

RAINCATCHER

INTERNATIONAL PRESS NOTES

Directed by
Michele Fiascaris

Original Title Rain Catcher | **Run Time** 109 minutes | **Format** DCP

Language English | **Aspect Ratio** 1: 2:39

Country United Kingdom | **Sound** 5.1/Stereo

Production Companies Yellow Pill, Featuristic Films

Genre Psychological Thriller

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KEY CAST & CREW

Directed by – Michele Fiascaris

Written by – Filippo Polesel, Michele Fiascaris

Story by – Filippo Polesel, Michele Fiascaris, Alba Moyano

Producers – Julien Loeffler, James Kermack, Filippo Polesel

Executive Producers – Henrik Källsson, David Grendron, Ali Jazayeri, Keith Kehoe

Cinematographer – Evgeny Sinelnikov

Editor – Mike Pike

Costume Designer – Justine Arbuthnot

Casting Director – Gary Davy CDG, CSA

Music – AEPH

Production Designer – Daniel Vincent

Cast - Dudley O'Shaughnessy, Jessie Mei Li, Iris Law, Kate Dickie, Youssef Kerkour,

Lorenzo Richelmy

LOGLINE

An underground photographer exposes other people's lives through his lens, until a mysterious woman emerges from the shadows and turns the tables on him.

SHORT SYNOPSIS

In a rainy, nocturnal London, underground photographer Miles obsessively captures unfor- giving, morbid portraits of unaware strangers. When he's not selling them, he shares them anonymously online as "Rain Catcher." But soon he notices something unsettling in his photos: a mysterious woman watching him and photographing him—turning the lens back on Miles. As her gaze closes in, his world fractures—his work is sabotaged, his name de- famed, his loved ones endangered. Consumed by paranoia, he spirals into a dark, delirious obsession to uncover the truth behind her motives.

ABOUT THE DIRECTOR

MICHELE FIASCARIS – Director, Co-writer

Michele Fiascaris is an award-winning writer-director. Born and raised in Italy, he is a London Film Academy graduate. He has written and directed numerous short films, commercials, documentaries. His works have been distributed by networks such as Disney+, HBO, Amazon Prime Video, and A&E. They have also been featured in publications such as Variety, Empire Magazine and La Repubblica.

Michele has directed content for Netflix, BBC, and BAFTA TV, as well as for brands such as Nike, Adidas, Xiaomi, P&G, Kiehl's, FIAT, Barilla and more, including the United Nations.

His thriller short film *Rain Catcher* premiered at the Sitges Film Festival and was selected by several Oscar and BAFTA-Qualifying festivals. The film won the prestigious 'Melies d'Argent' award and was nominated for the 'Golden Melies' for Best European Short of Fantastic Genre of 2020.

The short has been acquired for distribution by Disney+ for the UK and all European territories, and by HBO Europe for Central and Eastern Europe.

The *Rain Catcher* feature film script, which he co-wrote, was selected as one of the top 12 finalists by Netflix and Creative UK for the 'Breakout' genre development programme. The project won the Sitges FanPitch 2022 and was included in the top 7 UK scripts of 2023 by Filmmarket Hub.

He recently completed the feature version of *Rain Catcher* which will have its world premiere in 2026.

SELECTED FILMOGRAPHY

Rain Catcher (2026, Feature Film)

Maya's Moment - Branded short film for Xiaomi (2023, short)

Spaghetti Incident - Far East Film Festival 20th Anniversary trailer - (2018, short)

Rain Catcher (2018, Short Film)

Released in Europe by Disney+ and HBO Europe. Winner of 'Melies d'Argent.'

Sitges Film Festival, Hollyshorts, London Short Film Festival, Brussels Fantastic Film Festival, Cleveland Film Festival, Rhode Island Film Festival, Leeds Film Festival, LA

Screamfest, Trieste Science+Fiction.

Made In Italy (2014, Short Film)

DIRECTOR'S STATEMENT

The idea for *Rain Catcher* began with a bizarre video my co-writer and I stumbled across online. In it, a camera operator films a crowd from afar with a telephoto lens, only to realise that one strange individual has been staring directly at him the entire time. Then, suddenly, this figure starts moving toward the camera - fast, deliberate - closing the distance until the operator is forced to run.

I remember being struck by how simple yet deeply unsettling it was. What stayed with me most was the inversion at its core: the voyeur becoming observed. That reversal became the foundation of *Rain Catcher*.

The feature screenplay was developed over several years. Along the way, creating the *Rain Catcher* short film became an important checkpoint for us - a way to reassess the themes, refine the concept, and, just as importantly, build the creative momentum needed to take the story further into a feature.

At its core, the film explores themes that feel deeply resonant today. After all, who during lockdown hasn't at least once peeked into the neighbours' window? We all have a voyeur inside of us, when we scroll down the profile feeds of our family, friends and colleagues on Facebook or Instagram. Isn't social media just a legalised form of voyeurism?

But the other side of that coin is harder to ignore: we are also constantly being watched. If it's not CCTV, it's the ever-present lens of a mobile phone. That tension - between watching and being watched - became central to the world of the film.

Miles, the Rain Catcher himself, embodies both sides of this dynamic. He's someone who shifts from perpetrator to victim within this unsettling game, caught in a cycle he can't control.

I also wanted the film to reflect a broader sense of isolation and alienation in contemporary urban life. The London we see here is one where danger can emerge from something as fleeting as eye contact, and where even the supposed objectivity of a camera struggles to separate truth from illusion.

