

ESCORT

BY LUKAS NOLA

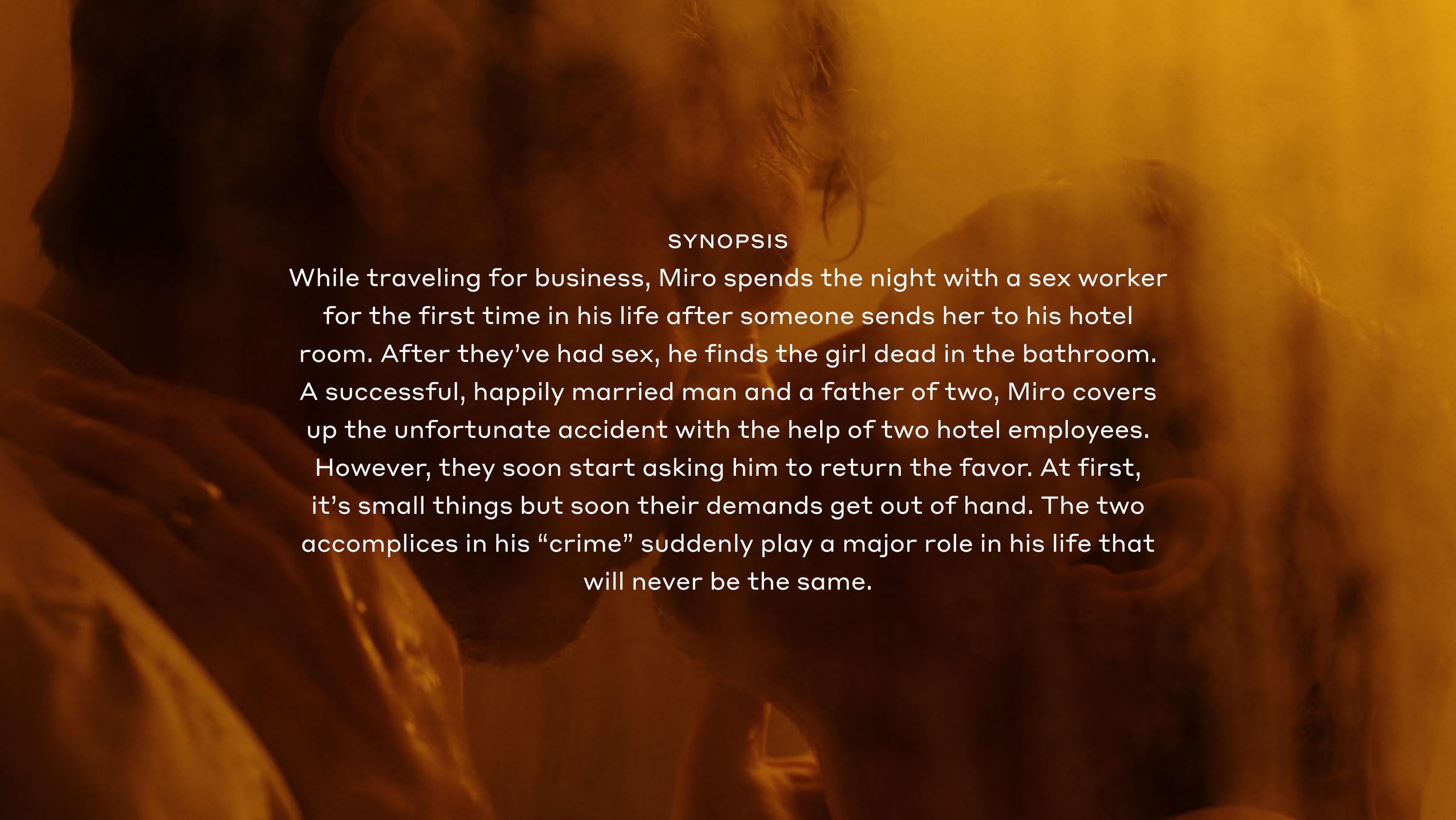
FEATURE FILM, 120 MIN, 2023 • DRAMA, EROTIC THRILLER • COLOR, 1:2,35





LOGLINE

One night with a sex worker and two hotel employees who made him do the wrong thing, and Miro's life will be forever changed.



SYNOPSIS

While traveling for business, Miro spends the night with a sex worker for the first time in his life after someone sends her to his hotel room. After they've had sex, he finds the girl dead in the bathroom. A successful, happily married man and a father of two, Miro covers up the unfortunate accident with the help of two hotel employees. However, they soon start asking him to return the favor. At first, it's small things but soon their demands get out of hand. The two accomplices in his "crime" suddenly play a major role in his life that will never be the same.



