A DWIGHT A GABBERT FILM

BEST DIRECTOR
Marbella International Film Festival
2026

NOMINEE BEST FEATURE
Marbella International Film Festival
2026

THE VICTORIANS

STUDIO 7 FILMS DIRECTED BY DWIGHT A GABBERT "THE VICTORIANS" JORDAN MAYCOCK ALI RODNEY SAMUEL WHITE NEIL WEBSTER STEPHEN UNDERWOOD MORGAN REES-DAVIES AND URIAH NEUBAUER EDITED BY GREGOR KOCJANCIC DIRECTOR OF PHOTOGRAPHY DIEDERIK HIJMANS LINE PRODUCER ZALA OPARA RE-RECORDING MIXER FEDERICO NACCARI PRODUCED BY LAETITIA MILES WRITTEN BY DWIGHT A GABBERT & LAETITIA MILES

THE VICTORIANS

PRODUCTION DETAILS

Title: The Victorians
Completion Year: 2026
Genre: Existential Neo-Noir / Psychological Crime Drama
Running Time: 75 minutes
Country of Origin: Netherlands
Language: English (with Spanish Subtitles)

ACCOLADES & PRESS SPOTLIGHT

Winner: Best Director – Marbella International Film Festival
Nominee: Best Feature – Marbella International Film Festival
Featured Press Coverage: "The Victorians: A New Wave Adventure in Amsterdam" — Battle Royale With Cheese (BRWC)

CREATIVE TEAM & KEY CAST

Director: Dwight A. Gabbert
Written by: Dwight A. Gabbert & Laetitia Miles
Producer: Laetitia Miles
Presented by: Studio Seven Films
Key Cast: Jordan Maycock, Ali Rodney, Samuel White, Neil Webster, Stephen Underwood, Morgan Rees-Davies, Uriah Neubauer

TECHNICAL SPECS

Exhibition Format: 2K Digital Cinema Package (DCP)
Audio Format: Dolby Atmos™
Aspect Ratio: 2.39:1 (Anamorphic Widescreen)

CONTACT & INQUIRIES

Official Website: TheVictorians.Film
Official Trailer: Watch the Official Trailer Here
Press & Festivals: TheVictoriansFilm@gmail.com
Sales & Distribution: TheVictoriansFilm@gmail.com
(Worldwide Rights Available — Excl. Andalusia, Spain)

FILM OVERVIEW

LOGLINE

As unsuspecting tourists flood Amsterdam, a band of rogues lies in wait—but their fragile alliance unravels when a cocky American steps onto the scene.

SHORT SYNOPSIS

In the gritty underbelly of Amsterdam, a band of rogues scheme against one another as they prey on unsuspecting tourists. While Abba fights his obsession with the sadist Danny, his romantically naive brother, Rey, falls for the femme fatale, Faith. Masquerading as a tour guide, Danny enjoys luring tourists into his sadistic web, while Virgil, the deviant hotel owner, is there to help pick up the pieces. Alfi, the devious junkie, remains Abba's faithful liege, but the worm might turn if promises of taking him to Spain go unfulfilled. The fragile balance of their alliance falls apart when a cocky American enters the fray.

MEDIUM SYNOPSIS

Thieving brothers Rey and Abba, along with their junkie sidekick Alfi, dream of escaping to Spain to get clean. Their lives converge with Virgil, a manipulative hostel owner, and Faith, a lovesick femme fatale struggling to save her relationship with Rey amid the chaos unleashed by her sadistic brother, Danny.

We arrive with Joey, the cocky American, who is robbed by the thieving brothers, setting in motion a dark turn of events, as he then falls victim to the predatory Danny.

Haunted by the loss of their sister and the shadows of addiction, cracks begin to surface in the relationship between the brothers. Abba faces a power struggle with Danny, while Rey is caught in a tumultuous romance with Faith.

Alfi plays both sides against the middle, pitting the brothers against Danny. As Virgil capitalizes on Joey’s misfortune, he takes him under his wing, helping the cocky American regain his footing.

The feud between Danny and the brothers escalates, pushing Abba to the brink of his addictions and Rey deeper into the arms of his dark, obsessive lover. With Virgil and Joey closing in, an unexpected pregnancy forces Faith to reconsider her loyalties, as the ruthless sadist delivers the final blow.

"IN THIS TWISTED DANCE OF REDEMPTION, LOVE, AND REVENGE, DECEPTION IS THE CURRENCY, AND TRUST IS FOR FOOLS."

FILMMAKER'S STATEMENT

EXPLORING THE SHADOWS OF HUMANITY

We are drawn to the stories of unordinary madness—the entrepreneurs who took a wrong turn, the addicts unable to dull the pain, the disenfranchised living by their own moral code. *The Victorians* are born from this fire.

