rather than 'Baywatch!'", says Lenkiewicz. Film4 agreed that *Hot Milk* needed a female director, were excited by Rebecca and committed to developing it. "They've been the cornerstone of the film and unwavering in their support", Langan adds. With Film4 on board, Langan approached Hanway. "I knew it would be a great fit with them as they have a very good pedigree of auteur directors," she says. "I didn't want this to be categorised as a totally raw debut or fresh out of film school, as Rebecca's screenwriting experience is so significant."

Langan invited producer Kate Glover to join forces on the film and help to make it a reality. "I'd just come off a big studio picture, which was very busy, so it felt nice to be back with Film4 who I've done a lot of films with – and to be doing it as a team of women," Glover says. "It was quite hard to get it going just because it's a tough subject, and we're exploring women's topics and women's films".

With finance in place (which Lenkiewicz calls an "epic job" from Langan and Glover, also navigating tax incentives and private equity across Europe between the rules of Greece and Spain), lockdown and filming delays gave the team time to develop the script for a theatrical, cinematic execution on Lenkiewicz's end. "It was very exciting, but a gentle process for a while and then it became one of the most intense experiences I've had," she recalls.

On the pre-production side, Langan and Glover put together an endlessly international crew ahead of a blistering 25-day shoot. "We had British people, Australian people, American DP, a Russian production designer, a Lebanese sound designer, and Swedish financing from a company who did our VFX," Glover says. "Every actor was from a different country and then we were working in Greece with a majority Greek crew."

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Joining forces with producer Giorgos Karnavas, and his company Heretic in Greece was the final piece of the puzzle. “Giorgos and his wonderful team in Athens made a huge commitment to help us bring this story to life” says Langan.

ADAPTATION

When ‘Hot Milk’ was released in 2016, author Deborah Levy was compared to the likes of Virginia Woolf and was nominated for the Man Booker prize for her seventh novel (she has since written two more: ‘The Man Who Saw Everything’ and ‘August Blue’). Langan praises the author’s skill in “giving very important psychological qualities to small objects and the prosaic aspects of everyday, intimate life”. The producer adds: “There was a really heavy symbolic quality to ordinary items and encounters that made you think, that’s really cinematic – whether it’s a cat doing something under a table, or the smashing of a vase, it felt very significant, very relatable.”

On reading ‘Hot Milk’, Ellie Wood says: “I immediately felt it could translate into an incredibly rich and cinematic experience. There is such a unique and thought-provoking dynamic between the female protagonists in the novel – and one moment in particular was so shocking and exhilarating, I knew it had to be made into a film.”

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As a writer first and now also director, Lenkiewicz’s task was to honour Levy’s singular writing (which Langan summarises as “remarkable contrasts between the physical, visceral qualities of a thing and the psychological, neurological aspects of experience) and fuse that style with her own. The results, according to her actors, were unusual in all the best ways.

Vicky Krieps, who plays Sofia’s love interest, the enigmatic Ingrid, compliments her director. “The script was unusual, I’d never read anything like it,” she says, adding: “I didn’t know Rebecca or what I was going into. I usually have this intuitive connection to scripts, as if the character is talking to me. The script was like an art piece – Rebecca is a little miracle.”

Fiona Shaw, the matriarch of *Hot Milk*, was familiar with Levy’s book while also acknowledging Lenkiewicz as “one of the best writers in the country”. Of the script, she says: “I was astonished at how formal the writing is, how writerly and how real it is. It’s not like a cowboy movie. People do say what they feel or what they think they feel. It’s got proper scenes, it’s very rewarding.”

CASTING AND CHARACTERS

Not unlike the three powerhouse women who set the wheels of *Hot Milk* in motion, a similarly dynamic and unpredictable trio was needed on screen: Sofia Papastergiadis, her mother Rose, and Ingrid Bauer, a mysterious woman Sofia meets on a beach.

Fiona Shaw enthusiastically joined the project early on as Rose, who is “fundamentally sapping the energy from her daughter who wants to be free to go into the world”, the actor says of her character. The actor worked with a movement teacher to learn how to inhabit Rose’s body, as she can only walk once a year. “It’s not physiological, but she denies that it’s psychological,” says Shaw of the “astonishing” Rose. “I went to learn how to hold the body that is in random pain and how it affects your mind – it’s a real curse and a life barely worth living. The fact Rose has any character left at all is amazing.”

Emma Mackey was cast as Sofia in early 2023, to play off Shaw’s Rose as the epitome of a codependent relationship. “Once we found Emma, that lit the touch paper,” says Langan of *Hot*

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Milk's lead. "We had so much in place that was ready to go, we had crossed so many hurdles and now we had 'the one.'" Lenkiewicz echoes her producer: "It took a few years of ups and downs before finding Emma, who is incredible. She's in almost every scene and she and [Fiona] made an incredible mother-daughter team."

