



MINE

HOLD ONTO WHAT'S YOURS

Press Kit

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CLR Productions

New York City

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Olivia Rose Barresi

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Erin Noll

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15 minutes

USA

Silent Film (No Dialogue)

Color

Unrated

Synopsis

Jenny needs some time
to herself.

Weary, withdrawn, and mysteriously ill, Jenny drives to her lakeside cabin in the midst of the isolating woods. There, she searches for spiritual and physical renewal in the quiet, the soil, and the gleaming waters that ripple against her dock.

But someone watches from the tree line. As Jenny becomes aware of the threat to her privacy and property, she prepares to do whatever it takes to defend them. The threat draws closer – Jenny’s resolve grows fangs – and both forces are drawn towards an encounter that will challenge Jenny’s idea of what’s hers.

From a skeleton crew of skilled artisans comes this haunting, wordless fable about solitude, scarcity, monstrosity, and thirst.

Production Notes

About the production

Mine emerged from the spark generated between its two actor-producers, Olivia Rose Barresi and Erin Noll, and writer Matt Minnicino – three longtime friends and colleagues eager to create an eerie, atmospheric yarn with contemporary resonance. It was shot on the shores and in the woodlands of Pleasure Lake, a rural hideaway in Sullivan County, New York, over two days in August 2022.

The project was mounted with a hyper-collaborative skeleton crew, all working in concert – a director, writer, AD, DP, designer, sound engineer, and cast – and on a micro-budget, leaning into the playground of challenges and constraints. The goal was to create a grim parable through visuals and performance alone: a wordless narrative, in natural light, unaided by complex or expensive effects. What is seen onscreen is the gritty, low-fi reality of Jenny's world; the magic and fear you experience is hers.

Guided by director Dan Hasse and crafted by production designer Olivia Vaughn Hern, *Mine's* aesthetics underpin the idea of the primal,

monstrous self, and an identity grounded in sacred things. Jenny's world is a strange collision of home-spun Walden-Pond Americana, and something more primordial. The production's ethos was also greatly shaped by a personal and familial connection to the filming location: multidisciplinary artist Emily Barresi served as the director of photography, and the Pleasure Lake locale has been in she and her sister Olivia Rose's family for over twenty years. Her eye was more than poised to capture not only the textures of land and water, but the primeval energies rippling beneath.

To create this slantwise "monster movie," a variety of horrific inspiration was drawn: the earthen magic of 70s cult favorites *Let's Scare Jessica to Death* (1971) and *Penda's Fen* (1974), combined with the modern sparseness of films like *Border* (2018) and *Let the Right One In* (2008), created a pungent brew in everything from setting to performance. *Mine's* monstrosity is a vivid tapestry of slow-burn fascination, dirt-smearred magic, and immersive fear.

Themes and expectations

In *Mine*, the self decays without resources to replenish it. Jenny covets the small patch of the world she calls hers in order to maintain control, dignity, and identity. The threat to that sense of ownership is the existential fairy tale of *Mine*, as it plays with themes of scarcity and how we hold onto what we feel we own. Even a home can betray us: while the isolating vastness of nature can be a haven for renewal, it can be a liminal space of extreme vulnerability all the same.

This theme of ownership extends to the body itself. Jenny's feminine identity carries the profound baggage of the horror genre – is Jenny, a woman alone, more at risk? Or can this isolated, natural space be a theatre for the explosion of her most powerful, most monstrous, self?

In this world, the femme body and the monster's form are one in the same. Rather than use the female form as a source of horror and nothing more, though, the creators of *Mine* sought to peer through that space and see what lives beyond it. There is freedom in that space, freedom in that otherness to be vicious and violent – alongside the freedom to have that power taken away. Ultimately, our story subverts these expectations with revelations about who the source of terror is in these woods, and what they truly desire. *Mine*

greet the viewer as a “monster movie,” and as a “home invasion thriller,” and flips each on its head. In this, the hunter becomes the hunted.

Beyond this desperate crescendo is a second, more wickedly hopeful narrative – about the cost of sharing what we have when the means to live are sparse, and the world itself is a constant threat. The film strives to fold in this hope unexpectedly, offering a twist on the happy ending of a woodland fairy tale: things can be good, but not always without violence. In the harmony that is found, a deep hunger must always be fed.



