



CINGHIALE

A FILM BY JORDAN TRAGASH



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AN ELEVATED HORROR FEATURE FILM

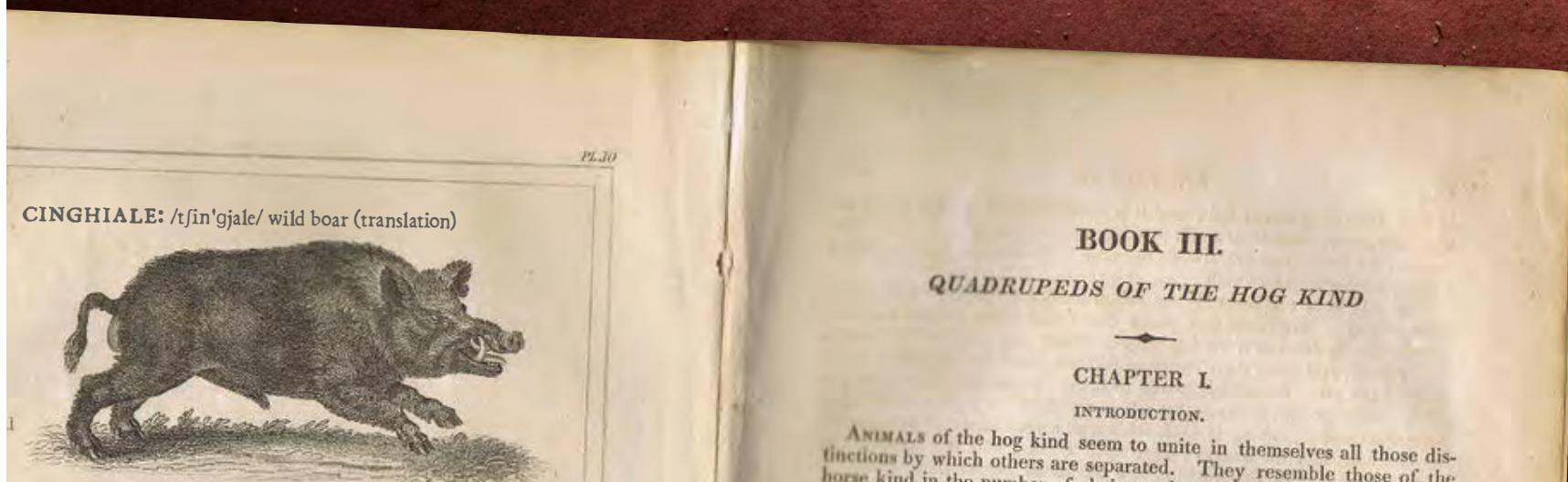
When two friends travel to a remote Italian village to settle a family estate, what begins as a journey for closure quickly spirals into a deadly game of deception—
at the hands of a charming hunter with a terrifying secret.

CINGHIALE



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— SYNOPSIS

When best friends Nicolette and Xiomara arrive in a quiet Italian village to settle the affairs of Nicolette's late grandfather, they expect to grieve, to drink wine, and to return home. But the hills are ancient, and the land keeps its own secrets.

As the girls are intent on packing up his belongings and readying his house for sale, they are invited to dinner at *IL REGALO SPECIALE*, a local restaurant owned by the kindly neighbor, Jada. Nicolette, heavy with grief, and Xiomara, sympathetic but excited by the locale, arrive at the restaurant hoping for a free meal, but instead find themselves thrust into the heart of a thriving local ecosystem. Enzo, a local hunter, offers his condolences; he and Nicolette's grandfather were friends. Asani, the manager of Jada's restaurant has heard the news as well. "I only met him once," he says, "but he was kind." Filled with love and good food, the pair return home, but their momentary lightness is interrupted when Giovanni, the local Carabinieri arrives asking questions.

When Giovanni mentions that Nicolette's grandfather's body was found missing a *tooth*, unease creeps in. Accidents happen. But sometimes, they are designed. While she insists something must be wrong, the detective who barely speaks English is ready to rule the death accidental and move on. At the same time, Enzo and Asani, enlightened from their meeting at the restaurant, have struck up a sort of romance. The pair spend more time together, their affection growing.

