

# ETHEREAL LIVING

WRITTEN & DIRECTED BY  
STELIOS ANTONIOU

ALL ONE PRODUCTIONS PRESENTS A FILM BY STELIOS ANTONIOU "ETHEREAL LIVING" STARRING JACK MCEVOY & AUGUSTA THEONIG WITH ERIC COLVIN  
SCORE COMPOSED BY MICHALIS ANTHIS COSTUME DESIGNER CRISTIANO CASIMIRO EDITED BY RAZVAN BARSETI DIRECTOR OF PHOTOGRAPHY VINCENZO MARRANGHINO EXECUTIVE PRODUCER MICHELLE CONSTANTINO  
DIRECTOR OF GRAPHICS LAWRENCE ABBOTT STORY & SCREENPLAY BY STELIOS ANTONIOU PRODUCED BY ALISA TRITENKO DIRECTED BY STELIOS ANTONIOU





# TWO ASSASSINS



AN OVERCONFIDENT HOSTAGE  
IN THE FORM OF A PRIEST



COLLIDE IN THIS SHORT  
OTHER~WORLDLY, CHARACTER DRIVEN TALE.





# Cast

**Jack Mcevoy** as Malakie Martins

**Augusta Theonig** as Kelly Chico

**Eric Colvin** as Father Farrel



# Crew

Director & Scriptwriter: **Stelios Antoniou**

DOP: **Vincenzo Marranghino**

Editor: **Razvan Barseti**

Original Score: **Michalis Anthis**

Costume Design: **Cristiano Casimiro**

Make-up: **Zoe Edwards**

Hair: **Michelle Constantinou**

Mix / Re-recording mix: **Nick Soundis**

Production Designer: **Nia Fausset**

Post Production Producer & VFX Composer: **Georghios Shiakallis**

Director of Graphics: **Lawrence Abbott**



# Distribution

Producer: **Alisa Tritenko**

Executive Producers: **Stelios Daniel Antoniou & Michelle Constantinou**

Production Companies: **AllOne Productions**





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# Synopsis

Kelly & Malakie are two assassins tasked with kidnapping a priest.

Malakie begins to experience strange hallucinations in the form of a pre-historic Jazz band, made up of cavemen.

Even stranger; they seem to be controlled by a large blue Puppet Master. This causes the confused Malakie to believe a demonic entity is following him, ultimately forcing Mal to question his morality and delve deeper into his mind.

This directly creates tension between himself and his blood-thirsty partner, Kelly, which only gets worse when the over-confident priest, claims to be the wrong man. A character driven picture, in the form of a surreal, Tragicomedy.

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# Directors Notes

After observing the independent film sector, I came to realise that the essence of film was being lost by everyone trying to imitate the latest success or by trying so hard to fit in to what is deemed 'Socially/Politically' relevant. And the problem there, is that everyone almost becomes atomised because they are striving for the same thing, sometimes successfully and other times not so.

I wanted to make a film that had a different feel and purpose than anything we have seen recently; something that doesn't look at society as a whole and point out all of its problems and issues, something that instead, looks at the individual mind and objectively examines it. The story of Pinnochio has always intrigued me, purely because it felt like such a true story that represents all of us at our basic human level and once I started writing Malakie I could really see the parallel between the two. Pinnochio is a story of a puppet who wants to be a real boy. In simple terms, he is constantly searching for his humanity. Isn't this what we are all doing to some extent?



STELIOS ANTONIOU



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We all take our ability to be conscious for granted, we just assume that we are already human, but if Pinnochio taught us anything, it's that we're merely puppets trying to navigate our way through a world full of 'Fox's and Cat's' constantly trying to deter us from our ultimate goal; to transcend our puppet-like existence and become something more. The idea that Pinnochio never truly understands the fact that he's a puppet resonates deeply with me; he is so easily manipulated because he doesn't know the difference between a puppet and a human and I feel this is so true for myself and the majority of us.

Malakie is a character who is starting to see that he is nothing more than a mechanical, purely habitual creature and he wants to do something about it. At the same time, being conscious of his truth only causes him greater pain and conflict, because he lacks the conviction and inner strength to change his actions. I believe this was a nice way to explore that the 'Truth' in many situations can do more harm than good if one isn't actually ready for it. Thematically, the question I want to ask is this: Is it better to be a scoundrel, or a fool?

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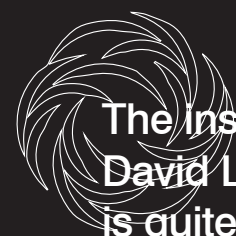


JACK MCEVOY &  
AUGUSTA THEONIG



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The inspiration for the tone and style of the film is very much a combination of, David Lynch, Terry Gilliam & Quentin Tarantino, in the sense that the dialogue is quite snappy and quirky, whilst the visual aesthetic and the phonetic style is very vivid, surreal and abstract. My obsession with story telling lies with examining the mind and the many different aspects of ourselves as humans. The way I approach creating characters is by first thinking about what each character represents in terms of within one vessel, one mind. All characters are a representation of the same single Whole, that are battling with each other for control; this seems very true for myself and the many times I battle internally to make a decision, you have to listen to all the little ‘I’s’ within you, fighting for you to listen.