Mackey describes anthropology student and waitress Sofia, despite leading the film, as a character used to existing in the background: "She takes care of her mother, watches other people, observes Ingrid or [doctor Gomez]. The film is about figuring out how she holds herself." The actor describes the push and pull between mother and daughter, the wit and comfort between the pair and the contrast between Sofia's confidence with Rose and the way Ingrid "chemically imbalances" her from one day to the next.

Krieps calls Ingrid "surprisingly free and cool" and simultaneously "febrile and emotional and lost like everyone". She sees her relationship with Sofia as more about love than power, and one that will allow both women to grow. "Some people you meet to take with you, some people you just meet to go on, to grow, to learn. It's painful for Sofia but it's what will project her into a whole future." Langan also enjoys the push and pull between both women: "Ingrid, who appears so free, and so self-determining, is actually really trapped. It's incredibly interesting for Sofia, yet again, to find herself in a kind of loop with this woman who she thought was going to get her away and out of this codependent relationship with her mother. And, instead, she finds herself stuck in another loop."

For Mackey, the scenes between Sofia and Ingrid were fertile ground for new directions in her career. "I love the more ethereal and romantic nature of the scenes with Vicky – there's something poetic that I'd never done before," she says. "I liked being more spontaneous."

That effort was not taken for granted by her director, as Lenkiewicz praises her actors, saying that "from the first second, they're giving you things rather than asking for things."

AESTHETIC PREPARATION

Lenkiewicz knew to follow her instinct when envisioning the visual world of *Hot Milk*, and only showed one film to cinematographer Christopher Blauvelt: Rainer Werner Fassbinder's *Fear Eats the Soul*. "It's nothing like *Hot Milk*," the filmmaker stresses. "But I've always felt it very close in my heart about how intense it is, this love affair between an older woman and the younger Arabic man. That film has always stayed with me." It was that film and aspects of *Betty Blue* that Lenkiewicz kept in mind to create her own world – the vision was always simplicity, not too polished, and to trust what would come out of the collaboration between her actors and director of photography.

"It has a very strong and beautiful look to it, I think, for the number of days, and for the amount of money that we made it for," Langan says. The producer admits that the plan was initially to find a female DOP, in line with the very female-led vision for the entire film. "I put lots and lots of DOPs in front of Rebecca, and we thought we had to have a woman. And in the end, that wasn't right. It just had to be the right chemistry and the right feeling for the project," Langan says. "Chris is a unique talent - very energetic and experienced as well as having that painterly quality that [Rebecca] was after. I'm really excited by what he's managed to do with her and our beautiful locations. Greece played a huge role: Nature and the light is magical."

SETTING AND SHOOT

In *Hot Milk*, Sofia and Rose move to Spain in a last-ditch attempt for Rose to meet a doctor and be cured, at long last, of her mysterious ailments. The mother and daughter settle in Almeria, which is where the production planned to shoot, before budget limitations led them to another European hotspot.

"We were in Greece, which was pretending to be Spain," says Lenkiewicz. The crew filmed for

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25 days between Marathon, a working-class beach town an hour north of Athens with very few tourists, and Athens itself for two days. “We were gonna go to one of the islands, but because it was summer. It was chaos on the islands,” recalls Glover. Everyone recalls the challenges of working on the set of *Hot Milk* – namely those nobody could control.

“At some points it was 45 degrees and there were wildfires, and our producer in Greece had said, “You can’t shoot in July and August. It’s insane,” Lenkiewicz recalls. “But we said we have to, because that’s when all the cast are there. So it was then or never. It’d been very difficult to finance just because independent film is difficult these days. So we felt like if we didn’t push then, it would never happen.”

Once it did happen, it wasn’t entirely smooth sailing: “It felt like climbing a mountain in terms of getting to the last day – I mean, one of our locations caught on fire!” Lenkiewicz laughs. “But whilst it was intense, every morning, I’d go for a good walk and have a swim before shooting. And while we were shooting, if we were shooting on a beach, most people would get into the water at lunchtime, and just cool off and have a swim, so there was an idyllic part of it.”

Krieps, who had filmed in Greece before, knew the shoot of *Hot Milk* was something special. “Greek crews have a lot of heart,” the actor says. “This is the second time I’m shooting here. I went home and I felt like I had met friends. People who are honest and real. It’s so different from anywhere you can make a movie.

Lenkiewicz also felt the shared warmth and stresses the collaborative nature of her first experience directing a film set. “I’ve been around film for decades, so I knew I was having a golden time. We had an incredible crew, who were working in the most insane conditions day and night, and they were just amazing. And a cast who could not be more enthused or warm, or brilliant.”

The director adds: “You need so many people to come together to make a film. That was very moving, that all these human creatures have come from all over the world: You don’t just direct, it’s an organic collaborative process that you get through with as much calm and grace as you can.” Lenkiewicz is also keenly aware of the lack of female filmmakers trusted nowadays – they exist, of course, but the opportunities are still few and far between.

“You know how depressing the statistics are of female filmmakers. But it doesn’t seem to be shifting for a while,” she says. “There are amazing female directors out there and have been for decades and centuries, but we just need more.”