The deeper Nicolette digs, the colder the village becomes. Whispers of disappearances. A smile that lingers a second too long. A shadow shifting just out of view. With tensions high and frustrations between her and Xiomara heightening, Nicolette plunges into the nearby woods to clear her head and encounters Enzo who is scouting the area for game. A kind sounding board in her moment of need, he offers welcomed support, but when her doubts about her grandfather's death begin to surface, something changes.



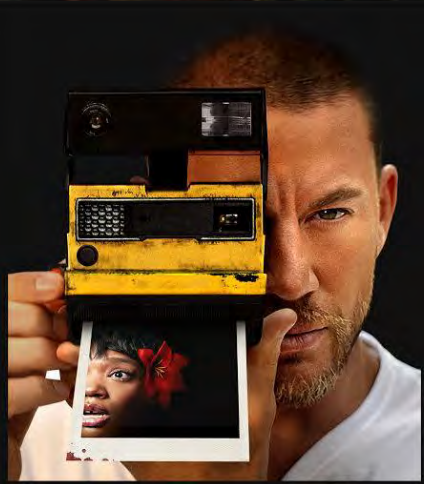
SYNOPSIS CON'T

Luring her deeper into the woods, he promises to show her one of her grandfather's favorite places in all of Italy. An oasis, he calls it. Time passes, and when Nicolette does not return home Xiomara panics. With the authorities indifferent and the locals silent, she turns to an outsider, a traveling French opera singer, Isabelle, to help unravel the truth.

What follows is a descent into darkness as Enzo's carefully constructed mask fractures, revealing a predator who has been lurking in plain sight all along. A man who collects the teeth of his victims as trophies. As Enzo closes in on his final victims, he meets a fate as ancient as the land itself—torn apart by the very creature he has spent his life hunting.

THE EPILOGUE

In the final scene, sitting in the window is Jada. The sole survivor—a silent witness to the tragedy, carrying its weight after the rest of the world has moved on. As the morning bells toll and life bustles around her, the final shot reveals a workman hanging a sign that reads *IL POSTO DI ASANI* (Asani's Place), a tribute to her dear friend and employee, Asani. Her gaze suggests both the burden of memory and the quiet resilience of those left behind, hinting that even in the shadow of horror, healing is still possible.



BLINK TWICE



MIDSOMMAR
DAS BÖSE WIRD ANS LICHT KOMMEN



the
MENU



**READY
OR NOT**



JAMES MCAVOY
SPEAK
NO
EVIL

ONLY IN THEATERS SEPTEMBER 13

WRITTEN FOR THE SCREEN AND DIRECTED BY JAMES WATKINS

COMPS



THE WORLD

The world of *Cinghiale* is a romanticized reinterpretation of modern Tuscany, set in an ambiguous, timeless landscape free of phones, internet, or cars. Lush forests, rolling hills, and dramatic mountain heights define the setting, blending realism with dreamlike artistic reinterpretations. The film's locations span from modest homes to opulent estates, rustic restaurants and kitchens, with a particular focus on food preparation and service.

Scouted in April 2024, nearly every location has been secured, including private residences and hidden local gems, ensuring authenticity and cultural depth. The Province of Lucca—especially Barga, Riana, and Isola Santa—offers the perfect balance of serene beauty and an underlying, almost imperceptible menace, mirroring the film's themes of allure and unease.



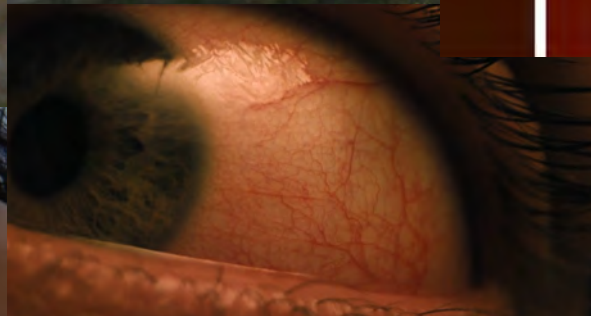


ART DESIGN





THE WORLD MOOD BOARD



Imagery:

Focusing on the character's emotions and core wounds, we lean into a stylized visual of many extreme close ups, soaring drone captured wide shots, and menacing zooms. Rooted in a rich, baroque sensibility—deep black shadows carved against luminescent skin tones, compositions brimming with movement, flesh, and tactile intensity.

