

A close-up, split-face portrait of a woman. The left side of her face is brightly lit, showing her right eye, which is brown with a red reflection. A single tear is falling from this eye. The right side of her face is in deep shadow, showing her left eye, which is white with a dark pupil. She has dark hair and is wearing a light-colored, patterned headscarf. The background is dark and out of focus.

VENGEANCE
HAS A
DEADLY DEAL

HANG

DIRECTED BY JONNY FINNIS

LOAISON INDEPENDENT DISTRIBUTION • DOLLY PRODUCTIONS • ULLINO • JONNY FINNIS



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OVERVIEW

TITLE- HANG

RUNNING TIME- 87 minutes

FORMAT- Digital

GENRE- Horror, Folk, Witch, Fantasy

TAG LINE- Vengeance has a deadly deal.

WATCH TRAILER





SYNOPSIS

Short- When Arabella, daughter of a vicar falls pregnant out of wedlock, she seeks help from the notorious woman of the woods... who is said to be a witch.

Long- On a cold dark night the witch Hawisia is hung to death by the evil witch hunter Western. Young Arabella, daughter of the Vicar, watches on. Twenty years later, the Vicar forces Arabella to marry Western. Arabella finds out that she is pregnant by another man and must seek help from the witches of the woods, else Western will surely Hang her too. There she finds that Hawisia has survived all of these years. In return for the abortion, Arabella makes a deadly deal with Hawisia. Hawisia is now able to conjure a tortured spirit from the past... with deadly consequences.



DIRECTORS STATEMENT

"Hang" is not just another project for me; it's a heartfelt narrative that takes us back to the 1600s, a time when innocent women were unjustly accused of witchcraft. This story delves deep into their harrowing experience, shedding light on the issues of that era and the nightmarish environment it created for women.

My vision for "Hang" is to immerse the audience in an emotionally charged and thrilling journey. I aim to draw them in with the expected, only to reveal the horrifying truth about the treatment of these women. Stylistically, the film will embrace darkness, echoing the historical period it portrays. This darkness presents its own set of exhilarating challenges. Given that "Hang" belongs to the horror genre, I have ample artistic freedom to craft an unsettling atmosphere that will leave the audience on edge.

The cinematography in "Hang" will play a pivotal role in conveying the story. I plan to use static shots strategically, allowing scenes to unfold with a slow, deliberate pace. This approach will heighten the feeling of entrapment, as if the audience is held in suspense along with the characters.

The colour palette will be intentionally muted, with a focus on earthy tones and deep, shadowy hues. This choice will reinforce the historical setting and contribute to the film's overall sense of foreboding.

In the world of filmmaking, collaboration is the heartbeat that breathes life into a project. For "Hang," I am deeply committed to fostering a collaborative environment where every member of the cast and crew has a vital role in shaping the final vision.

My approach to collaboration with the cast and crew on "Hang" is rooted in the principles of teamwork, open communication, and mutual respect. By nurturing a creative and supportive environment, we will harness the collective talents and passion of our team to bring this compelling story to life, ensuring that every member is a valued participant in our shared journey.

The challenges we face in bringing "Hang" to life are numerous. With multiple locations and a substantial amount of scenes set in darkness, achieving the right contrast is paramount. To address this, I will rely on my preferred backlight technique and practical, motivation-driven key lighting sources like candles and lanterns. This approach will result in a sharp, gripping visual that promises to keep the audience on the edge of their seats.

In summary, my artistic approach for "Hang" is to transport the audience to a bygone era, immersing them in a world where fear and injustice reign. Through meticulous attention to detail, deliberate cinematography, and a haunting blend of visuals and sound, I aim to craft an unforgettable cinematic experience that both captivates and terrifies the audience. It's my belief that by embracing the darkness of history, we can shed light on the enduring struggles of women in a way that leaves a lasting impact.



WRITER/PRODUCERS STATEMENT

When our leading actress Chloë Adlerstein came to me and said she had some budget to create a film for us both to act in, I started to look at what we had in terms of locations and the skills that made us stand out as actors. We both have a love for period films, an interest in witchcraft and I knew that we would be suit a horror. Along with Chloe's horse riding experience and a need for minimalism in terms of costume and set due to budget restrictions- the 17th century seemed like the perfect fit. I have never been a fan of sfx or AI. For me if a performance is not genuine I cannot connect to it. In Hang- aside from a few Bee's- we wanted to create the horror from performance and sfx makeup only.

As I understand it, witches are often people who are spiritual and have a strong connection to nature. So how did the reputation for flying and demon worshiping come into it? I started to delve deeper into research, listening to podcasts, reading books and watching documentaries, I learnt that around that time there were a lot of psychedelic drugs being introduced to the country, most didn't fully understand their effects. At the time there was a lot of civil unrest within the government and the witch hunts served as a massive distraction- as we have learnt- there always needs to be a bad guy. If a man had an affair- he would say the woman enchanted him. A baby died at child birth- the midwife delivering the child would be accused of murder. So many awful cases where none of these women have since had any kind of justice. I didn't want their stories to be forgotten.