THE TAKEAWAYS

Hot Milk is a film of extremes, one certain to stir up conversations many of us may have perhaps tried to repress for years. The women at the heart of the film all agree on one thing: they want the audience to feel.

“The extreme emotions in the film will hit people, maybe not others,” says Lenkiewicz. “It’s not a particularly feelgood film, but I want people to leave with their own emotions, feeling like they’ve been to another place to experience these strange people. It’s an intergenerational film. It’s about older people and younger people. And it’s about sex. And it’s about death. And it’s about co-dependence and love. So I think people attach themselves to whatever they are feeling.”

For Fiona Shaw, *Hot Milk* taps into the very nature of what drama is, and how it defines us as human beings. “This film is a chink of human nature expressed well and beautifully shot,” she says. “Humans under huge pressure is what drama is, so it’ll add to the debate of what it is to be human.” For her co-star Emma Mackey, that uncertainty about humanity lies at the heart of *Hot Milk* as well. “It’s a contemplative film about human creatures trying to figure each other out and make sense of themselves,” she says. “There’s something haunting about it. There’s manipulation, as well as humour, tenderness, intimacy.”

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Langan holds on to the depths and complexities of the different relationships in *Hot Milk*: Sofia and Rose, but also Sofia and Ingrid. “It was really about the depths that relationships go to and the things that are so hard to articulate about the push and pull of parental love,” the producer says, adding: “It wasn’t really about Sofia or Ingrid’s sexuality. It was about people. It’s really refreshing and modern, and quite a vital aspect of the piece to summon up that feeling of really falling hard for someone, and the yearning and the longing.”

For Glover, it all comes down to the ending of *Hot Milk* to determine where the audience may sit – and what that says about themselves. “The ending is quite shocking. My theory is that it depends on what your relationship is like with your mother in terms of how you’ll interpret it. If you have a good relationship with your mother, you’ll find it shocking. If you have a complicated relationship with your mother, it makes complete sense. I think it’s going to divide people, and that’s good.” So, which road will you take?

CAST BIOGRAPHIES

EMMA MACKEY

SOFIA

Emma Mackey is a BAFTA-winning and BIFA-nominated French/British actor with multiple film and television projects in development.

Recently audiences have seen Emma in *Barbie* opposite Margot Robbie and Ryan Gosling. *Barbie*, a Warner Bros. and Heyday Films production, written and directed by Greta Gerwig, has been a huge hit with critics and audiences alike, taking over \$1 billion at cinemas worldwide.

In February 2023 Emma won the EE BAFTA Rising Star Award, the only BAFTA Award voted for by the general public, in recognition of her projects and success thus far in her career.

Prior to this Emma starred as the titular character in *Emily*, a film re-imagining the life of Emily Brontë. Emma was nominated for two British Independent Film Awards (BIFA) for the role, in the categories of 'Best Lead Performance' and 'Best Ensemble Performance'. Written and directed by Frances O'Connor the film also stars Oliver Jackson-Cohen and Fionn Whitehead.

Emma is perhaps best known for her BAFTA-nominated leading role as 'Maeve Wiley' in Netflix's hugely successful comedy series 'Sex Education'. Created by Laurie Nunn and directed by Ben Taylor the show also stars Asa Butterfield, Gillian Anderson and Ncuti Gatwa. The four seasons of 'Sex Education' garnered both critical and audience acclaim worldwide, with season 4 seeing Emma star opposite new addition Dan Levy, which aired last year.

In 2022 Emma starred in her first French language role that of 'Adrienne Bourgès' in the César nominated *Eiffel*. The film directed by Martin Bourboulon stars Romain Duris as 'Gustave Eiffel' and follows the true story of the inspiration that led to him designing the Eiffel Tower for the 1889 Paris World Fair. In 2022 Emma also starred as 'Jacqueline de Bellefort' in Kenneth Branagh's *Death on the Nile*. The Disney film is a follow up to Branagh's 2017 *Murder on the Orient Express*, and also stars Gal Gadot, Tom Bateman and Ali Fazal.

In 2020 *The Winter Lake* had its World Premiere at the virtual Galway Film Fleadh. The independent thriller by first time feature director Phil Sheerin sees Emma in the role of 'Holly' opposite Charlie Murphy and Anson Boon.

FIONA SHAW

ROSE

Fiona Shaw is an Irish-born actor who has become one of Great Britain's most celebrated stage and screen treasures. Appointed as a Commander of the Order of the British Empire (CBE), and awarded the Officier des Arts et des Lettres by the French government, she is renowned internationally for her contributions to dramatic arts.

Trained at the Royal Academy of Dramatic Arts (RADA), Fiona has led a number of major productions. She was named Best Actress at the Evening Standard Theatre Awards for her performances in 'Machinal' at London's National Theatre and 'Medea in the West End of London'. The former brought her a Lawrence Olivier Theatre Award for Best Actress, and the latter brought her an Obie Award and Tony Award nomination when the play moved to Broadway. She also received both the Lawrence Olivier and Evening Standard awards as Best Actress for her performances in 'Electra' and 'The Good Person of Sichuan', and The London Critics Award for her performance as 'Hedda Gabler'.

