

111 MIN | SPAIN; UK | ENGLISH, SPANISH | ROMANCE, COMEDY



 **BFI LONDON
FILM FESTIVAL**
OFFICIAL SELECTION 

**DAVID
VERDAGUER**
(10.000 KM)

**NATALIA
TENA**
(HARRY POTTER SERIES)

**OONA
CHAPLIN**
(AVATAR SEQUELS)

ANCHOR AND HOPE

Sales Contact:

PRO-FUN MEDIA Filmverleih
Tel.: 069-707677-0 Email: pr@pro-fun.de
Web: www.pro-fun.de



LOGLINE

When Roger agrees to be Kat and Eva's donor, the three friends set out on an unconventional journey to start a family.

THE STORY

In their mid-30s, Eva and Kat's humble, yet carefree, lifestyle in their London canal boat gets turned upside down when Eva presents Kat with an ultimatum: she wants a child. Kat resists, knowing that it will end the bohemian lifestyle she's always envisaged with Eva. When Kat's best friend, Roger, drops in from Barcelona to party with the ladies, however, the three of them toy around with the idea of creating a baby together. Forced into a corner, Kat sees no other way out but to say yes. Surprisingly, their offbeat DIY fertilization process is actually successful. As Eva enjoys her pregnancy and Roger fantasizes about his role in his new family, Kat feels like the third wheel and begins distancing herself. When Eva has an unexpected miscarriage, the group's true feelings are laid bare, leading Eva and Kat to break up while Roger prepares to go back to Barcelona.

The three soon realise, however, that they can't survive without one another, and a new journey begins to build a family...

DIRECTOR'S STATEMENT

What does it mean to be a parent nowadays? Where does the desire to have kids come from? I am thirty, the age that biology obligates you to confront one of life's most important questions: Do I want to have kids or not? And another question comes with it: Is there any other way of having a family that differs from the image I have known throughout my life? Apart from my biological family, I have had the opportunity to meet people I regard as family while doing what I love the most: making movies. While making my first feature film, *10,000 KM*, I was able to gather most of my closest collaborators into a group that was more like a theatre troupe or a music band than a traditional shooting crew. The movie brought us closer and that bond, that complicated love, is what we want to show on screen.

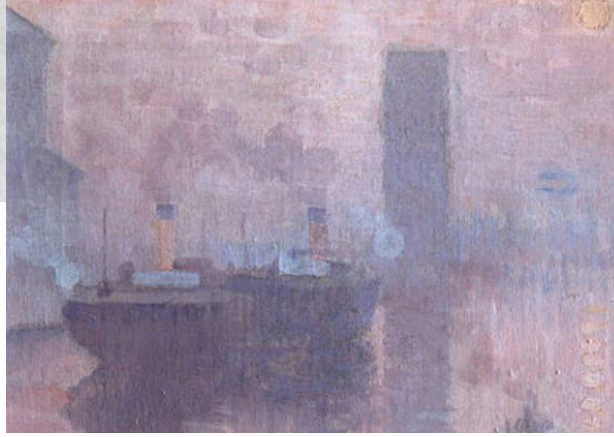
Anchor and Hope is the logical continuation of this project. Gathering the "family" together again, I wanted to look at what it means to have a family. The story stems from a mixture between all of the lives of the filmmakers, screenwriters, and actors. For instance, the idea of setting the movie on the London canal arose from the fact that our actress, Natalia Tena, lives in a boat-house there. By fusing our personal and professional lives, real and imaginary, I hope to reveal the kind of truth that only appears in the process of making a movie; I hope to capture that magical point at which character and actor completely fuse into one.

The canal is a character of its own in the film, playing many different roles: a home, a passageway from one place to another, a symbol of freedom at times, a symbol of separation at others. This fluid universe of water and boats contrasts with the intensity of the manic "dry land" London as an important visual motif. The waves of the canal, sometimes choppy and sometimes peaceful, reflect the wants, desires, and needs of those who live on top of it as they navigate their love for one another.



Life on a Wide-Beam

Eva and Kat's Wide-Beam canal boat is not too different from living in a motor home, with all of their possessions arranged and organised to make the most of their small but comfortable space. As the boat travels through the London canal system, we become immersed in their free and bohemian way of life on the outskirts of society.



Living on the Canal

The London canal system is an integral part of London life - yet rarely known

to those who don't live there. Crowded by those priced out of the housing market and with British nomads who seek an alternative London life, *Anchor and Hope* looks to emphasize the vibrancies of living on the London canal system and the eclectic camaraderie of the people that live there.

A Sensory Experience

Our imagery of the film juxtaposes the grainy world of decaying industrial London with the sharp, geometric forms of modern times. The



camera jumps between intimate close-ups of our characters to wide shots in which they are small figures against a wide landscape. Through a combination of natural sounds – from the body (breathing, touching, moving), the city (manicness) the canals (bubbling water, boat motors, the duck's cawing, the distant freeways) – the film's stylized soundscape opens a window to the character's spirit.