Inspired by classic horror cinema and the evocative drama of baroque paintings, each frame is a living canvas, textured and ornate, layered with entropy and beauty in equal measure. Dirty frames, organic patterns and sculptural depth. Rolling hills and dense forests filmed in high-contrast, highly-saturated hues. Cluttered tables, crumbling frescoes, and overgrown ruins become part of the visual language, creating a world that is both decadent and decayed, where opulence and unease exist in perfect tension.

Intimate horror like *Knife in the Water* and *Funny Games* as well as more heightened fare like *The Cook, The Thief, His Wife, and Her Lover* inspire the film's darker moments, at its brightest it nods to classic travelogue film's akin to Rossellini's *Viaggio in Italia* and the neorealistic humanism of *Bicycle Thieves*. The film's narrative tone and visual style embrace ambiguity, inviting the audience to engage in active interpretation rather than passive consumption. Characters remain intentionally inscrutable—motivations, thoughts, and desires obscured just beneath the surface, creating an elevated lens of true character reactions and fostering an atmosphere of intelligent audience intrigue. Protagonists fail to achieve their goals, often shifting to new perspectives, reinforcing the unpredictability of fate.

The camera lingers not on violence itself, but on those who witness it—capturing reactions over actions, the emotional aftermath over explicit brutality. Scenes enter late and exit early, withholding some resolution. This approach resists sensationalism, creating a visceral connection to the hunted rather than indulging in spectacle.

The question is not: “How do I show violence” but rather: “How do I show the viewer their own position vis-à-vis violence and it's portrayal” -*Media and Violence, Michael Haneke*

Musical Inspiration:



The score blends contemporary classical composition with distorted operatic themes, featuring an original orchestra, composed by experimental classical vocalist and composer, Elenna Sindler. The film's lighter moments, are anchored in a romantic modernist reimagining of Puccini. Then, female voices dominate—layered, fractured, and rising in intensity—mirroring the descent into chaos and violence, their harmonies unraveling into something raw and primal. Further inspiration taken from Caroline Shaw, Philip Glass and Angelica Negrón.



THE CHARACTERS

NICOLETTE

(Late 20's – Early 30's) A morose, yet inherently warm Italian-American woman, Nicolette is prone to deep wells of emotion. A natural extrovert, she trusts easily, perhaps *too* easily, shaped by a life of privilege that has shielded her from the world's sharper edges. Her heart on her sleeve— she gravitates toward those who show kindness, often mistaking politeness for sincerity. Timid in conflict, but fueled by connection, Nicolette struggles to reconcile her belief in the goodness of others with the harsh realities she begins to uncover.

When her grandfather dies suddenly, the shock sends her spiraling into a world of skepticism and doubt. An unsettling interaction with a local law enforcement official, Giovanni, plants the first seed of suspicion—things aren't as they seem. Especially when her grandfather is *missing teeth*. As she pulls at the thread of uncertainty, Nicolette finds herself in unfamiliar territory, where trust becomes a dangerous currency and uncovering the truth becomes her demise.

A woman with long, dark, wet hair is shown in profile, looking down. She is in a shower stall with yellow-tiled walls. The lighting is dim and moody, highlighting the texture of her hair and the wet surface of the tiles.

XIOMARA

(Late 20's – Early 30's) A quick-witted Mexican-American, Xiomara has a sharp tongue, with a biting sarcasm that keeps strangers—especially men—at arm's length. Suspicious by instinct, she navigates unfamiliar territory with a mix of boldness and guarded pragmatism. The trip to Italy is her first time outside the United States, initially embracing the adventure with unexpected spontaneity, she quickly finds companionship with Isabelle, a magnetic local performer.

As their romance deepens, Xiomara becomes increasingly distracted, unintentionally distancing herself from Nicolette just as the mystery surrounding her grandfather's death intensifies. The growing rift between them leaves Nicolette to investigate alone—until she vanishes.

Blindsided by guilt, Xiomara realizes only in hindsight, that she should have been by her side. With local authorities indifferent, she takes matters into her own hands, determined to find her friend. Out of her depth and running out of time, she leans on Isabelle for comfort and help—unaware that their search leads them straight into Enzo's trap.