CAST



MIRO

ŽIVKO
ANOČIĆ

BELC

**KREŠIMIR
MIKIĆ**

DAVOR

**NIKŠA
BUTIJEK**



DARIJA

**HRVOJKA
BEGOVIĆ**

CAST

BERAK
IGOR KOVAČ

DADO
HRVOJE BARIŠIĆ

RAJKO
PAŠKO VUKASOVIĆ

MAJA
LENA MEDAR

SARA
BARBARA NOLA

DAVID
MATIJA ČIGIR

BROTHER FIRST
FATMIR SPAHIU

BROTHER SECOND
ILIR PRAPASHTICA

BRIDE
FIONA GLLAVICA

RENATA
IVA BABIĆ

STIVI
BASHKIM ALAJ

DIRECTOR
DUKAGJIN PODRIMAJ

CREW

DIRECTOR AND SCREENWRITER

LUKAS NOLA

PRODUCERS

**HRVOJE PERVAN, DRAGAN JURIĆ,
ANKICA JURIĆ TILIĆ**

CO-PRODUCERS

TOMI SALKOVSKI, FATMIR SPAHIU

DOP

FRANE PAMIĆ

EDITOR

SLAVEN ZEČEVIĆ

COMPOSER

ALEKSANDAR PEJOVSKI

SOUND DESIGNER

IGOR POPOVSKI

PRODUCTION DESIGNER

IVAN VELJAČA

COSTUME DESIGNER

ŽELJKA FRANULOVIĆ

MAKE-UP ARTIST

**MOJCA GOROGRANC
PETRUSHEVSKA**

A man in a dark suit and coat is walking away from the camera on a path covered in fallen leaves. The scene is misty and blue-toned. In the background, a large house with a satellite dish is visible. The overall mood is somber and reflective.

DIRECTOR'S NOTE

Arrogance, primitivism and violence – of the institutional, political, economic, religious and cultural kind – they dominate the society and determine almost all of its rules. This dominance is not always loud and obvious; often it's covert and almost imperceptible. But it's there. The powerlessness of the people around me and my own is deeply frustrating. My anger at myself for having accepted this situation has driven me to write and film this story.



LUKAS NOLA

(1964 – 2022)

DIRECTOR'S BIOGRAPHY AND FILMOGRAPHY

Lukas Nola (1964–2022) graduated in Film Directing from the Academy of Dramatic Art in Zagreb. He filmed 9 feature films and 2 mini-TV series. His latest feature, *Hush...*, has been screened at festivals in Portugal, France, India, Egypt, Poland and many other countries, and his latest TV series, *Guardian of the Castle*, has been sold to SVT and BBC Channel 4. For his work, he was awarded numerous film awards. He died in Zagreb in 2022.

2023 ESCORT, feature film, 120 min

2017 GUARDIAN OF THE CASTLE, 4x55 min,
mini tv series

2013 HUSH..., feature film, 86 min

2012 ALL CONDITIONS FOR A STORY,
experimental short, 16 min

2008 PHOTO ATELIER, experimental short, 12 min

2007 OPERATION KAJMAN, 13x30 min, tv series

2007 TRUE MIRACLE, feature film, 107 min

2006 DON'T ASK HOW!, featurette-length tv
feature, 51 min

2004 THE THEFT, experimental short, 13 min

2003 ALONE, feature film, 83 min

2000 CELESTIAL BODY, feature film, 84 min

1998 RUSSIAN MEAT, feature film, 104 min

1995 EACH TIME WE PART AWAY,
feature film, 80 min

1994 WHILE NO ONE IS WATCHING,
featurette-length tv feature, 64 min

A man with a beard, wearing a dark puffer jacket and a scarf, is focused on adjusting a camera. He is in a workshop or studio setting, with a checkered curtain visible on the left and various tools and equipment in the background. The lighting is dramatic, with a strong purple and blue color cast.

NOLA'S WORLD AND WORLDS

HRVOJE TURKOVIĆ

There is a fact which is mentioned in the history of film only in passing, as self-evident, and has come to the forefront of film theory only recently, but Lukas Nola managed to understand it all by himself, through self-reflection and work: to make a film is to make a world of its own, a complete world which is, admittedly, rooted in real-life experience, but uses imagination to selectively transform and restructure this experience, and create different, parallel, alternative, fictionalised *cinematic* worlds.

He does this primarily through the way he approaches the scenes. Nola explored how to develop scenes within a linear narrative (e.g. *Each Time We Part Away*), episodic sequencing (*Celestial Body*), non-linear narrative (*Alone*), backward narrative (*Hush...*), and fragmentation (e.g. *All Conditions for a Story*). Each of his cinematic world is formed around something dislocated and deeply, archetypally disturbing: secret erotic obsession (*Each Time We Part Away*), supernatural goodness in the midst of war

atrocities (*Celestial Body*), oppressing remorse in a bleak dystopian setting (*Alone*), appalling family relations (*Hush...*), kafkaesque situations created by a constant threat lurking behind Balkan tribal mannerisms (*Escort*, completed posthumously), or phantasmagorical fragments (*Photo Atelier*). These themes may be different, but there is a binding thread that runs through them all – Nola's interest in the psyche of his protagonists, their tense, sex-driven relationships impregnated and surrounded by violence and death. Seldom will you see a cheerful scene in Nola's works, not even in his experimental films, in which he is evidently playing with cinematic conventions (*Photo Atelier*, *The Theft*, *All Conditions for a Story*).

Nola shapes his scenes as a careful, sensitive, emotional, and dedicated observer, trying out suggestive ways to create a special, noticeable atmosphere. His scenes are expressively tangible, with subtle changes of light and composition, heightened atmosphere, suggestive sound

and music, which occasionally become roughly physical (in experimental films) and are edited into a unique experience.

With his experience as musician, painter, production designer and theatre director, Nola manages to draw the best from his key collaborators: cinematographers, editors, production designers, composers, sound designers and, clearly, actors.

Lukas Nola is a master of style whose aim is not to show but to create an atmosphere for the viewer to experience, to get the feel of his unique cinematic world. Even though far from lighthearted, his films celebrate the perceptive possibilities he discovers from one film to another and shares with the audience.



**KINORAMA—CROATIA, SKOPJE FILM STUDIO—NORTH MACEDONIA,
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