In terms of the body swapping, faerie and purgatory, I have always been a fan of fantasy and the mystical. These devices bring the entertainment to the story telling. I do believe in ghosts and possession and I believe that someone of strong spiritual connect could summon a spirit and so we explore these themes further. Faerie serves almost as Shakespeares Puck character. The representation of witches communicating with nature.

Most importantly the film shows of the catastrophes caused by mass hysteria, hearing only one side of a story and how "fake news" can destroy lives. Sadly as relevant today as it was back then.





LONDON INDEPENDENT PICTURES

CREATIVES

Available for interviews



DIRECTOR/DOP

Jonny Finnis is a British director and cinematographer working across narrative and commercial film. With over eleven years behind the camera, his work is rooted in atmosphere, texture, and practical filmmaking. *Hang* is his debut feature, made under tight constraints where he served as both director and DP. Set in a stark vision of 17th-century England, the film explores the treatment of accused witches through restraint and visual austerity. An ADHD-led creative, he thrives in pressure-led productions, bringing focus, momentum, and a strong visual identity to his work.



ACTOR/WRITER/PRODUCER

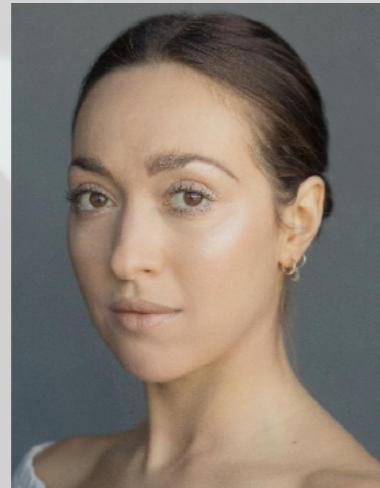
Jade Asha is a British-Mauritian actress, filmmaker, and author known for her work in independent film. She gained recognition for her role in *The Intent*, then wrote, produced, and starred in the award-winning romantic comedy *Ghosted*. As founder of London Independent Pictures, she champions diverse storytelling in British cinema. Jade is the author of *Actorpreneur*, a practical guide for working actors. A full voting member of BAFTA and a 2025 alumna of the BFI Writer's Lab, she balances an award-winning creative career with motherhood. Her pregnancy comedy *Due Dating* and Jacobean-era witch horror *Hang* are currently touring international film festivals.



LONDON INDEPENDENT PICTURES

CREATIVES

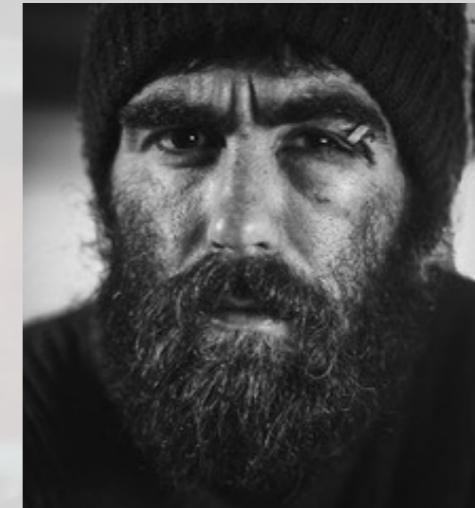
Available for interviews



ACTOR/PRODUCER

Chloë Adlerstein is an award-winning British/Mixed heritage London actor and American Academy of Dramatic Arts graduate. Recently, she co-produced and played the lead in *Hang*, a Jacobean witch horror currently touring film festivals. Previously, she held a lead role and was Associate Producer on the award-winning feature *Ghosted*. Chloë also appeared in *The Intent* (Netflix) and her self-produced short *Through My Eyes*.

A Give Blood UK Ambassador, Chloë raises awareness across broadcast, print, and digital media for Beta Thalassemia, a condition requiring transfusions every three weeks. Last year, she ran the London Marathon, raising vital funds and awareness to change lives.



EXEC PRODUCER/FIRST AD

Harry Stoker has been working not stop in video production for the last 11 years and has had a camera in his bag for even longer. What started as an obsession to create beautiful imagery soon morphed into a passion for telling human centric stories. Having worked with every culture in every corner of the world, humanity is at the heart of every project he works on.

Working on *Hang* was no exception. From the script to the gigantic team effort during production - the human story (in particular the female story) is what makes this film what it is.





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LEAD CAST



JADE ASHA

Hawisia
Credits: GHOSTED,
THE INTENT,
VILLAIN,
DUE DATING

Instagram **12K**
Facebook **120K**



ALEX CROCKFORD

Evan
Credits: DUE DATING

INSTAGRAM- **409K**
YOUTUBE- **378k**

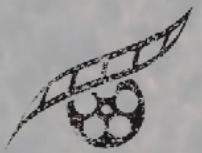


CHLOË ADLERSTEIN

Arabella
Credits: GHOSTED,
THE INTENT

INSTAGRAM- **7.5K**

IMDB FULL CAST AND CREW



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Thank you

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