ENZO

(40's – 50's) The Venezuelan-Italian local is dangerously charismatic—handsome, well-groomed, and oozing with the intoxicating charm of a man who sees himself as untouchable. A silver fox, with a firm jawline and piercing gaze, Enzo operates with an unwavering sense of superiority. His ego, driven by a rigid, hierarchical view of the world is deeply rooted in racial and class elitism. Beneath his polished exterior lies an experienced manipulator—calculated, ruthless, and cruel. As a master of reinvention and compulsive liar, his past is a shifting tapestry of fabricated truths, ever-changing to suit his audience. One moment he's the heir to a Venezuelan fortune, the next a self-made entrepreneur who clawed his way to the top.

As a small-game hunter, Enzo supplies local restaurants with wild boar, deer, and rabbit meat—concealing a far darker appetite. Hunting has always been his outlet, normalizing his violent urges under the guise of tradition. But his true passion is sinister: the hunt of a more intelligent species. His victims' bodies discarded to the cinghiale, their teeth crafted into exquisite jewelry—trophies of his control.

As his carefully constructed world begins to unravel, the cracks in his controlled facade give way to something far more terrifying—a skilled *serial killer*, unmasked and unbound. When his past and present collide in an eruption of violence, no one is safe from his predatory gaze.



SUPPORTING CHARACTERS

JADA



(40's) A fiercely focused and ambitious chef, Jada left the high-pressure world of Michelin-starred kitchens to start a quiet life and modest restaurant in town. Over time she has become a respected figure, serving the local patrons. As Arturo's close neighbor, she is the first to welcome Nicolette and Xiomara. Unknowingly drawing them into Enzo's web, as she sources wild game from him for her restaurant— never suspecting that it doubles as his hunting ground. In the end, Jada is the only one left standing. As the morning church bells toll and life moves on, she alone carries the weight of what remains.

ASANI



(20's) An immigrant from Kenya, and hardworking manager of Jada's restaurant. Clever and flirtatious, Asani carries the essence of someone who was meant to see the world—an explorer at heart, drawn to beauty in all forms, from opera to fine cuisine. Educated and well-read, he is sharp enough to recognize the intricacies of his adopted home, yet optimistic enough to believe he can navigate them unscathed. His kindness leads him into a dangerous entanglement with Enzo, mistaking predatory charm for genuine intrigue. In the end, his trust—so freely given—becomes his undoing, a tragic note in a composition he never realized he was part of.

ISABELLE



(Late 20's) A bisexual, free-spirited French opera singer— Isabelle is a nomad by nature, making her living through street performances wherever her travels take her. She is industrious, resourceful, and fluid; known to embrace life's uncertainties and go with the flow. Beneath her doe eyes and pout lies an occasional kleptomaniac who takes what she needs without a second thought. Because, you only live once, right?

ARTURO



(70's) An Italian-American retired jeweler, Arturo left behind a long career in New York to embrace a quieter life in the hills of Tuscany. A patron of the arts with a deep appreciation for craftsmanship, he lives simply, keeping to himself but earning the respect of the few locals who know him. Though his relationship with his family abroad is strained, he appears to be in good health—until he is suddenly found dead in his home, leaving more questions than answers.

GIOVANNI



(50-60's) A gruff, no-nonsense local Carabinieri, Giovanni is deeply distrustful of foreigners and has little patience for outsiders stirring up trouble. Abrasive and reticent, he sees Arturo's death as nothing more than natural causes and dismisses Nicolette's disappearance as a grief-fueled bender. To him, it's a waste of time—there are more important matters than indulging paranoid American tourists.

CASTING BREAKDOWN

NICOLETTE

(Late 20's - early 30's) morose Italian-American, prone to deep wells of emotion, a natural extrovert, overly trusting, privileged.



XIOMARA

(Late 20's - early 30's) sharp Mexican-American, suspicious of strangers (especially of men), lesbian, witty, pragmatic.



JADA

CASTED: [KAREN ALDRIDGE](#)
(SEVERANCE, THE CREATOR, FARGO)



ENZO

(40's - 50's) enigmatic, seductive, silver-fox, double life as a local serial killer.



ISABELLE


(20's - 30's) french national, trained opera singer, nomad, bisexual.