Together with my producer and cinematographer, I set out to create a distinct atmosphere and visual world: a nocturnal, rain-soaked, neon-lit London - a city shaped by a striking interplay of Art Deco verticality and Brutalist severity. The architecture is not merely a backdrop but an active presence, almost a character in its own right.

The decision to film in the Barbican Estate, one of London's most iconic architectural landmarks, became fundamental to the story we wanted to tell. Its distinctive character and

atmosphere were so deeply woven into the narrative that no other location could have served as a substitute.

The opportunity to shoot on location proved invaluable, lending the film an authenticity that would otherwise have been impossible to achieve. We were also fortunate to receive the support and endorsement of both the Barbican community and the surviving architects responsible for the Estate's original design.

Visually and stylistically, I found myself inspired by filmmakers like Brian De Palma, whose work interrogates the act of looking so powerfully, as well as the language of neo-noir - from Hitchcock to Fincher. Rain, reflections, and photographic processes became recurring motifs, with water acting as a metaphor for the slow, inevitable surfacing of truth.

I wanted the film to have a strong visual identity, combining fluid Steadicam movement with bold, expressive cinematography - defined by nocturnal imagery, a vivid colour palette, and an anamorphic look. Framing becomes a key storytelling device: controlled, often symmetrical compositions reflect both the oppressive environment and the psychological state of the protagonist.

Beneath its thriller surface, I see *Rain Catcher* ultimately as a human story about guilt, accountability, and redemption. As Miles is forced to confront the consequences of his actions, the film blurs the boundaries between victim and perpetrator, justice and revenge. The deeper he is drawn into the mystery, the more he must confront not only his pursuer, but his own past.

Ultimately, *Rain Catcher* is both a psychological descent and a reflection of our times - a world in which we are all, in one way or another, watching and being watched.

Q&A WITH THE DIRECTOR

Why did you feel that the short could be expanded into a feature?

My ambition has always been to make feature films, and *Rain Catcher* emerged as a natural steppingstone toward that goal. From the outset, we approached the short as a blueprint for a larger work.

The short was intentionally crafted to feel like a feature in miniature - condensed into sixteen minutes, yet expansive in scope. I wanted it to carry a strong cinematic language, both visually and thematically, suggesting a world far larger than its runtime.

The positive response from festivals and distributors became a decisive turning point. It gave us the validation - and momentum - we needed to begin developing the feature-length version.

We used the lockdown period to fully immerse ourselves in the writing process. Expanding the short into a feature proved to be a complex and, at times, elusive challenge. While the core premise and atmosphere remain intact, almost everything surrounding them evolved: the characters deepened, the narrative broadened, and the thematic and visual ambitions grew significantly.

The short film culminated in a distinctly meta-cinematic twist, which resonated strongly with audiences. However, we quickly realised that translating that same device into a feature-length format would be extraordinarily difficult. Short films can afford to be more conceptual; they can function almost like a punchline, leaving space for the audience to project meaning and fill in the gaps.

What is the core theme that you feel is the film? Fame, voyeurism (literal and figuratively), trauma?

The film operates at the intersection of all three, though voyeurism lies at its core. It explores the act of watching - and being watched - not in a purely sexual sense, but in a more intrusive, almost morbid way. Miles, the protagonist, constructs his identity around observing strangers, inserting himself into their private lives, their vulnerabilities, their most unguarded moments. What interested us was the reversal of that dynamic: what happens when the observer becomes the observed? A feature film, by contrast, demands a different kind of commitment. It requires a sustained engagement with its ideas and a more developed narrative payoff. The expectations are inherently higher: the audience invests more time, and in return, they seek a sense of progression, coherence, and ultimately, resolution. The stakes are elevated, and the challenge lies in delivering a conclusion that not only unravels the central mystery but does so in a way that feels both satisfying and earned.

Fame is another thread that runs through the film in a deliberately contradictory way. Miles is both pursuing it and attempting to evade it. We wanted to reflect a tension that feels deeply embedded in contemporary culture - this compulsive drive toward visibility and validation, particularly through social media, set against an ever-growing sense of isolation and disconnection in real life.

Guilt is perhaps the film's underlying engine. Without revealing too much, it is the quiet force that propels the narrative forward - the consequence of crossing a line without fully understanding when, or how, it was crossed.

In what ways did you collaborate with the returning leading actor to deepen and expand his character for the feature adaptation?

Dudley O'Shaughnessy's performance as Miles / Rain Catcher in the short was so definitive that it became impossible to imagine anyone else inhabiting the role.

He brings a singular presence to the character - an interplay of restraint and intensity that feels both natural and enigmatic. We leaned into his individuality, allowing elements of his own aura and persona to inform the evolution of Miles in the feature.

His striking physicality, combined with a quietly controlled demeanor, helped us shape a character defined by contradiction. It is precisely these tensions - between visibility and concealment, control and impulsivity - that make him compelling and, we hope, unforgettable.

Miles is a deeply flawed character. He possesses a rare and unsettling talent for operating in liminal, often illicit spaces - trespassing, evading authority, and capturing fragments of other people's private lives on camera. He acts on impulse, with little regard for consequence, placing both himself and others at risk. It is precisely this lack of awareness, this moral blind spot, that defines him.

What was your approach in terms of casting?