In New York, her work has included 'Happy Days' at Brooklyn Academy of Music and 'The Testament of Mary' on Broadway. She was awarded the New York Critics Prize for 'The Waste Land' performed at Liberty Theatre, a disused movie theatre on 42nd Street.

In 2019, Shaw won a BAFTA Award as Best Supporting Actress in the hit series 'Killing Eve', which also brought her a Primetime Emmy nomination. In the same year, she received an Emmy

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nomination for Outstanding Guest Actress in an episode of 'Fleabag'. Her work on television also includes the mini-series 'Mrs. Wilson', 'True Blood', her role as Hedda Gabler on BBC's 'Performance', and a gender-bending turn as the king in Shakespeare's 'Richard II'.

Shaw made her feature film debut in Jim Sheridan's award-winning *My Left Foot*, starring Daniel Day-Lewis. Her film credits include the recurring role of Petunia Dursley in five *Harry Potter* films, Bob Rafelson's *Mountains of the Moon*, Franco Zeffirelli's *Jane Eyre*, Terrence Malick's *The Tree of Life*, Brian De Palma's *The Black Dahlia*, *Ammonite* with Kate Winslet, *Enola Holmes*, and *Colette* with Keira Knightley.

Fiona's upcoming projects include 'Anansi Boys' for Amazon, *Imaginary Friends* (feature film), *Park Avenue* (feature film) and *Echo Valley* (Apple feature film).

VICKY KRIEPS INGRID

Vicky Krieps' International breakout role was in *Phantom Thread*, opposite Daniel Day Lewis, in Paul Thomas Anderson's masterpiece about the couturier 'Reynolds Woodcock', set in 1950's London. The film received awards recognition and critics were struck by her performance. IndieWire wrote; "Krieps, whose wondrous face bookends the movie, takes charge of this seemingly male-dominated narrative and makes it her own" and Vanity Fair calling it "a terrific breakthrough performance, wise and clever and sexy"

Vicky received high acclaim for her role in *Corsage*, a fictional account of one year in the life of Empress Elisabeth of Austria directed by Marie Kreutzer. In 2022 Vicky won Best Performance in the Un Certain Regard category at Cannes Film Festival and Best Actress at both the European Film Awards and Sarajevo Film Festival. *Corsage* was longlisted for the Best International Feature Film at the Academy Awards and has been nominated for a BAFTA Award for Best Film Not in the English Language.

Vicky also starred as 'Hélène Mouchet', in Emily Atef's *More Than Ever* opposite the late Gaspard Ulliel, which received its premiere at Cannes Film Festival 2022. 'Hélène' is a woman who discovers she suffers from a rare lung disease and embarks on a journey across Europe to find peace and to meet a blogger she met online.

We recently saw Vicky starring in *The Dead Don't Hurt* opposite Viggo Mortensen which premiered at Toronto International Film Festival 2023. Set in the 1860s, it follows the fiercely independent French Canadian, 'Vivienne Le Coudy' (Krieps), who embarks on a relationship with Danish immigrant 'Holger Olsen'.

In April 2023, Vicky starred in *The Three Musketeers: D'Artagan*, the first part of Martin Bourboulon's a big budget, two part feature, with Eva Green and Vincent Cassel. The second part, *The Three Musketeers: Milady*, released later that year. 2023 also saw Vicky star as 'Ingeborg Bachmann' in Margarethe von Trotta's *Ingeborg Bachmann: Journey Into The Desert* which premiered at Berlinale. The film follows the relationship between writers Bachmann and 'Max Frisch' (Ronald Zehrfeld).

Further credits include Mia Hansen-Løve's drama *Bergman Island* opposite Tim Roth, Mathieu Amalric's *Serre Moi Fort (Hold Me Tight)*, Barry Levinson's *The Survivor*, M. Night Shyamalan's thriller, *Old*, Netflix's *Beckett*, opposite John David Washington, Govinda Van Maele's *Gutland*, Raoul Peck's *The Young Karl Marx*, Marie Kreutzer's *We Used To Be Cool*, Fede Alvarez's *The Girl In The Spider's Web*, alongside Claire Foy and Sverrir Gudnason, TV mini-series 'Das Boot, *Colonia*, alongside Emma Watson and Daniel Brühl, Anton Corbijn's *A Most Wanted Man*, Roland Emmerich's *Anonymous*, and Joe Wright's *Hanna* starring Saoirse Ronan, Eric Bana and Cate Blanchett.