In our characters, we witness the scars that shape their identities and the moments of clarity that pull them back from the edge. Confronted with uncomfortable truths and the shades of gray in our humanity, we take a ride on the fringe of society, desperately searching for connection, acceptance, and a sense of belonging. Through *The Victorians*, we're reminded that life's chaos can yield profound beauty and that even the most arrogant and broken among us has the potential to be redeemed.

DREAMING OF A PLACE IN THE SUN

Exploring themes of entitlement, addiction, and obsession, the narrative hinges on an ironic twist: throughout the film, the characters share a recurring fixation that escaping to Spain will solve all their problems, viewing the country as an ultimate "Eldorado" where they can restart their lives.

Because of this thematic core, Spain was the organic choice for our international premiere. To introduce this story in the very country that embodies our characters' dream of reinvention—and to be recognized by the **Marbella International Film Festival** with a **Best Feature nomination** and **Best Director win**—is an incredible honor that beautifully brings the entire journey full circle.

ABOUT THE FILMMAKERS

DIRECTOR DWIGHT A. GABBERT

Dwight A. Gabbert began his film career at Roger Corman Studios in the early '90s, later serving as an industry script consultant. In 2010, he made his directorial debut with the short *I Love Nancy* and co-wrote the neo-noir *Banana Split with* Laetitia Miles. He followed this with the short *Buzz Smugglers - One More Time*. His feature directorial debut, *The Victorians* (2026), won Best Director and was nominated for Best Feature at the Marbella International Film Festival.

PRODUCER LAETITIA MILES

After studying archaeology at University College London, Laetitia Miles transitioned into the arts, organizing museum exhibitions. In 2010, she established herself in film by co-writing, co-directing, and co-producing the short *I Love Nancy*, followed by the abstract neo-noir *Banana Split*. She next produced and co-wrote the 2012 short *Buzz Smugglers - One More Time*, exploring the intricate relationship between paranoia and reality. Her latest project is the feature film *The Victorians* (2026), which she co-wrote and produced, earning a Best Feature Film nomination and a Best Director win at the Marbella International Film Festival.

UNRAVELING THE VICTORIANS

MORAL AMBIGUITY

Dive into the Grey, as The Victorians Take Us on a Much-Needed Downward Spiral

From the moment Joey steps onto the scene, we anticipate his downfall. The film invites the audience to enjoy a front-row seat as arrogant, entitled youth gets its inevitable comeuppance. Wrapped in youthful bravado, Joey's overconfidence makes him completely naive to the dangers waiting for him. As each of *The Victorians* tries to outdo the next, his arrival is the exact spark needed to bring their chaotic schemes to a head, dragging us along on a wild ride of guilty pleasures. Yet, in a world that rewards deception and punishes the naive, the ultimate surprise is that a glimmer of redemption can still emerge from the darkest circumstances.

EXPLORING THE GENRE

As a band of rogues try to undo one another, we are pulled into an existential drama with themes of entitlement, obsession, and drug abuse, exploring everything from the meaning of life—to scoring that next fix. Whimsical and comedic repartee bleed in and out of surreal montage sequences, which feels like the best parts of new wave cinema mixed with all your favorite indie music from the '90s. The quirky dialogue is strangely rewarded by an avalanche of unpolished, raw, melancholic tones, giving the film a unique aesthetic that pushes against the genre.

CINEMATIC INFLUENCES AND VISUAL STYLE

The Beautiful Lie at the Center of The Victorians

Much like the codependent duo in Bruce Robinson's dark comedy *Withnail and I* (1987), two characters in *The Victorians*, Abba and Alfi, navigate a drug-fueled existence where the dream of getting clean is just out of reach. Their deep codependency leads to darkly hilarious exchanges that test their relationship.

John Schlesinger's *Midnight Cowboy* serves as another significant touchstone, confronting the darker side of codependency and painting a harrowing picture of relationships on the verge of collapse. Additionally, the stylistic elements of Jim Jarmusch's films, such as *Mystery Train* and *Coffee and Cigarettes*, are felt throughout, challenging conventional storytelling with existential musings and understated interactions. This stylistic approach intertwines with the unsettling influences of David Lynch, as plot narratives lead to unresolved conclusions, moving in and out of surreal montages that leave audiences questioning hidden motivations and twisted connections long after the credits roll.

BEYOND THE ABYSS: ADDICTION AND REDEMPTION

A Drug-Fueled Exploration of the Addictive Nature in The Victorians

Addiction serves as a pivotal theme in *The Victorians*, profoundly influencing the lives and choices of the characters as they navigate their tumultuous existence. The film intricately explores the complexities of dependency and codependence, amplifying the challenges faced by each character. Amidst the despair, moments of clarity emerge, underscoring the potential for recovery and transformation. Their complex journeys offer a profound examination of the human condition—highlighting shared suffering and the path toward healing and redemption.