ASANI

CASTED: [KALIL SIMS](#)
(BAM!, JOURNEY TO THE END OF THE NIGHT)





The symbology of *Cinghiale* is wholly original yet steeped in unsettling real-world echoes, drawing from theology and true crime. The macabre collection of teeth, inspired by Finnish serial killer Ismo Junni, serves as an eerie, unseen mechanism—uniquely visceral and hauntingly intimate in a way rarely explored on film. The use of the cinghiale as both Enzo’s disposal method and profession was inspired by both the local overpopulation of boar in the Tuscan area and the chilling lore of Robert Pickton, the Canadian murderer who fed his victims to his animals.

Saint Hubertus, the patron saint of hunters, is another potent motif—an ironic counterpoint to Enzo. Where the saint was divinely transformed by the vision of a stag bearing a glowing cross, Enzo is untouched by revelation. His relationship to the hunt is not one of spiritual awakening, but something darker, the twisted thrill of his domination over nature. This parallel is reinforced in Asani’s death, reflecting Saint Sebastian’s martyrdom—his body pierced by arrows, a grotesque recreation of religious iconography.

SYMBOLOGY

THEMES, MANDATES, AND... WHY NOW?

At its core, *Cinghiale* is a high-concept, genre-bending narrative that fuses satire, thriller, and horror to unravel themes of toxic relationships, homoeroticism, the echoes of fascism, escapism, and the pervasive nature of violence. Visually arresting and intelligent, the film evokes *The Talented Mr. Ripley* and *Burning*, with a primal undercurrent reminiscent of *Raw*.

Beneath its suspenseful veneer lies a chilling meditation on the process of dehumanization—the shared methodologies of fascist ideology and the serial killer’s psyche. Set against the sun-drenched hills of Tuscany, where the specter of autocracy lingers in quiet reminders, *Cinghiale* suggests that history’s cycles of exploitation are neither unique nor distant. The film subtly draws parallels between the resurgence of global populism and the dangers of unchecked superiority—where the most vulnerable among us: immigrants, women, the LGBTQ+ community, the elderly and the marginalized, inevitably become prey.

The truth is—Enzo is symbolic. His past irrelevant, his pathology beside the point. Unlike conventional serial killer narratives, this film refuses to psychoanalyze him. Instead, he stands as an embodiment of power curdled into delusion, forcing us to ask ourselves: How does unchecked dominance mutate into the justification for atrocity?

In the tradition of elevated horror, *Cinghiale* intertwines psychological terror with intellectual and socio-political critique—eschewing cheap frights in favor of slow-burning dread. Like Bong Joon-ho's Academy award winning film *Parasite*, it dissects class and social hierarchy; akin to Fennel’s *Saltburn*, it revels in power dynamics and obsession and reminiscent of Kravitz’s *Blink Twice*, it exposes the seductive illusions of privilege. With its meticulous pacing and intoxicating descent into madness, *Cinghiale* rewards its audience’s patience with a finale that is as inevitable as it is unthinkable.

-XYZ FILMS known for smart indie horror; seeking daring international producers, directors and film locations that make thought-provoking and beautiful horror features.

-FOCUS FEATURES prioritizing elevated art-house cinema, open to horror in the vein of their recent fare: *NOSFERATU*, *RAW*, *LAST NIGHT IN SOHO*.

-AMAZON & MGM have a unified slate of 8-10 theatrical movies and 16-18 streaming, with a two prong deal, open to genre, but focused on youth-centric films, international audiences, something fresh that is “quirky cool with specific pov’s”

-MONKEY PAW looking to champion artistic collaborations with unique and traditionally underrepresented voices. Work that challenges the conventional architecture of genre storytelling from horror to science fiction to social satire, while balancing avant garde visual language with undeniably contagious fun.

-UNIVERSAL PICTURES have a massive emphasis on originality. They would like to do something different and for a price, putting character over plot in most (if not all) scenarios like, *THE BLACK PHONE*.

-HULU is looking to fill two development slots, open to Drama/ Psychological Horror and/or Erotic Thriller with a different POV. Something evocative, thrilling and willing to shake things up, their version of *THE SUBSTANCE*. (Female 35+ demo)

-NEON has their eyes open for left-of-center projects, very director driven, highlighting complex characters or POV’s and elevated, provocative themes; buckets include their recent success with *LONGLEGS*, *ANORA*, and *ANATOMY OF A FALL*.