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Having studied at the Zurich University of Arts, Vicky has featured in a variety of European film projects. Vicky was part of the ensemble at the Schauspielhaus Zurich for many years. Vicky came into international spotlight with her supporting role in Eileen Byrne's *La Nuit Passée* for which she was awarded "Best Youngster" in 2008 at the Busho Festival Budapest. She has also appeared in *Before The Winter Chill* directed by Philippe Claudel and starring Kristin Scott Thomas, Detlev Buck's *Measuring The World* and Georg Maas' *Two Lives* which was nominated for "Best Foreign Language Film" at the Academy Awards. Other credits include *The Chambermaid*, *Brotherhood Of Tears*, *Möbius* and *Tied*.

VINCENT PEREZ GOMEZ

Vincent starred in 'Shantaram' for Apple TV+ – in which he plays the series regular role of 'Didier', opposite Charlie Hunnam.

Recent film credits include *The Aeronauts* movie with Eddie Redmayne and Felicity Jones, directed by Tom Harper, *At Eternity's Gate* directed by Julian Schnabel with Willem Dafoe, and *Based On A True Story*, directed by Roman Polanski.

Perez's early films include lead roles in *Cyrano De Bergerac*, *La Reine Margot*, *Fanfan La Tulipe*, and the Academy Award-winning *Indochine*.

He directed and co-wrote *Alone In Berlin* which stars Emma Thompson and Brendan Gleeson.

PATSY FERRAN NURSE JULIETA

Film credits include: *Firebrand*, *Living*, *White Bird*, *Mothering Sunday*, *Tom and Jerry*, *How to Build a Girl*, *Darkest Hour*, *God's Own Country*, *Tulip Fever*, *The National Phobia Association's Day Out*.

TV credits include: 'Miss Austen', 'Life After Life', 'Black Narcissus', 'Jamestown', 'Guerrilla', and 'Will'.

Stage credits include: 'Pygmalion' (Old Vic Theatre), 'A Streetcar Names Desire' (Almeida Theatre/Phoenix Theatre), 'Camp Siegfried' (The Old Vic), 'A Christmas Carol' (Bridge Theatre), '15 Heroines: The Labrinth' (Jermyn Street Theatre), 'Who's Afraid of Virginia Woolf' (Booth Theatre), 'Three Sisters' (Almeida Theatre), 'Summer and Smoke' (Almeida Theatre / Duke of York's Theatre), 'My Mum's a Twat' (Royal Court), 'Speech and Debate' (Trafalgar Studios), 'As You Like It' (NT), 'The Merchant of Venice' (RSC), 'Treasure Island' (NT), 'The Andry Brigade' (Paines Plough), and 'Blithe Spirit' (West End, Gielgud).

CREW BIOGRAPHIES



REBECCA LENKIEWICZ
WRITER / DIRECTOR

Rebecca is an award-winning writer who, in 2008, became the first living female playwright to have her work produced on the Olivier Stage at the Royal National Theatre in London. Rebecca's screenplay *Ida*, co-written with Pawel Pawlikowski, won Best Foreign Language Film at both the 2015 Academy and BAFTA Awards. She has since written several screenplays, including *Disobedience*, *Colette*, *Servants* and *She Said* which was Bafta nominated and for which Rebecca won the WGA West's Paul Selvin Award. *Hot Milk* marks Rebecca's directorial debut.

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CHRISTINE LANGAN

PRODUCER

Christine began her producing career in the 90s at ITV Granada where she developed and produced the multi award winning hit TV show, 'Cold Feet'. She went on to produce Stephen Frears' political drama, *The Deal*, for which she won her first BAFTA, 'Dirty Filthy Love', which won an RTS Award, and *Pierrepont*, which led to a BAFTA Carl Foreman Award nomination. Christine moved into film production winning her second BAFTA Award with Stephen Frears' critically acclaimed BAFTA and Academy Award-winning film, *The Queen*, starring Helen Mirren.

Moving into film, full time, at BBC Film in 2006, Christine developed and was Executive Producer on Lynne Ramsay's *We Need To Talk About Kevin*, Jane Campion's *Bright Star*, Andrea Arnold's *Fish Tank* and John Crowley's *Brooklyn* amongst many other projects. She became Head of BBC Film in 2009, steering the division to its greatest number ever of BAFTA and Academy Award nominations.

Between 2016 and 2020, Christine served as CEO at Baby Cow Productions, where she oversaw development and production of TV and Film slates, including the acclaimed BBC comedy 'This Time With Alan Partridge' and film projects, Sean Foley's *Mindhorn*, Jon Baird's *Stan & Ollie*, Craig Robert's *The Phantom Of The Open* and Stephen Frears' *The Lost King*.

Rebecca Lenkiewicz's *Hot Milk*, which is in official competition at the 75th Berlinale this year, is the first feature film to launch under Bonnie Productions, the independent company Christine set up in late 2020. Bonnie Production's first TV series, 'Miss Austen', an adaptation of Gill Hornby's bestselling novel by Andrea Gibb, directed by Aisling Walsh and starring Keeley Hawes also launches this February on BBC1 in the UK.

With a host of exciting IP and writer and director relationships, Bonnie Productions is dedicated to original, independent film and TV projects that tell stories with originality, humour and heart.