We were lucky enough to work with a brilliant casting director, Gary Davy, an exceptional talent scout who was involved in discovering both Tom Hardy and Michael Fassbender. Producer Filippo Polesel and I began discussions with Gary early in development, and it quickly became clear there was a strong synergy between us, as well as a shared understanding of the film's style and tone.

We were all in agreement on Dudley as our leading man, so our focus shifted to the rest of the cast. For the role of Yumi, we wanted someone who could bring a fresh, bubbly, and charismatic energy, while also conveying depth and spontaneity. Gary presented us with a fantastic shortlist, and Jessie Mei Li immediately stood out—not only for her experience as the lead in Netflix's *Shadow and Bone*, but also for her natural energy and effortless cool. Luckily, she loved the script and, after meeting us in person, quickly came on board. She truly brought the character to life in a remarkable way.

Gary also introduced us to Iris Law for the role of Cassandra, and she immediately caught our attention as a fresh new face with a strong presence—exactly what we were looking for. After auditioning, she nailed the role straight away. Despite this being one of her first acting performances (she's primarily known as a top fashion model), her work had the subtlety, restraint, and nuance of a seasoned actor. She fit the role perfectly.

The idea of casting Kate Dickie as the villain came from our co-producers at Featuristic Films, who had previously worked with her on *Knuckledust*. Having seen her incredible performances in *Game of Thrones*, *The Witch*, and many others, we didn't hesitate to offer her the role. We needed someone with a strong, magnetic presence—an actor capable of commanding attention with just a few lines. Kate is one of the few who can do that, and she delivered it effortlessly, with both grace and intensity.

Lorenzo Richelmy, who plays the abusive music mogul De Sica, is one of the most exciting Italian talents of his generation. I've known him since my time studying filmmaking at the London Film Academy, while he was at Centro Sperimentale in Rome. Originally, the role of De Sica was written as an older man, but we later decided to make the character younger to avoid cliché and bring something less predictable. Once we made that decision, casting Lorenzo felt like a natural choice. He has a rare ability to shift from charismatic leading man to villain in an instant, and he brings a high level of creativity to the material—adding depth, texture, and colour to the character.

ABOUT THE CAST

DUDLEY O'SHAUGHNESSY - Miles

Dudley O'Shaughnessy is a British actor whose breakthrough leading role in the 2016 independent drama *White Colour Black* earned him critical regard at the BFI London Film Festival. He recently starred in all three seasons of Netflix original series *Top Boy*, as a series regular character Si.

Born and raised in East London, O'Shaughnessy initially pursued boxing, training under his father, going on to win national championships and represent England. At 19, O'Shaughnessy was scouted by a modelling agency, marking a transition into the creative industries. His first acting experience came in 2011 when Rihanna picked him as her co-star in the music video for her hit single 'We Found Love', which amounted over 1 billion views on YouTube.

In 2018, he started his collaboration with Yellow Pill Films as the title character in the award-winning short film *Rain Catcher*, which served as inspiration for the feature film.

He subsequently trained at Bristol Old Vic Theatre School, graduating in 2023.

In addition to his acting career, he is currently undertaking a part-time MSc in Applied Neuroscience at King's College London, reflecting a broader interest in understanding his own learning difficulties and the complexities of the human mind.

JESSIE MEI LI - Yumi

Jessie Mei Li is a rising British actress of English-Chinese heritage, best known for her breakout starring role as Alina Starkov in Netflix's hit fantasy series *Shadow and Bone* (2021–2023), based on Leigh Bardugo's Grishaverse novels.

In 2025, she starred as Ellie in the Netflix action-crime thriller *Havoc*, written and directed by Gareth Evans and co-starring Tom Hardy, Forest Whitaker, and Luis Guzmán. The film topped Netflix's Global Top 10 chart with nearly 30 million views in its first week.

Her upcoming projects include leading roles in the sci-fi thriller *A Rare Breed* (as Mia, opposite Iain Glen) and the drama series *The Season* (as Cola), directed by Marialy Rivas and set in Hong Kong's elite boating scene, alongside Toby Stephens.

Additional credits include Edgar Wright's *Last Night in Soho* (2021), a recurring role as Rose in Paramount+'s *The Agency*, and the stage production *All About Eve* at the Noël Coward Theatre.

IRIS LAW - Cassandra

Iris Law is a 25-year-old British model and actress who continues to carve out a distinct space across both fashion and film. She made her acting debut as Soo Catwoman in *Pistol*, directed by Danny Boyle, earning praise for her compelling screen presence and authentic portrayal of the iconic punk figure. Building on this strong start, Iris is continuing to explore dynamic roles, with several high-profile projects slated for release in 2026.

In the fashion world, Iris has established herself as one of her generation's most recognisable faces. She was first featured on Models.com's Hot List in 2022, followed by a place in the Top 50 Models the year after. She has starred in campaigns for brands including Moschino, Versace, SPORTMAX, Alexandre Vauthier, and Jimmy Choo, and has collaborated with leading creatives such as Steven Meisel, Alasdair McLellan and Lachlan Bailey.

KATE DICKIE – The Eye

Kate Dickie is a Scottish actress with an established career in film, television, and theater. She first received critical attention for her performance as Jackie in the 2006 film *Red Road*, for which she won the BAFTA Scotland Award for Best Actress in a Scottish Film and British Independent Film Award (BIFA) for Best Actress. These accolades marked her transition into prominent international roles.