INDIE HORROR MARKET COMPS

TECHNICAL SPECS:
 COUNTRY OF ORIGIN: USA
 COUNTRY OF FILMING: ITALY
 LANGUAGE: ENGLISH, ITALIAN
 GENRE: ELEVATED HORROR
 EST. RUNTIME: 110 MINUTES
 ANTICIPATED PROD: 2026
 BUDGET: \$5 M EURO

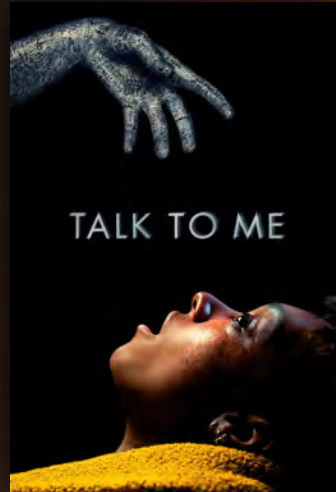


LONGLEGS

WHERE TO WATCH: **hulu**

BOX OFFICE: \$126 M
 BUDGET: \$9.7 M (70% MARKETING;
 \$3 M TO PRODUCE)

*MAKING IT THE HIGHEST GROSSING
 INDIE FILM OF 2024



TALK TO ME

WHERE TO WATCH: **prime video**

BOX OFFICE: \$91.9 M
 BUDGET: \$4.5 M

CERTIFIED FRESH ROTTEN TOMATOES: 94%



BARBARIAN

WHERE TO WATCH: **hulu**

BOX OFFICE: \$45.5 M
 BUDGET: \$4.5 M

CERTIFIED FRESH ROTTEN TOMATOES: 92%



SPEAK NO EVIL

WHERE TO WATCH: **peacock**

BOX OFFICE: \$76.7 M
 BUDGET: \$15 M

CERTIFIED FRESH ROTTEN TOMATOES: 85%



MIDSOMMAR

WHERE TO WATCH: **prime video**

BOX OFFICE: \$48.4 M
 BUDGET: \$9 M

*27 AWARD WINS & 5 NOMS



BLINK TWICE

WHERE TO WATCH: **prime video**

BOX OFFICE: \$48 M
 BUDGET: \$20 M

*3 AWARD WINS & 21 NOMS



WRITER/DIRECTOR JORDAN TRAGASH

Named "*One To Watch*" by The Guardian, Jordan is a multidisciplinary Queer Filmmaker. Originally from New Brunswick, New Jersey, Jordan attended Wesleyan University in Connecticut and has since lived and worked in New York, Chicago, and Los Angeles. He is always excited by the opportunity to explore the absurd and spectacular nature of life through storytelling and is constantly looking for ways to grow as a writer and director. Jordan self-produced his debut feature film, a queer comedy, *BAM!* which was acquired for distribution by UK based distributor Miracle Media/Trinity and released on streaming in November 2024. It is available to watch on Tubi, Apple TV, Amazon Prime, Google Play, and Rakuten.



PRODUCER DEVON GULATI

A multifaceted producer out of Los Angeles, Chicago native from a Punjabi family and former Northwest Arkansas resident, Gulati brings a unique mix of Midwestern sensibility and Southern grit to the stories he produces. He studied cinematography at Columbia College, while working in content for U.M.G. before shifting focus to technical management and earning an M.B.A. Fresh off a successful festival run with his latest feature film, *Room Six*, he secured distribution for a May 2025 release. His Hindi-language black-and-white folktale, *Nazar*, set in 1400s India, screened in the World Shorts category at Mumbai International Film Festival and garnered international recognition, catching the attention of Lilly Wachowski (*The Matrix*, *Cloud Atlas*), who praised its storytelling. Additionally, his feature documentary, *Hidden Executive*, premiered as a Spotlight Feature at the Bentonville Film Festival, with a panel introduced by Geena Davis.