KATE GLOVER

PRODUCER

Kate Glover is an independent film and television producer. In 2019 she was nominated for a PGA award for her work on 'Black Mirror: Striking Vipers'.

With her company Never / Sleep Pictures Kate has produced Jamie Childs' film *Jackdaw* and Palme d'Or winner Charles Williams' debut film *Inside*. Alongside Christine Langan and Giorgos Karnavas she has also produced BAFTA-nominated Rebecca Lenkiewicz's directorial debut *Hot Milk*.

Kate has also co-produced critically acclaimed films including *Calm With Horses*, *Foe*, *The Forgiven* and is currently co-producing with Iconoclast on Romain Gavras' film *Sacrifice*.

GIORGOS KARNAVAS

PRODUCER

Giorgos Karnavas was born in 1973 in Athens, studied Political Sciences while taking courses on scriptwriting. He started his career at Stefi Productions in 1999 and served as General Manager from 2008 to 2011. During this period he oversaw the sale of the Events and TV departments of the company to Sony Music International and Magnolia International respectively. He is the founder and producer of Synch Festival (2006 Best European Electronic Music Festival) and during his career as music promoter, he has promoted shows by artists such as Pet Shop Boys, Antony and the Johnsons, Nine Inch Nails, Happy Mondays and Róisín Murphy to name a few.

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He entered film production in 2011 with his debut film *Wasted Youth* by Argyris Papadimitropoulos and is a member of A.C.E, alumnus of Inside Pictures, and member of the European and Greek Film Academies. He was a “Producer on the Move” in 2013 Cannes Film Festival when he joined forces with Konstantinos Kontovrakis in order to establish Heretic, a boutique film house producing and selling films on a global scale. In 2018 he was awarded the prestigious Prix Eurimages at the European Film Academy Awards.

Since 2023 he has been a member of the board of the European Film Academy representing the territories of Greece, Georgia, Israel, Cyprus and Armenia. His credits include Palm d’Or, EFA’s winner and Academy Award nominated *Triangle of Sadness* by Ruben Östlund, Vasilis Katsoupis Berlinale Panorama debut *Inside* released by Focus Features, Angela Schanelec’s Silver Bear winner *Music*, Semaine de la Critique winner *Feathers* by Omar El Zohairy, Molly Manning Walker’s 2023 UCR winner title *How To Have Sex* and Pablo Larain’s *Maria*. He is currently in post-production with 5 projects aiming to release in 2025 among them *The Birthday Party* by Miguel Ángel Jiménez which he co-wrote, Romain Gavras first English language film *Sacrifice* and *Hot Milk* by Rebecca Lenkiewicz which will premier in Competition in Berlinale 2025.

CHRISTOPHER BLAUVELT DIRECTOR OF PHOTOGRAPHY

Christopher Blauvelt is a third-generation film craftsman who combines his extensive experience with a fresh creative eye. A protégé of Harris Savides, Chris worked with Harris on films for directors Noah Baumbach, David Fincher, Tom Ford, Spike Jonze and Gus Van Sant.

Chris’ work as a cinematographer includes Sofia Coppola’s edgy commentary on spoiled youth, *The Bling Ring*, *The Disappearance of Eleanor Rigby* for director Ned Benson, and Jeff Preiss’ directorial debut *Low Down* for producers Ron Yerxa and Albert Berger, for which Sundance awarded him Best Cinematography at the 2014 festival. *I Am Michael* for director Justin Kelly, premiered at Sundance in 2015 and at Sundance in 2016, Chris lensed *Indignation*, which is the directorial debut of Focus Features veteran James Schamus. In 2017, Chris was chosen by one of his lifelong mentors Gus Van Sant to shoot *Don’t Worry He Won’t Get Far on Foot*, based on the autobiography of the Portland Oregon native, and quadriplegic cartoonist John Callahan. He then went on to shoot the directorial debut of Jonah Hill *Mid90s* and *Emma*, starring Anya Taylor-Joy, with director Autumn De Wilde for Working Title and Focus Features.

Chris has a long working partnership with Kelly Reichardt, including *Meek’s Cutoff*, *Night Moves*, *Certain Women* and *First Cow*. *Showing Up* was in the main competition at the Cannes International Film Festival in 2022 and they completed their latest film *The Mastermind*. His latest film *Hot Milk*, directed by Rebecca Lenkiewicz will premier in 2025.

MARK TOWNS EDITOR

Mark Towns is a BAFTA winning editor best known for his work on *Love Lies Bleeding*, *Saint Maud*, and *The Ritual*.

In 2021 Mark earned BFE and BIFA nominations for his editing work on A24’s BAFTA nominated *Saint Maud*, directed by Rose Glass, and also a BIFA editing nomination for Prano Bailey Bond’s *Censor*. In 2014 he won the Best Editing BAFTA for his work on documentary series ‘Educating Yorkshire’, and also received a Best Single Documentary BAFTA in 2015 for Dan Reed’s *The Paedophile Hunter* plus earned BAFTA nominations for HBO’s *Three Days of Terror* (2017) and *Terror at the Mall* (2015).