In television, Dickie is widely known for her portrayal of Lysa Arryn in the HBO series *Game of Thrones*. Her recent television work includes playing Chief Superintendent Moira Jacobson in the Netflix series *Dept. Q* and appearing as Alison Stoke in the 2024 Sky series *The Day of the Jackal*. She also joined the Marvel Cinematic Universe as General Dox in the second season of *Loki*.

Her filmography includes significant roles in Ridley Scott's *Prometheus*, Robert Eggers' *The Witch*—which earned her a second BIFA for Best Supporting Actress—and David Lowery's *The Green Knight*. Dickie has also won a second BAFTA Scotland Award for her role in the 2015 film *Couple in a Hole*.

YOUSSEF KERKOUR - Roy

Recently appeared as Steely Pate in *A Knight of the Seven Kingdoms* (HBO).

Soon to be appearing in *Assassin's Creed* (Netflix), *The Gallerist* (MRC), *Ride or Die* (Prime Video), *Prisoner* (Sky TV) and *The Wanted Man* (Apple TV).

Youssef has appeared in *House of Gucci* and *Napoleon* for director Ridley Scott.

Other credits include *Major Player* (Channel4), *Bookish* (U&Alibi), *Steve* (Netflix), *The Actor* (Neon), *Donkey* (BBC), *Lockerbie* (Carnival/Sky TV), *Disclaimer* (Apple TV+), *Death In Paradise Christmas Special 2023* (BBC), *Man Like Mobeen Series 4* (BBC), *Murder They Hope Series 2* (Gold/UKTV), *House of Gucci* (Universal/Ridley Scott Films), *Harlan Coben's Stay Close* (Netflix), *Pirates* (BBC & BFI), *Home Series 1 & 2* (Channel 4), *Gavin & Stacey* (BBC), *Sex Education* (Netflix), *Cursed* (Netflix), *Dracula* (BBC), *Criminal* (Netflix), *Baghdad Central* (Channel 4), *Domina* (Sky), *Strike Back S6* (Sky)

WINNER Comedy Performance (Male) at The Royal Television Society Awards 2021 for *Home Series 2*.

BAFTA Nominee for Best Actor in a Comedy 2020.

Selected as a BAFTA Breakthrough for 2020.

Youssef was also nominated for Comedy Performance (Male) at The Royal Television Society Awards 2020 and Breakthrough Award at The Broadcasting Press Guild 2020.

LORENZO RICHELMI - Nico

Lorenzo Richelmy, born in Italy (La Spezia) in 1990, is an Italian actor who began his career as a child in theatre before moving to films and television. In 2016 he starred in a popular Italian TV series, *I Lincei*, which earned him the "Emerging European Personality" award. He was the youngest to be admitted to the Rome School of Cinema (CSC), graduating in 2011. He then started to work in Italian features such as *The Third Half (Il Terzo Tempo)* which earned him the "Best Emerging Actor" award at the 70th Venice Film Festival.

In 2014 he got the lead role in the Netflix original series *Marco Polo* playing Marco Polo himself.

Since 2016, he has worked between Italian, UK and US productions. Highlights include: *Una Questione Privata* dir. by Taviani Brothers, *The Girl in The Fog* dir. by D.Carrisi, *Entering Red* dir. by M. Garrone, *Sanctuary* for AMC+, *Fifteen-love* for Amazon Prime Video UK, *Kidnapped* for BBC, *Here Now* dir. by G.Muccino.

He is currently shooting Mel Gibson's *The Resurrection of the Christ* as King David.

ABOUT THE PRODUCERS

YELLOW PILL

We are an award-winning boutique production company specialised in commercials, branded-content short films and documentary.

Our advertising portfolio includes brands and clients such as Netflix, Nike, Adidas, Xiaomi, Adidas, Sony Music, Debenhams, the United Nations and many more.

We have produced content for broadcasters such as HBO, Amazon Prime, A&E, BBC and RAI.

Our videos have reached millions of viewers, made headlines nationally and internationally, and won numerous awards and prizes worldwide, including the prestigious "Silver Melies" with our neo-noir thriller short-film *Rain Catcher*.

The Nike-sponsored short, starring Dudley O'Shaughnessy and Jo Hartley went on to be distributed by HBO Europe, Disney+ and Amazon Prime Video after an extensive festival run which included Sitges Film Festival (world premiere), HollyShorts, Brussels Fantastic Film Festival, BIFAN in South Korea, Leeds Film Festival, London Short Film Festival, and Screampfest LA, America's largest horror festival.

FILIPPO POLESEL – Co-writer, Producer

Filippo Polesel is an award-winning writer and producer of commercials, short films and documentaries. He graduated from the University of West London with a BA in Advertising and Video Production in 2005. His advertising portfolio includes brands such as Nike, Sony, Procter & Gamble and Fiat amongst others.

He has produced content for TV networks such as HBO, A&E and RAI. Filippo's productions have been selected in several Oscar-Qualifying festivals, including HollyShorts and the world's foremost genre film festival, Sitges Film Festival. Filippo currently just completed his first feature film, *Rain Catcher*, based on the namesake short, which was the recipient of several awards. including the prestigious 'Silver Melies' in 2019.

Filippo is the founder of award-winning short film festival Shorts On Tap, which he led to become the fastest-growing short film showcase in London with sold-out events and extensive media coverage. Shorts On Tap has been awarded the prestigious Film London Boost Award in 2015 and is now an international showcase with events planned in Berlin, and Tokyo. Shorts On Tap's collaborations include the London Film Academy, The British Film Institute, Samsung, Time Out, and Bagri Foundation.