The Artists

Erin Noll (they/them) Producer, Actor

Erin Noll is a non-binary actor, producer, and comedian based in Brooklyn. Her recent film acting credits include *My Best Version* (2022), *Offering* (2019), and *Cocoon* (2019). She has twice been a participant in the Women's Weekend Film Challenge, an exciting annual project that works for gender equity by creating opportunities for people of marginalized genders to bring their leadership, talents, and stories to the forefront of the film and television industry. As an actor, they've most recently spent extensive time workshopping new plays with directors like Lee Sunday Evans, Stevie Walker Webb, and Annie Tippe as a member of the Mercury Store Acting Company in New York City. As a producer she's worked with companies like the Playwrights Realm and the Barrow Group, as well as having founded the independent film production company Cute Lil' Risk. As a comedian, Erin was announced as a Semi-Finalist for the Funny Women Next Up Stage Award competition for "best breakthrough comedy talent." www.erinnoll.com

Olivia Rose Barresi (she/her) Producer, Actor

Olivia Rose Barresi is an actor, voiceover artist, and producer from the Tri-State area. As an actor, recent film credits include Hermes in Ran Xia's *Prometheus Bound* (2021), the multimedia techno-horror piece *Socially Unacceptable* (2019), and a host of other genre projects. Her recent performance work in theatre has centered around the development of new plays and the renewing of classical ones; frequent collaborators include currently-commissioned Hudson Valley Shakespeare Festival director Emma Rosa Went, and Public Theater Emerging Writers Group playwright Else Went. Olivia is a frequent collaborator at the Mercury Store in New York City, and is currently part of their Fall 2022 Directing Lab.

She has also created and acted in the multimedia performance piece *The Same Shirt Show*, the second version of which was awarded a Drama League First Stage Residency. She has lent her voice to a range of projects as a VO artist, be they commercial, industrial, dubbing, or otherwise - but her favorite work has been in character-driven video games, most recently in the Triple A title *Vampire: The Masquerade - Swansong*. As a producer, she has founded the independent film production company Cute Lil' Risk and inaugurated it with *Mine*, bringing together her twinned lifelong fascinations with both horror and women in film. oliviariosebarresi.com

Emily Barresi (she/her) Director of Photography

Emily Barresi is a photographer and filmmaker from Connecticut. With family roots in theater and motion-picture industries, the veil between monotony and melodrama often wore thin in her household. Her images and films continue to toe the line between the simple yet surrealist aspects of suburban American life. Other predominant themes in her work include ambition, municipality, and autobiography. Some of her recent short films include *Music for Millions* (2021), *The World is Big: The Baldwin Middle School Talent Show* (2022), and *The Shrew* (2022). Emily's work has been exhibited both nationally and internationally and is featured online and in various print publications such as *BOOOOOOOM* and Bloomberg Businessweek. She received her BFA from Rochester Institute of Technology in 2015 and MFA from Yale School of Art in 2022. Emily currently works as a DP on independent projects and community-led productions in the Tri-state area. emilybarresi.com

The Artists continued

Jillian Kehaunani Moul (she/her) Editor

Jillian Kehaunani Moul, originally from Hawai'i, is a Primetime Emmy Award nominee and a member of American Cinema Editors. She edited the feature documentary *Fame High* with Oscar-nominated Scott Hamilton Kennedy and three feature films with director Jon M. Chu for Paramount, Universal, Blumhouse and Open Road. She worked on the Showtime series *Time of Death*, which was selected as one of the Top Ten Television Series by Time Magazine, Entertainment Weekly and The Washington Post. It was also awarded Best Limited Series by the International Documentary Association. Moul was lead editor on *L Word Mississippi: Hate the Sin*, a Showtime documentary that won the GLAAD Award for Outstanding Documentary. She edited HBO's documentary series *Brave New Voices*, and the Sundance Channel's *Big Ideas for a Small Planet*, which won the Environmental Media Award for an episode edited by Moul herself. She worked with renowned filmmaker Barbara Kopple and director Sara Dosa on a Netflix documentary and an Apple TV+ documentary series with Executive Producer RJ Cutler. Moul co-directed and co-produced *Surviving Home*, a feature documentary which won multiple festival awards, played in theaters, and had three broadcast and streaming runs on PBS. It is also streaming on Amazon, and continues to screen across the country as part of its community outreach program.

Molly Shayna Cohen (she/they) 1st AD

Molly Shayna Cohen is a multi-hyphenate film and theatre artist, and since moving to New York this spring has worked as a director, producer, designer, and actor at Mabou Mines, Theaterlab, New Perspectives Theatre Company, Columbia University, New Circle Theatre Company, and more. Their interactive interview-based multimedia installation *Weaving*

a New Narrative was the recipient of the Maryland Humanities Major Grant Award and traveled across the state. Molly is the Associate Artistic Director of Theatre of the Electric Mouth, founding member of film collective Lux Daze Media, and company member of the award-winning experimental theatre group The Acme Corporation. She was the recipient of the Best Actor of Baltimore Award in 2020. mollyshaynacohen.com

Olivia Vaughn Hern (she/her) Production Designer, Art Director

Olivia Vaughn Hern is a NYC-based artist, animator, and film/theatrical designer. Her work sits on the intersections of her broad range of media expertise, creating unique combinations of genres to create a dreamy and bold aesthetic world. Combining costume, makeup and production design for film and theater with tactile explorations in shadow puppetry, adapting full body sculptural puppets to a digital handmade animated world, and playing with light and color to create fine art, she is constantly seeking new ways to intersect and layer artistic expressions. Her world has been presented widely, with work featured at the Prague Quadrennial, Cannes showcase, and numerous other venues both domestic and international. Oliviavhern.com