Anchor and Hope evokes a sense of "smell" specific to London through the moods and textures around the characters, as well as the intimacy between them.





CARLOS MARQUES-MARCET // Director

Carlos Marques-Marcet's debut, *10.000 KM*, won numerous awards all over the world, including the Goya Award for Best Directing Debut, the Special Jury Prize for Best Acting Duo at SXSW, the American Independents Audience Award at AFI Fest, Best Picture and Best Director at Malaga Film Festival, and the New Director's Showcase Award at the Seattle International Film Festival. The film was also one of the three films pre-selected to represent Spain for Best Foreign Language Film at the Academy Awards. The film was sold in over 15 territories (including the US, where the distributor Broad Green Pictures organized the most significant release of a Spanish movie since 2007) and was nominated for the European Film Awards.

Carlos Marques-Marcet is a Los Angeles based director, writer and editor. Hailing from Spain, he moved to the US in 2008 to do an MFA at the UCLA School of Film and TV. He has edited projects for film and TV, including feature films such as *It Felt like Love* (Sundance 2013, Rotterdam 2013), *Caracremada* (Venice Film Festival 2010) and the last Hannah Fidell/Mark Duplass project, *6 Years*. He has also directed ten short films that went on to win DGA Student awards, the IN-JUVE Award, the Frankenheimer Award, and many others, as well as the documentary *De Pizarros y Atahualpas*.

CAST



NATALIA TENA // KAT

Natalia Tena is a British actress and musician of Spanish descent. She played Nymphadora Tonks in the *Harry Potter* film series, the wildling Osha in the HBO series *Game of Thrones*, and she had a significant role in *Black Mirror*. She is the lead singer of the British band Molotov Jukebox, playing the accordion while she sings. Tena made her professional debut as Ellie in *About a Boy* (2002), and began acting full-time in 2003. She starred in *10.000 KM* (2014) by Carlos Marques-Marcet, for which she won the SXSW Award for Best Acting Duo with David Verdaguer and was nominated for the Goya Award for Best Actress. Her other films include *Superbob* (2015) by Jon Drever, *Amar*, *Mrs Henderson Presents*, *Bel Ami*, and more. Tena currently stars on the CBS show *Wisdom of the Crowd* alongside Jeremy Piven.



OONA CHAPLIN // EVA

Oona Chaplin is a Spanish actress. She is the daughter of Geraldine Chaplin, granddaughter of English film star Charlie Chaplin and the great-granddaughter of American playwright Eugene O'Neill. She is known for playing the role of Talisa Maegyr in HBO's series *Game of Thrones*. She has also had roles in films and TV dramas such as *Quantum of Solace*, *The Devil's Double*, *Sherlock* and *Black Mirror*, among others. Chaplin currently stars on FX's *Taboo* alongside Tom Hardy and is set to star in James Cameron and 20th Century Fox's four *Avatar* sequels alongside Zoe Saldana, Sigourney Weaver and Sam Worthington.



DAVID VERDAGUER // ROGER

David Verdaguer is a film, television, and theatre actor and writer who was born in Barcelona, Spain. He has worked with some of Spain's sharpest up-and-coming directors. Verdaguer starred in *10.000 KM* (2014) by Carlos Marques-Marcet, for which he won the SXSW Award for Best Acting Duo with Natalia Tena and was nominated for the Goya Award for Best Actor. His other films include *100 Meters* (2016) by Marcel Barrena, *3 Days with the Family* (2010) by Marc Coll, and *Don't Blame the Karma for Being an Idiot* (2016) by Maria Ripoll, among others. He most recently starred in *Summer 1993*, which won the GWFF Best First Feature Award at the Berlin International Film Festival and is the Spanish entry for Best Foreign Language Film at the 2018 Academy Awards®.



GERALDINE CHAPLIN // GERMAINE

The BAFTA and multiple Golden Globe-nominated actress Geraldine Chaplin came to prominence for her role in the 1965 classic film, *Doctor Zhivago*. Her long and varied career under such directing greats as Robert Altman, Alan Rudolph, Alain Resnais and Martin Scorsese has made her a staple in not just the English-speaking world, but also in Spanish and French cinema. This will be her first role playing mother to her real-life daughter, Oona Chaplin.