PRODUCER KENDRA AVINGER

A dynamic force in film and media, seamlessly blending science, storytelling, and cultural authenticity. A Jersey City native with African-American and Boricua roots, Kendra is driven by a passion for diverse, unfiltered narratives. Since relocating to Los Angeles, Kendra has produced for Supreme, Nike, TDE, UMG, and Interscope Records, shaping visuals for some of the industry's most celebrated artists, including SZA's Grammy-winning *Good Days* and Supreme's helicopter campaign through Hollywoodland and Rio. Her global perspective extends to work with Vietnamese superstar Son Tung MTP and, most recently, co-producing *Cinghiale*. With a career rooted in innovation and impact, Kendra brings an unmatched creative vision to every project she touches.



PRODUCER MICHAEL PANICO

A Chicago-based producer, writer, and director, raised in a traditional Italian family, his passion for film was shaped by the Neorealismo movement and its raw, humanistic storytelling. After graduating from Northwestern University's Radio, Television, and Film program, Michael began his career at Cinespace Film Studios, working on major productions like *Empire* (Fox) and the critically-acclaimed *Fargo* (FX). In 2018, he founded *VINCO Creative*, producing work for Doordash, Ralph Lauren, BOSE, NFL Films, and more. Through residency at Independent Film Alliance Chicago, his team produced the short film *Carjack* (2021), earning festival acclaim. His latest film, *Room Six* (2025), was acquired for distribution after a successful festival run, where it won multiple awards.

PRODUCER/COMPOSER

ELENNA SINDLER



Elenna Sindler is a vocalist and composer specializing in experimental classical music and contemporary opera. She has written and performed original works for theater and film, including an opera installation at the Museum of Contemporary Art Chicago (*MCA*). As a classical vocalist, she has collaborated with Present Music Ensemble and performed works by Philip Glass, Caroline Shaw, and Andy Akiho under the direction of conductors like David Bloom (*Contemporaneous*) and Donald Nally (*The Crossing*). She has also worked with opera director Joachim Schamberger and participated in soundSCAPE Music Festival in Italy. A Northwestern University graduate, she studied classical voice under Theresa Brancaccio and composition with Alex Temple, bringing a unique blend of operatic and experimental sensibilities to her work. She also releases avant-garde pop music under her moniker, KONISHI.

DIRECTOR OF PHOTOGRAPHY GEMMA DOLL-GROSSMAN



Gemma Doll-Grossman is an LA based cinematographer specializing in narrative features, driven to evoke visceral, immersive storytelling. Gemma graduated with an MFA in Cinematography from AFI Conservatory in 2019. She has since been a Project Involve 2022 fellow, a two-time Panavision grant recipient, and a cinematographer at the 2023 Sundance Directors' Lab. Born and raised in San Francisco, she studied Biology and Film at Wesleyan University. After college, she lived in Rome, Italy for four years and worked as a set electric, most notably with directors Jonas Carpignano (*Mediterranea; A Ciambra; A Chiara*), Benh Zeitlin (*Wendy*) and Joe Talbot (*American Paradise; The Last Black Man in San Francisco*).

ASSOCIATE PRODUCER/ACTOR

KALIL SIMS



Kalil Sims is a New York-born, Southside Chicago-raised actor. His formal acting journey began in 2019 at Harold Washington College, where he studied acting and improv, performing in multiple stage productions with The Loop Players. He was later discovered by Jordan Tragash and cast in the feature film *BAM!*. Beyond acting, Kalil serves as the Marketing and Social Media Manager for the Chicago Underground Film Festival and works as a baker at Justice of The Pies under Chef Maya-Camille Broussard—experience he brings to *Cinghiale's* rich restaurant setting. He is currently developing his debut short film, *Skin of Another*, which he wrote and plans to direct.

PRODUCTION DESIGNER REIN BROOKS



A Chicago-based production designer and sculptor originally from Minneapolis. After graduating from Grinnell College, Rein received the 2017 Kennedy Center Emerging Young Artist Award for his unsettling sculptural creations. Since, he has worked as a production designer on *BAM!* (2024), *Downstate* (2025), and *Hierarchy of Needs* (2025). Rein's approach to production design is deeply informed by his work as an audio description writer specializing in translating horror and suspense films for blind audiences. His credits include *Cuckoo* (2024), *Oddity* (2024), *The Royal Hotel* (2023), *Eileen* (2023), and *Birth/Rebirth* (2023). On both sides of his work, he is motivated by the challenge of dissecting a script in order to translate its themes into a visual language.

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