Matt Minnicino (he/him) Producer, Screenwriter

Matt Minnicino is a queer Jewish storyteller and teacher based in NYC. His stage-work has the recipient of multiple awards, nominations, residencies, and commissions in the US and abroad – including the Arts & Letters Prize, a Helen Hayes Award nomination, Jeffrey Melnick New Playwright Award nomination, and the David E. Einhorn Memorial Prize. He has also created texts for dance theatre, immersive theatre, installation art, and is also a sometime actor, director,

The Artists continued

dramaturg, and choreographer. He co-founded the COVID-related artist initiative *Theatre Without Theater*, and his articles have been published by *HowlRound*, *The Dramatist*, *Gathering of the Tribes*, and others. As a screenwriter he has penned multiple short films and co-produced several (including *Mine* with CLR Productions), notably with Wild Obscura Films, Little Crush Film Co., Bicephaly Pictures, and Maid & Prince Productions. www.mattminnicino.com

Dan Hasse (he/him) Director

Dan Hasse is a director of both film and theatre. His films include *Hamlet in the Golden Vale* (feature, 2018) and *King of Infinite Space* (VR experience, 2018), made with production support from the National Theatre. He is currently in post-production for *Untitled Hamlet Project* (documentary feature, 2022) with Smith Street Stage. Screenplays include *Fritz Haber* (Alfred P. Sloan Foundation; Award & Grant) and *Daughters of Erin* (HHF Films; in development). Dan also directs and produces plays Off-Broadway (*Romeo and Juliet* at Gym at Judson) and regionally (*Twelfth Night* at American Shakespeare Center). www.danhasse.com

UptownWorks, Daniela Hart (she/her) Sound Design

UptownWorks Sound is a collaborative team that designs for theatre, film, podcasts, installations and other media. Select design highlights include *Lady Day* (Baltimore Center Stage); *Tiny Father* (Barrington Stage/Chautauqua); *Avaaz* (South Coast Rep); *Black Odyssey* (Classic Stage); *Chicken & Biscuits* (Asolo Rep); *Espejos: Clean* (Hartford Stage/Syracuse Stage); *Which Way To The Stage* (Signature DC); *the ripple, the wave...* (Berkeley Rep/Goodman); *Fires in the Mirror* (Long Wharf Theatre); *already there* (The REACH, Kennedy Center). This design was led by

Daniela Hart (uptownworksny.com) who received her MFA in Sound Design from Yale School of Drama.

Harrison Densmore (they/them) Color, Marketing Design

Harrison is a visual artist and director as well as the Brand Marketing Manager for the Ensemble Studio Theatre in Hell's Kitchen. Originally from the Seattle area, they have spent the last decade immersed in New York's Off-Broadway community, focusing on new works and supporting young and upcoming writers. They've directed numerous new short plays with the Obie-Award-Winning emerging playwrights group Youngblood, including collaborations with Jahna Ferron Smith, Will Arbery, Mara Nelson Greenberg, and others. Additional directing credits include *Patty*, and *Comm. Ave Overpass on the Boston Side* (Ensemble Studio Theatre), *Faster Than Bullets* (HERE), as well as assistant directing the *The Lightning Thief Musical* (Theatreworks), *Dido of Idaho* (EST), *Old Names for Wildflowers* (The Tank), *Female Nude Seated* (Counterclaim), and others. Harrison is a frequent collaborator with The Renovationists, working in various roles on Else Went's new plays *Initiative*, *Three Seconds*, *Courage! To the Field!*, and more.

Credits

Jenny Green

Olivia Rose Barresi

Nell Long

Erin Noll

Kayaker

Dan Hasse

Director

Dan Hasse

Writer

Matt Minnicino

Producers

Olivia Rose Barresi

Matt Minnicino

Erin Noll

1st AD

Molly Cohen

Director of Photography

Emily Barresi

Editor

Jillian Kehaunani Moul

Sound Mix

Benjamin Wygonik

Sound Design

UptownWorks

Color

Harrison Densmore

Art Direction

Olivia Vaughn Hern

Makeup/Creature Design

Olivia Rose Barresi

Marketing Design

Harrison Densmore

Grip

Guy Barresi

Craft Services

Mary Barresi

Special Thanks

The Members of Pleasure Lake

The People of South Fallsburg

Bill Voegelin

Pablo Esquer Guajardo

Matthew Moul

The Ban Family

Nora and Ivan Shen

John Fagan

Michael Ronan

Glenn Allen

The Barresi Family



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The word 'MINE' in a large, bold, white, blocky sans-serif font, positioned in the bottom right corner of the page. The background of the entire page is a dark blue-grey color with a subtle, wavy, water-like texture.