CAST

(in order of appearance)

| | |
|---------------|-------------------------|
| Eva | Oona Chaplin |
| Kat | Natalia Tena |
| Germaine | Geraldine Chaplin |
| Roger | David Verdaguer |
| Vicky | Becky Bullman |
| Jinx | Lara Rossi |
| Man in Pub I | Reginald Philip |
| Man in Pub II | Simon Bernstein |
| Ian | Russel Wynn |
| Nurse | Enrique Quintero |
| Doctor | Faith Edwards |
| Lisa | T'Na Millermartin |
| Martin | Trevor White |
| Farid | Philip Arditti |
| Tiger | Tigerlily Gascoyne-Odle |
| Saleswoman | Tanya de la Cruz |
| Susanna | Charlotte Atkinson |
| Christine | Meghan Treadway |

CREW

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|---------------------------------------|------------------------------------------------------------|
| Director | Carlos Marques-Marcet |
| Writers | Carlos Marques-Marcet Jules Nurrish |
| Producers | Tono Folguera Sergi Moreno |
| Co-Producer | Sophie Venner |
| Executive Producers | Jana Díaz-Juhl Pau Brunet Danielle Schleif |
| Executive Producer | Axel Shalson |
| Director of Photography | Dagmar Weaver-Madsen |
| Production Designer | Tim Dickel |
| Costume Designer | Vinyet Escobar |
| Makeup and Hair Designers | Danae Gatell Jesús Martos |
| Editors | Juliana Montañés David Gallart Carlos Marques-Marcet |
| Composer | Merche Blasco |
| Music Supervisor | Fred Schindler |
| Sound Mixer | Diego Casares |
| Sound Designer | Jonathan Darch |
| Sound Supervisor & Re-recording Mixer | Dani Zacarías |
| Casting Director | Alice Purser |
| Line Producers | Sophie Venner Sergi Moreno |

| | |
|--------------------------------------------|------------------------------|
| Script Editor | Coral Cruz |
| 1st AD | Vicky Mullor-Caballé |
| 2nd AD | Ana Maluenda |
| 3rd AD | Verónica Vetrano |
| Script Supervisor | Jules Nurrish |
| Production Coordinator, Spain | Ariadna Dot |
| Development Coordinator | Sergi Moreno |
| Development Staff | Marta Sánchez |
| Production Trainee | Marta Vivet |
| Unit Production Manager | Emily Leach |
| Production Coordinator, UK | Emma Stone |
| Production Secretary | Flavia Monaldi |
| Unit Production Manager (Pre-Production) | Arabella Gilbert |
| Production Accountant VennerFilm | Oak Aitken |
| Assistant Production Accountant VennerFilm | Kirsty McBriar |
| Production Runner | Ben Permutt |
| 2nd Production Assistants | Jana Nouskova |
| | Jamie Sawdon |
| 3rd Production Assistants | Andrew Hamilton |
| Runner | Oliver David Pérez |
| Minibus Driver | Steve Oluwo |
| Floor Runn | Sophie Renouf |
| Casting Reinforcement | Christina Elizabeth Hamilton |
| 1st Asst. Camera | Ralph Messer |
| 2nd Asst. Camera | Sonia Rodríguez-Serrano |
| Camera Trainee | Maria Parés |
| B Camera Operator | Àlex García |
| Steadycam | Marc Covington |
| Underwater Camera | Dan Travers |
| Underwater Housing Technician | Matt Wesson |
| Stills Photographer | Chris Raphael |
| | Angus Young |
| | Gareth Gattrell |
| Making of Camera Man | Sergio Vega (Mia Films) |
| Costume Asst. | Laia Pajares |
| Art Director | Guto Humphries |
| Prop Master | Scott Rogers |
| Standby Art Director | Katie Gormley |
| Set Dresser | Scott Fensome |
| Carpenter | Paul Jenkins |
| Scenic Painter | Daniel Anderson |
| Standby Carpenter | Ezekiel Wade |
| Standby Props | Daniel Dickel |
| Chargehand Prop | Kingsley Fryer |
| Gaffer | Jose Eduardo Ruiz |
| Gaffer (Dailies) | Michael Smit |
| | Alexander Adyvean |
| Head Rigger | Craig Rattray |
| Rigger | Ricky Stelling |
| Rigger (Dailies) | Ian Thompson |

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|--------------------------------------|-------------------------------------------------------------------------------|
| Electricians | Damian Smyth Antti Janhunen Caspar Jones Dominik Palgan Fred Todd |
| Practical Electrician | Matt Dickinson |
| Grips | Fric López Gareth Sewell Carl Dunn |
| Foley Artist | Kiku Vidal |
| Boom Operator | Juan Montoto |
| Editor Assistant / DIT | Mariona Solé |
| Editor Assistant | Carlos Prieto |
| Trainee Editing Department | Anna Martí Pol Mas de Xaxàs |
| Location Managers | Keith Hatcher Chris Kennedy |
| Locations Scout | William Clay |
| Location Runner | Callum Bentley |
| Security Manager | Gavin Milligan |
| Security | James Dimmock |
| Gards | Perry Herbert Richard Rose |
| Boat Manager | Sam Apley |
| Key Set PA | Archie Hollway Richard McDonald Gordon Hardy |
| Mini Stealth Tracking Vehicle Driver | Rob Herring |
| Stunt Coordinator | Paul Kennington |
| Child Actor Chaperones | Dianne Nesser Isabel Richard Kate Haygarth Alex Gardener |
| On Set Medics | Colin Mills Paul Saddington |

Production Companies

Lastor Media | Vennerfilm | La Panda

LASTOR MEDIA

VENNERFILM