CREW BIOGRAPHIES

Mark's other key credits include Rose Glass's second film *Love Lies Bleeding*, produced by A24 and Film 4, BAFTA nominated *The Survivalist*, Netflix's film adaptations of *The Ritual* and *No One Gets Out Alive*, and Hong Khaou's BAFTA nominated *Litling*.

Mark has just finished *The Man In My Basement* for Andscape/Disney, and Rebecca Lenkiewicz's *Hot Milk*.

ANDREY PONKRATOV PRODUCTION DESIGNER

Andrey Ponkratov was born in Moscow into a family of space engineers. His mother's passion for drawing influenced his early years and ultimately led him to study art design at the Cinema State University. His natural talent and unique vision quickly allowed him to collaborate with some of Russia's most renowned directors, including Alexey Fedorchenko, Kirill Serebrennikov, Gregory Dobrygin, and Fedor Bondarchuk.

However, it was his long-standing partnership with Andrey Zvyagintsev that significantly shaped his career. Starting with *The Banishment*, their nearly two-decade collaboration produced critically acclaimed films such as *Loveless*, *Elena*, and *Leviathan*, which captivated audiences worldwide with their visually striking and emotionally resonant narratives.

When Russia invaded Ukraine, Andrey made the difficult but immediate decision to leave his homeland, prioritizing his principles and creative freedom. This pivotal moment marked a new chapter in his career as he began to work internationally.

Hot Milk, directed by Rebecca Lenkiewicz, was his first film abroad.

SOPHIE O'NEILL COSTUME DESIGNER

Costume Designer Sophie O'Neill grew up in London, graduating from the London College of Fashion in 2012 with a 1st Class Honours degree in Costume Design for Performance.

Sophie first established herself as a Costume Buyer, Assistant Costume Designer and Costume Supervisor, working on several internationally acclaimed and award-winning feature films such as *Jawbone* for Thomas Napper, *Stan & Ollie* for Jon S. Baird and *The Selfish Giant*, which marked her first collaboration with Clio Barnard.

After working as Assistant Costume Designer to Michele Clapton on *The King's Man: The Beginning* for Matthew Vaughn, *The Secret Garden* for Marc Munden and *Mamma Mia! Here we go Again* for Ol Parker, Sophie designed her first feature *Ali & Ava*, collaborating once again with director Clio Barnard.

Sophie has since designed *The Outfit* for Graham Moore, starring Mark Rylance, Zoey Deutch, Dylan O'Brien and Johnny Flynn. This project gave Sophie the opportunity to work with Campbell Carey, Head Cutter and Creative Director of Huntsman Savile Row, to produce bespoke suits for Mark Rylance and Dylan O'Brien.

Sophie's passion for storytelling in independent film has led her to work with several outstanding directors. Most recently she has designed Moin Hussain's debut feature *Sky Peals*, Rebecca Lenkiewicz's *Hot Milk*, starring Emma Mackey, Vicky Krieps and Fiona Shaw, and Dylan Southern's *The Thing with Feathers*, starring Benedict Cumberbatch.

MATTHEW HERBERT COMPOSER

Matthew Herbert is an award-winning composer, artist, producer and writer whose range of innovative works extends from more than 30 albums (including the much-celebrated *Bodily*

ABOUT THE CREW

Functions) to scores for Academy Award-winning films (*A Fantastic Woman*) as well as music for the National Theatre, Broadway, TV series ('Noughts And Crosses', 'The Responder' for BBC), games ('Lego') and radio. He has performed solo, as a DJ and with various musicians including his own 21 piece big band and 100 piece choir all round the world from the Sydney opera house, to the Hollywood Bowl and created installations, plays and opera.

He has remixed iconic artists such as Quincy Jones, Ennio Morricone, Serge Gainsbourg and Mahler and been a long time collaborator of Bjork's. He has had work commissioned by the Royal Opera House, the BBC and Deutsche Grammophon amongst many others but he is best known for working with sound, turning ordinary or so-called found sound into electronic music.

His most celebrated work 'One Pig' followed the life of a pig from birth to plate and beyond. His debut book 'The Music' published by Unbound in 2018 and he is the creative director of the New BBC Radiophonic Workshop. In 2021 a special documentary by Enrique Sanchez Lansch about Matthew and listening entitled *A Symphony Of Noise* was released, shot over 10 years the film follows Matthew through 20 or so of his projects as an electronic musician, artist and sound activist. He also recently completed his PhD about the ethics of composing with sound and his next experimental project is based on hearing more than one billion sounds.

RANA EID SOUND DESIGNER

Rana Eid was born in 1976 in Beirut. She graduated with a Bachelor of Arts in Cinema and a Masters of Arts in Film Sound, both from the Université Saint Joseph, IESAV in 1999. In 2002, Eid continued her sound editing training in Paris.