ALBA MOYANO CARRASCAL – Story Co-creator, Associate Producer

Alba Moyano Carrascal is a Barcelona-born writer, script consultant and creative producer based in London. She has collaborated closely with Yellow Pill for nearly a decade, helping shape *Rain Catcher* from the original short film through to the feature adaptation as Story Co-Creator and Associate Producer, supporting the film across development and post-production.

Alba studied Screenwriting for Film & Television at the New York Film Academy and later worked as a Script Consultant for BFI Film London. Alongside her writing, script consultancy and development work, she has spent the past decade collaborating with major Hollywood studios, distributors and streamers across film marketing, publicity and creative development campaigns.

Her previous writing work includes the staged play *La gent que em veu*, as well as award-winning short fiction and poetry in Spain. Additional credits include script editing on *Granada Nights*, writing the short film *The Verge*, and transcreation work on *Diego Maradona* for Altitude Films and *On the Corner* TV.

FEATURISTIC FILMS

Featuristic Films is a BAFTA and Emmy-nominated London based production company that makes bold, cinematic and commercially driven film and television for a global audience.

Recent releases include *Salvable* starring Shia LaBeouf & Toby Kebbell released in US theatres by Lionsgate and in the UK by Vertical; the feature documentary *Bardot* which premiered at Cannes Classics 2025, stars the screen legend herself and recently hit theatres via Pathe Live; Netflix's Global Top 10 title *Cold Meat* starring Allen Leech; and the Grierson-winning, BAFTA & Emmy Award-nominated feature documentary *Silverback* co-produced with the Oscar-winning producers of *My Octopus Teacher*, for BBC Two and France TV.

Current titles in production include the survival-thriller *Breathe Deep* sold by Cornerstone and starring Ingrid Torelli (*Late Night with the Devil*) & Michiel Huisman (*Rebel Moon*); *Art of the Jump*, a feature documentary on Parkour pioneer Sebastien Foucan (*Casino Royale*), co-produced with Red Bull Studios; the YA noir thriller *Rain Catcher*, starring Dudley O'Shaughnessy (*Top Boy*) & Jessie Mei Li (*Havoc*); the UFO thriller *Arctic Skies*, starring Morfydd Clark (*Rings of Power*) & Ariyon Bakare (*His Dark Materials*); the psychological thriller *Noon*, starring Clara McGregor (*Bleeding Love*) and directed by Xavier Palud (*Them, The Eye*); and the original musical *88 Keys*, starring Christy O'Donnell and Tamzene.

ABOUT THE CREW

EVGENY SINELNIKOV – Director of Photography

London-based Cinematographer Evgeny Sinelnikov trained at the Gerasimov Institute of Cinematography (VGIK) in Moscow and the London Film Academy. He began his career shooting on 35mm with his debut feature *Pavlov's Dog* and went on to work on acclaimed films including *The Edge*, nominated for a Golden Globe.

Based in the UK since 2009, he works across film and television, with award-winning projects such as the short thriller *Rain Catcher* (HBO Europe, Amazon Prime Video, Disney+) and the series *SeaView* (Amazon Prime Video). His latest feature thriller, *Rain Catcher*, is set to premiere in 2026.

AEPH - Composer

Simone Vallecorsa is an Italian electronic music producer and composer working under the moniker Aeph, known for crafting hybrid scores that fuse electronic aesthetics with cinematic composition. Shaped by his roots in the UK electronic music scene, his work blends organic instrumentation and advanced digital sound design into distinctive, emotionally driven sound worlds. His credits include advertising campaigns for internationally renowned brands such as Oakley and Porsche, alongside music featured in major TV trailer campaigns for PlayStation and Marvel. In television, he composed the scores for the Italian series *Gangs of Milano* and *Rosa Elettrica*. He is currently scoring a videogame for Krafton and the Italian feature film *Supersantos*, scheduled for delivery this year, continuing to expand his work across film, television, and interactive media.

More information and selected works can be found at www.enterthevision.tv.

MIKE PIKE - Editor

Film releases include: *The Teacher*, *The Flood*, *Blonde*, *Purple*, *Palindrome*, *Six Rounds*, *Outpost 11*, *The Carrier*, and *Criminal Audition*.

Shorts include: *The Nightingale*, *Maya's Moment*, *Love, inc.*, *Add Me*, and *Snare*.

Mike, a University for the Creative Arts (Farnham) graduate, is an award-winning editor and filmmaker whose work spans feature films, shorts, music videos, promos, and documentaries. With a passion for storytelling and a collaborative spirit, he transforms directors' visions into compelling, visually striking media.

His films have screened at top festivals worldwide, including Toronto, Cannes, Tribeca, Raindance, and Hong Kong Art House. Notable projects include *The Teacher*, which premiered at the Toronto International Film Festival and won multiple international awards; *The Flood*, tackling the UK's immigration crisis; and *Palindrome*, a feature-length festival favorite with nearly 20 awards. Other acclaimed works include *Six Rounds*, *The Nightingale*, and the viral short *Maya's Moment*, which has over 1.5 million views on YouTube.

Mike is also a regular contributor to WhatCulture, reaching over 10 million readers monthly. Off-set, he channels his creativity into boxing, climbing, scuba diving, and curating his encyclopedic film collection. With bold imagination and meticulous craft, Mike creates media that captivates, challenges, and leaves audiences wanting more.