~ STELIOS ANTONIOU

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LOCATION SHOT





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IT WAS IMPORTANT TO EXPLORE THE HYPOCRISY AND  
CONSTANT CONFLICT I OBSERVE WITHIN MYSELF, IN A  
WAY THAT CAN BE COMEDIC BUT ALSO  
DARK AND QUITE SAD.

THE BEST WAY TO DESCRIBE  
THE FILM IS AS A TRAGICOMEDY.



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STELIOS ANTONIOU







# Covid Realities & Ideals

The filmmaking sector is estimated to be worth over £12bn to the UK's economy and there are early signs of the industry picking up after the lockdown. Film director Stelios Daniel Antoniou was working on the production of his first short film 'Ethereal Living' for over a year before the COVID-19 pandemics stalled his plans.

“Masks. Visors. Sanitizers. Social distancing when possible. We also were not allowed to use the location facilities due to the virus, so we were forced to hire a Winnebago, which could hold the costumes and the hair and make-up departments. Apart from that, we did what we could to ensure the safety of everyone.”

~ STELIOS ANTONIOU

ETHEREAL  
LIVING





JACK MCEVOY  
as  
MALAKIE MARTINS

Irish and Quirky, Malakie doesn't seem to be our typical hitman. His obsession with Pinocchio and the meaning of life distract us from the fact he is a killer. A constant over-thinker; he is the epitome of indecisiveness, always battling ideas back and forth; never able to make a choice and stick to it. The guilt of his profession weighs heavy on his mind and he is always looking for a way to justify his actions. A funny, quirky character that doesn't know whether he is coming or going.



AUGUSTA THOENIG  
as  
KELLY CHICO

Kelly is very militaristic in her views and mannerisms. She understands things practically and through action rather than thought. She never over-thinks anything and has no issues with killing and how she does it. In fact, she enjoys killing and torturing, it gives her pleasure and makes her feel powerful. She uses her sexiness as a weapon and has become very good at seducing men to get what she wants. She is fully committed to the 'ideals' of a 'warrior' and believes everything must be in the right order – not all over the place like Malakie.



ERIC COLVIN  
as  
FATHER FARREL

Irish and Sure of himself, Father Farrel is the Arch Deacon of his small parish in the middle of nowhere. He is presumed to be an ex hitman that double crossed his boss. A man that shows no fear in the face of death and also a very gifted speaker. Knowledgeable about all things God or the Universe, he is also extremely good at understanding the human mind and uses his ability to manipulate.



“ FIRST PINNOCHIO AND NOW A JAZZ BAND? WHAT'S  
GONNA BE NEXT HUH? SOME WHACKY THEORY THAT  
PETER PAN IS GONNA WHISK YOU OFF TO NEVERLAND? ”



“ I'D LOVE TO FLY OFF TO A LAND WHERE I CAN FIGHT  
PIRATES AND SHAG A HEAP OF MERMAIDS.  
WHO WOULDN'T? ”



“ THAT'S ALL GREAT STUFF, PADRE, BUT  
WHAT ABOUT THE DEVIL?!” ”

“ SON, WHO DO YOU THINK  
THE DEVIL WORKS FOR AYE? ”





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# The Main Character's Dilemma

Malakie very much represents the aspect of us that over thinks everything and constantly questioning life and his choices. Although he is a hitman, there is a childlike, endearing quality about him. He holds onto his childhood and all the fond memories he has, as a way of justifying his choices and his actions. His main obstacle in the film is himself. He has the ability to see that he is not the man he wants to be, nor the man he thought he was, and his desire to change is constantly at war with his habitual desire to remain the same. He is both the protagonist and the antagonist of the story.

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WE ARE FUNDAMENTALLY MADE UP OF MANY DIFFERENT  
PERSONALITIES, SOME STRONGER THAN OTHERS.



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ULTIMATELY THE MAJORITY OF US,  
DON'T KNOW WHO WE REALLY ARE.

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ETHEREAL LIVING IS AN EXPLORATION OF MORALITY,  
INTERNAL CONFLICT, GUILT AND HYPOCRISY.

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ALLONE PRODUCTIONS is a London-based independent entertainment company founded in 2017 by Writer/Director Stelios Antoniou and VFX specialist Georghios Shiakallis.

Specialising in film distribution, and film production, AllOne is determined to communicate their central ethos that 'cinema is the closest thing to magic in today's society', thus inspiring the narrative for the upcoming other-worldly, character driven tale 'Ethereal Living' (currently in post-production), which has a scheduled release date of late-2020.

Antoniou, prior to AllOne, studied Philosophy and broadened his experience in the film industry by working as a treatment writer for a number of production companies and as an on-set Production Assistant.

Shiakallis, began his career as a photographer for

a Cyprus based publication before studying VFX in London. Whilst at university, Shiakallis worked as a runner for a leading VFX house, where he later established a Compositing position. He has since worked on projects for Netflix, HBO and Dreamworks.

Since 2017, the pair have conceptualised and produced a number of shorts together, but their debut under AllOne Productions will mark their first production set for theatrical release later this year.

AllOne pride themselves on their choice of artistically-dense, story-based narratives as well as their leniency and freedom during production to explore the founders intrigue surrounding consciousness, free-will and moral principles. Giving the filmmakers and by extension the actors involved in their productions more creative freedom than most non-independent companies.

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[Stel@alloneproductions.co.uk](mailto:Stel@alloneproductions.co.uk)