She has worked as sound editor since 2003 on various Lebanese films, collaborating with a number of acclaimed Lebanese filmmakers such as Joanna Hadjithomas und Khalil Joreige (*Memory Box*), Ghassan Salhab (*1958, The Mountain, Al-Wadi*) und Mohammad Soueid (*The Insomnia Of A Serial Dreamer*). Upcoming projects include *Hot Milk* directed by Rebecca Lenkiewicz and *The Wave* directed by Sebastian Lelio.

In 2006, Eid has opened DB STUDIOS for audio post production with composer Nadim Mishlawi. DB Studios is now a partner with French association of sound Polyson/HAL. Since then she has worked on films globally, including Syria, Jordan, Palestine, Soudan, Morocco, India, China, Nepal, Macedonia, USA, England, Belgium and Chile, teaming up with established filmmakers as well as emerging talent.

In 2019, she worked on two Academy Award nominated films *The Cave* by Feras Fayyad, and *Honeyland* by Tamara Kotevska and Ljubomir Stefanov. In 2017, She directed her first Feature Documentary *Panoptic*, which premiered in Locarno Film Festival, and participated in many festivals.

In 2020, Eid became a member of the Sound Section of the Academy of Motion Picture Arts and Science. In 2021, she became member of the Motion Picture Sound Editors (MPSE)

SHAHEEN BAIG CASTING DIRECTOR

Working across film and television Shaheen has cast award winning work with new and established directors. Film credits include debut features from Anton Corbijn, William Oldroyd, Aleem Khan, Francis Lee, Sally El Hosani and Georgia Oakley. Established directors include Sean Durkin, Peter Strickland, Clio Barnard and Ben Wheatley.

Film work includes multi nominated and award winning features *After Love, Mogul Mowgli, Ali & Ava, Calm With Horses, Lady Macbeth* and debut features from Georgia Oakley (*Blue Jean*), Mahalia Belo (*The End We Start From*) and Sundance Grand Jury Prize winner Charlotte Regan (*Scraper*). Upcoming features include *Anemone* starring Daniel Day Lewis, *The Thing With Feathers* and Harris Dickinson's directorial debut.

ABOUT THE CREW

In television Shaheen has cast all six series of 'Peaky Blinders' and all series of 'I Am', the female led anthology series for CH4. As well as award winning dramas 'Three Girls', 'Black Mirror' (CH4), 'Man Like Mobeen', 'The Virtues', 'Southcliffe'. Most recent television includes, 'Get Millie Black', 'Sherwood 2', 'Boiling Point' and 'The Listeners'. 'The Death Of Bunny Munro', 'A' Thousand Blows' are premiering in 2025.

Shaheen is a member of BAFTA, Academy of Motion Picture Arts and Sciences and The Casting Directors Guild of Great Britain & Ireland. A trustee for Open Door, a non-profit organisation that helps young people access drama schools and co-founder of the Casting Assistant Certificate course with the National Film & Television School, she works to encourage and support a more inclusive industry. In 2023 Shaheen was awarded the Baird Medal by Royal Television Society for her contribution to screen.

TOP CREDITS



FILM 4 PRESENTS IN ASSOCIATION WITH
HANWAY FILMS AND HEAD GEAR FILMS
& METROL TECHNOLOGY A BONNIE
PRODUCTION NEVER/SLEEP PICTURE
HERETIC FILM

WRITTEN AND DIRECTED BY
REBECCA LENKIEWICZ

STARRING
EMMA MACKEY
FIONA SHAW
PATSY FERRAN
YANN GAEL
VANGELIS MOURIKIS
VINCENT PEREZ
VICKY KRIEPS

CASTING DIRECTOR
SHAHEEN BAIG

MAKE UP DESIGNER
EVI ZAFEIROPOULOU

HAIR DESIGNER
STELLA SOULELE

COSTUME DESIGNER
SOPHIE O'NEILL

POST PRODUCER
NADIYA LUTHRA

MUSIC SUPERVISOR
JULIET MARTIN

MUSIC BY
MATTHEW HERBERT

LINE PRODUCER
DANAE SPATHARA

EDITED BY
MARK TOWNS

PRODUCTION DESIGNER
ANDREY PONKRATOV

CINEMATOGRAPHER
CHRISTOPHER BLAUVELT

EXECUTIVE PRODUCERS
KONSTANTINOS KONTOVRAKIS
PETER WATSON
MARIE-GABRIELLE STEWART
DEBORAH LEVY
ELLIE WOOD
PHIL HUNT
COMPTON ROSS
RICHARD MANSELL
LEE HAZELDENE
JOHN HAZELDENE
FARHANA BHULA
OLLIE MADDEN
DANIEL BATTSEK

PRODUCED BY
CHRISTINE LANGAN
KATE GLOVER
GIORGOS KARNAVAS

BASED ON THE BOOK BY
DEBORAH LEVY

TECHNICAL DETAILS



TITLE
HOT MILK

RUNTIME
92 MINUTES

YEAR OF PRODUCTION
2025

COUNTRY OF PRODUCTION
UNITED KINGDOM

ASSETS



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