GARY DAVY – Casting Director

Gary Davy is one of the UK's leading casting directors, based in London. With a career spanning film and television, he is renowned for his exceptional eye for talent and has worked on numerous critically acclaimed and award-winning productions.

He began his career with the National Youth Theatre and trained in Stage Management at the Bristol Old Vic Theatre School. Gary won an Emmy Award for Outstanding Casting for the HBO/BBC miniseries *Band of Brothers*. He has collaborated closely with director Steve McQueen, casting his debut feature *Hunger* as well as the multi-award-winning anthology series *Small Axe*, for which he won a BAFTA TV Craft Award for Scripted Casting.

His extensive credits include major films such as *Woman in Gold*, *The Proposition*, and *The Cave*, alongside high-profile television projects like *The Tourist* (BBC/HBO Max), *You Don't Know Me* (BBC), and *The Man Who Fell to Earth* (Showtime/Paramount+).

Gary runs Gary Davy Casting from his office in Islington, London, and is a full member of the Casting Directors' Guild (CDG) and the International Casting Directors Association (ICDA). He is represented by Independent Talent Group.

DANIEL VINCENT – Production Designer

Daniel is a London-based production designer and producer working across international film and television. He has worked as the set decorator on *The Continental: From the World of John Wick*, *Knuckles*, and *White Mars*, one of the first features to be almost entirely shot using virtual production technology, and was part of the design team on productions including *Spider-Man: Far From Home*, *Disney's Aladdin*, and the London 2012 Olympic Opening Ceremony.

Trained in architecture, film and theatre, he has developed his practice through large-scale, design-led productions, with a focus on complex environments and cross-departmental collaboration. His next project is the feature film *Saudade* as producer and production designer, a British–Australian co-production in active development with international partners.

Daniel thanks his design team on *Rain Catcher* for their work and dedication.

YELLOW PILL

in co-production with
FEATURISTIC FILMS

presents

Dudley O'Shaughnessy

Jessie Mei Li

Iris Law

Youssef Kerkour
Lorenzo Richelmy

and Kate Dickie

Costume Design by
Justine Arbuthnot

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Producer
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Story by
Filippo Polesel Michele Fiascaris Alba Moyano

Written by
Filippo Polesel Michele Fiascaris

Directed by
Michele Fiascaris

#End Credits#

Directed by Michele Fiascaris

Written by Filippo Polesel
Michele Fiascaris

Story by Filippo Polesel
Michele Fiascaris
Alba Moyano

Produced by Filippo Polesel
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David Gendron
Ali Jazayeri
Keith Kehoe

Creative Development Producer Alba Moyano

Associate Producers Alba Moyano
Alessandro Fiascaris
Daniel Vincent
David P. Christopher
Marco Cainero
Michele Fiascaris

Cast

Miles Dudley O'Shaughnessy
Yumi Jessie Mei Li
The Eye Kate Dickie
Cassandra Iris Law
Nico Lorenzo Richelmy
Roy Youssef Kerkour
Helene Anna Wilson Jones
Julian Karl Collins
Detective Malik Mandana Jones
Detective Murphy Richard Pepper
Blatt Joann Carver
Mr Jacobs Rob Jarvis
Rob Spencer Collings
Lenny Jordan Long
Dr Baumann Isobel Middleton
Ela Aylın Scott
Charley Hannah Howland
Butler Edward Anderson
Lobby Guard Mark Asante
Security Officer Emir Jonathan Sanioglu
Waitress Sumāh Ebelé

Supporting Cast

Uniformed Police 1 Richard Eden
Uniformed Police 2 Vasco Varelas
Paramedic 1 Graham Winn
Paramedic 2 Melissa Khair
CSI Sandip Sanjay

Casting by Gary Davy CDG, CSA

Director of Photography Evgeny Sinelnikov

Edited by Mike Pike

Music by AEPH

Line Producer Alessio Bergamo

AD Department

1st AD Jack Haynes

2nd AD Otto Shed

3rd AD Thomas Evenden

Floor Runner Trainee Jack Smith

Intimacy Coordinator Stella Moss

Crowd AD Ashley Gadsby

Crowd AD Ataman Kizilirmak

Crowd Runner Zhizi Hao

AD Trainee Adéla Moracová

AD Trainee Monica Platania

Continuity Department

Script Supervisor Charlie Toney

Intimacy Coordinator Stella Moss

Production Department

Production Manager Dylan Harvey

Production Coordinator Sandra Schaffner

Production Coordinator (Daily) Ataman Kizilirmak

Production Runner Driver Finbarr Pine

Production Runner Driver Jermaine Quamina

Production Trainee Chandni Raghani

Script Editors Alba Moyano

Alessia Galatini

Kesia Guillery

Main Camera Department

1st AC Anthony McHugh
2nd AC Mustafa Ozgun
2nd AC Pickups Duygu Gunesli Ozgun
Camera Trainee Sharad Patel
Camera Trainee Cover Zana Piber
DIT/Editor Michael Pike
Low Loader Action 99 cars / Jamie Robinson
Drone Operator Michael Coppola
Grip Steve Wells
Steadicam Operator Horia Cojan
Second Unit Photography Alexander Hicks

Casting Assistants Alex Howes
Dylan Stafford

Stills

Still Photographer Joshua Jackson
Second Unit Photography Alexander Hicks
BTS Francesco Ragazzi
Alexander Hicks
Henry H. Hu
Joshua Jackson

Costume Department

Costume Designer Justine Arbuthnot
Costume Assistant Jordan Fenney
Costume Assistant Angel Marilia
Costume Assistant India Arbuthnot
Costume Assistant Jazz Read
Costume Assistant James Parker
Costume Trainee Odile shi
Costume Intern Amelia Baldwin

Wardrobe Provided by RAINS
ACRONYM®
SCRT®

Hair & Makeup Department

Makeup Designer Zoey Edwards
Makeup Supervisor Ilona Newson
SFX Artist Magdalena Rosa
Makeup Assistant Madaleine Bassett
Makeup Assistant Zara Danecker-Tames
Makeup Assistant Aston Davies
Makeup Assistant Amelia Richmond
Makeup Assistant Emma Malone
Makeup Dailies Megan Langley
Makeup Dailies Lucy Smith

Lighting Department

Gaffer Werner Van Peppen
Spark Murray Cohen
Spark Michal Kedracki
Spark Daily Jack Curtis
Spark Daily Emanuel Ngu
Spark Daily Kristiana Zhekova
Spark Daily Ataman Kizilirmak

Grip Department

Grip Steve Wells
Low Loader Action 99 cars / Jamie Robinson

Picture Car Gavin Spencer

Location Department

Location Manager Iain Smith
Unit Manager Marek Lichtenberg
Location Assistant Neil Cunningham

Sound Department

Sound Recordist Adam Hurley
Boom Operator Ben Adams

Art Department

Production Designer Daniel Vincent
Supervising Art Director Olavo Abrantes
Standby Art Director Kenrick Ruthven
Assistant Buyer Michaela Becker
Art Dept Assistants Marcus Gerrard, Gabriela M. Ascanio De Abreu
Graphic Designer Jack Pullin
UI Graphics Laszlo Csehily
Art Department Dailies Rob King, James Gunn
Art Department Trainee Dafne Sanchez

Fight/Stunts Coordinators

Stunt Coordinator Spencer Collings
Stunt Performer Tommo Thomas
Stunt Performer Miroslav Marinov
Stunt Performer Ellie Stewart-Crocker
Stunt Performer Conor Hegarty
Stunt Rigger Conor Hegarty

Body Doubles

Yumi Body Double Maria Valentina
Cassandra Hand Double Kathryn Taylor Gears
Blatt Stunt Double Conor Hegarty
Roy Body Double Gavin Spencer
The Eye Body Double Ellie Stewart-Crocker
Miles Body Double Jermaine Quamina

Medics Jane Ashwell-Carter
Thomas Groth
Finlay Watts
Sayed Sadat

Supporting Artists

Diner Tamara Fairbairn, Lucie Hall, Alex Galacher, Mia Addleton, Freya, Nedhe Jagtap, Angelika Wloch, Marvellous, Joel, Jack Haynes, Sandra Schaffner

Barman George

Hotel Bar Staff Joshua Bennett-Moore

Hotel Bystander 1 Totta

Hotel Bystander 2 Vinicius Bertolaccini

Security Guard 1 Lucas Kornacki

Security Guard 2 Antonio Murolo

Takeaway Staff Ed Low

Club Matthew Warburton, Arber Prendi, Alejandro Engelhardt, Joseph Gibson, Fraser Kelsey, Henrie Ogboru, Seven Aaliyah Tennyson, Faryal Abdulrahman, Nelu Jimbei, Rachel Harvey, Michelle Breakinridge, Chante Da Silva, Sandra Schaffner, Odile Wanchen Che, Angel Marilia

Swimming Students Matthew Warburton
Arber Prendi
Govindh Sudhan
Michael K
Omer Chaudhry

Nurse 1 Sage Kim

Nurse 2 Katie Pender

University Guard Anatoly Parkhomchuk

Uniformed Police 3 Dylan Harvey

Uniformed Police 4 Otto Shed

CSI Sandra Schaffner

Couple Lemuel Fisher + Monet Fraser

Woman on Phone Ema Ekaete

Businessman Alessio Bergamo

Mother Samirah

Child Austin

Commuter STUNT Spencer Collings

Commuter STUNT Robyn Bedford

Commuter 1 Ingo Dierkschnieder

Commuter 2 Sky

Commuter 3 Birenthan

Gallery Crowd Adrian Mozzi, Alan Knox, Alessia galatini, Alexandra Gallacher, Amelia Baldwin, Anna Vosse Capaij, Anna Rolfe, Anuradha Sharman, Arianna Galatini, Blanche Mallet, Birenthan Subeskumar, Carlotta Morlini, Carolyn Sabuni, Coco Anastasian, Daniel Molyneaux, Eli Anguelava, francesca torello, Freya Saddler, George Russell, Govind Sudhan Alasiam, Harry Luke Williams-Potter, Ilarouna Singh, Jermaine Quamina, Joel Maquera, John Heart Stone, Kenny Brown, Kristina Pakarkliene, Lara Borshoff, Lucie Hall, Lydia Westhoff, Melissa Khair, Michael Lung, Naoise Fitzgerald, Nefeli Kentoni, Nicole Holder, Oleg Ratcliffe, Omar Manjouneh, Omer Chaundhry, Resham Dayal, Robyn Bedford, Ronke Olagunju, Sarah Bretherton, Sharandeep Salh, Shyam Vajani, Sophie Butts, Tamara Fairbairn, Valentina Zahoruiko, Xinyi Gu, Yuliya Mariya Strus, Zhizi Hao, Zyan Edwards

Gallery Staff 1 Layila
Gallery Staff 2 Jennifer Stender
Gallery Staff 3 Jay Val
Gallery Staff 4 Tiffanie Chia

Services

Financing provided by TPC
With Special Thanks to:
Viviana Zarragoitia, Philippa Nicholl, Kyle Leonhardt, Stefan Klink

ScreenSkills Wardrobe trainee Wanchen Che
ScreenSkills Production trainee Jack Smith
ScreenSkills Camera trainee Sharad Patel

Animal Handler Animal Actors
Armourer Bapty LTD - Tim Killshaw
Catering Showbites
Camera Kit Camille, Peter, Charles, and the rest of the
team at Hawk London

Distance Props Transport Transport for Productions Ltd

Insurance Paul Hillier, Tysers
Loss Adjuster Russell Norris – McLarens Entertainment
Waste Management Aura Waste Management LTD
Set Medic Services ProMed
Clearance Coordinator Maria Constantinides
Logistics Support Marc Gallarotti

Legal

YELLOW PILL Excell Partners - Natasha Pilbrow
FEATURISTIC FILMS Reviewed And Cleared - Michael Antoni-
Legal Services for the Lender ades
Legal Adviser Ellen Fraser
Grayson Stubbs

Accountants Axia Sports & Media Group Ltd

Senior Accounts Manager Kyle McIlreavy
Production Accountant Tom Hunt

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Ian Gibbon (Alliotts LLP)

Assistant UK Tax Advisor Alexander Papi (Alliotts LLP)

Brand integration Entertainment Marketing Group

Dialect Vernon Thompson

PT Eric Baffour Otcher

Locations

Town Hall Hotel Vicky Roberts
Bar Americain, Zedel Angèle Grinda, Nikolai Clerc
Victoria House Bhavin Sachania
Denning Point Tower Hamlets Council
55 Broadway Anna Page
Dingley Place LC Locations, Lucie Celia
Wells Mews
Marylebone Passage
London North Studios Heddi-Joy Taylor
Barbican Launderette Masoud Kochak
Barbican Location 1 Todd Gordon, Peter Warwick
Barbican Location 2 Imogen Malpas
Kings Cross Station Network Rail, Nigel Gale
Barbican Estate Mick Bagnall, City of London Film Office
London Aquatics Centre Conner Hill
Swimming Pool Pickups Yulia Obukhova
Lycée International Location Collective
de Londres Winston Churchill

Sound Post Production
at Molinare, London

Supervising Sound Designer Glen Gathard
Dialogue Editors Dora Filipovic and Edward Towers
Sound Effects Editors Luke Barnfather, Federico Modanese and
Luke Duffin
Foley Artists Zoe King and Zoe Freed
Foley Mixers Tom Holmes and Nathaniel Allam
Foley Editor Derek Trigg
ADR Co-ordinator Sarue Jokonya
ADR Mixer Jed Milton
Re-Recording Mixer / Sound Effects Editor Nikola Zivojinovic

Post Production Manager Sam Pugsley
Head of Production Karine Wach-Donovan
Executive for Molinare Andrew Boswel

Crowd ADR Charli Herbert
Charlie Toney
Evgeny Sinelnikov
Filippo Polesel
Giulia Lytis
Jack Haynes
Jed Milton
Michele Fiascaris

Special Thanks Amanda Willgrave
Andrea Hajdu
Sandra Ascanio De Abreu
Toby Browne
Zsolt Ugranyecz

SFX

SFX Supervisor Graham Povey
SFX Senior Technician Mark Howard
SFX Trainee Hudson Povey

VFX

Visual Effects Supervisor A. Burak Kandaz
On Set Visual Effects Supervisor A. Burak Kandaz
Motion Graphics Designer Emily Waterfield, Rodrigo Senna
Image Consultant Alejandro C. Ortiz
YP Ident Rodrigo Senna

Colorist Jason R. Moffat

Promo Editor Matt Falck

Music by Aeph
Music Editor Simone Vallecorsa
Music Score Supervisor Luisa Carnello

Enter The Vision (www.enterthevision.tv)

Songs "Bluer Than Blue"
Written by Filippo Polesel - nevegal @ne-
vegalmusic
Performed by Charli Herbert
Produced and Arranged by Robin
Schlochtermeyer

"Is It Too Late Now"
Written and Performed by Charli Herbert
Produced and Arranged by Charli Herbert
and Liam Hulme

For YELLOW PILL Michele Fiascaris, Director
Filippo Polesel, Producer
Henrik Källsson, Executive Producer

For FEATURISTIC FILMS Julien Loeffler, Partner and Managing Di-
rector
James Kermack, Partner and Head of De-
velopment
James Barton-Steel, Partner
Nils Rebehn, Partner
Emilie Robert, Partner
Meredith Coral, Head of TV
Sandra Schaffner, Production Assistant

WORLD SALES Vorteks
David Kwok
Sébastien Chesneau
Dorian Magagnin

THE PRODUCERS WOULD
LIKE TO THANK Andrea Tedeschi
Anna MacDonald
Costanza Bongiorno
Daisy Gili
Eric Ritter
Evrin Ersoy
Jean-Louis Billard
Pablo Robertson De Unamuno
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