TRUST AND BETRAYAL IN THE VICTORIANS

Theft, Love, and Betrayal: All in a Day's Work

The intimate bonds in *The Victorians* are driven by dark, ulterior motives. Beneath the surface, however, lie moments of vulnerability that keep us on the hook for something more. The relationship between Rey and Faith exemplifies this complexity, overshadowed by the destructive grip of substance abuse and her conspiratorial ties to her sadistic brother, Danny.

Rey's sincerity appears genuine—perhaps naively so—but it remains unclear if Faith is merely playing him. Why are Abba and Faith conspiring against Rey? Is it all just a calculated act on Faith's part, or is she leading Abba on with her own devious intentions? Furthermore, the eerie intimacy between Faith and Danny raises disturbing questions: if she can harbor such closeness to a sadistic predator, what does that reveal about her own fractured state of mind?

The audience is left wondering: are there any real bonds of friendship, or are "trust and loyalty" merely weapons used against the naive? Past traumas and chemical dependencies intensify the flawed nature of the ensemble, forging a toxic, deeper reliance on one another.

Ultimately, *The Victorians* invites audiences to explore the razor-thin line between vulnerability, addiction, and trust, leaving us with a faint glimmer of hope that beneath the deception, something sincere might still prevail.

THE SHARED DREAM OF ESCAPE

Chasing Dreams: The Quest for Freedom

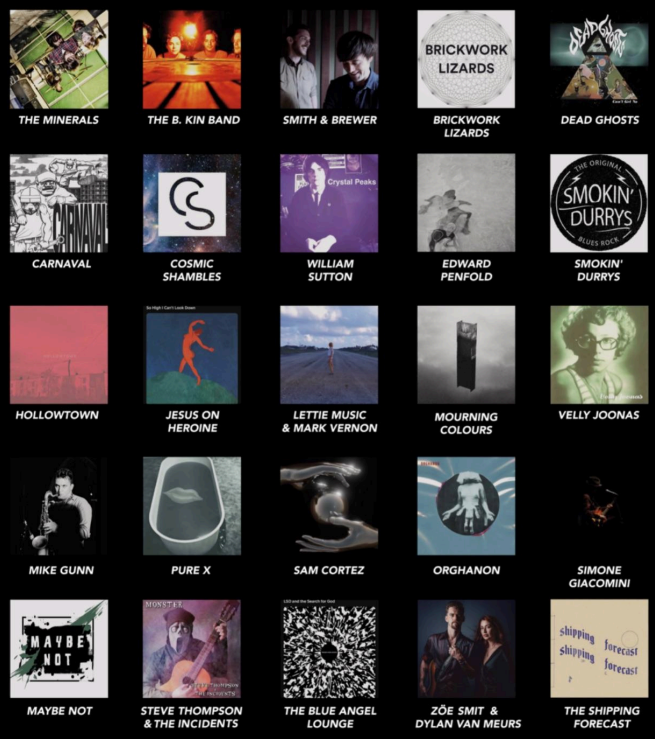
Rey and Abba, two thieving brothers, along with their junkie sidekick Alfi, yearn for a better life. Trapped in a vicious cycle of addiction and crime, they find themselves heavily burdened by the consequences of their choices. For them, Spain symbolizes far more than a geographical refuge; it represents a hope for redemption and a fresh start—a chance to outrun their troubled pasts.

Rey's relationship with Faith, Danny's sister, adds depth to their shared dream. Faith, a neurotic prostitute, brings chaos into Rey's life but also offers him comfort. Accepting his flaws without too much judgment seems to deepen their connection. Their aspiration for Spain reflects a universal desire for change—an idealized escape from harsh realities. It acts as a driving force illuminating their darkest moments, serving as a promise of a brighter future that remains like an elusive carrot just out of reach.

PRODUCTION NOTES

A THOUSAND SONGS IN THEIR OWN SPACE AND TIME

Shaping the Soundtrack of The Victorians



We extend our profound thanks to all the artists for their life-changing collaboration. Additionally, we would like to express our gratitude to all the music platforms and organizations that were supportive and helped us spread the word.

When the perfect piece of music plays over a scene, it just hits you—then comes the dreaming and sculpting that follows the finalization, all the trusted voices around, all in search of that perfect sound.

It was Gregor who really broke the whole thing open, basically living in that editing chair for a month and a half, meticulously cataloging footage, even battling carpal tunnel along the way.

Our line producer, Zala, introduced us to her friends, Ash Caws and Max Felts of *The Smokin' Durrys*, with their punk rock song, "Feelin' Fuzzy." Delivering that first piece of magic, Gregor gave us a much-needed visual representation by creating the teaser trailer at a time we most desperately needed it, saving the morale of our production in the process. Ultimately, this crafted the opus that would become the musical theme for *The Victorians*.

As we settled into the long task of finding the songs for the film, it was our producer, Laetitia Miles, who had the idea of creating an online music competition to promote the project, engaging artists and musicians around the world. We posted on every platform available with a link to our website and the film trailer, and we ended up receiving over a thousand submissions.

Diving into these songs, we were inspired by the diverse backgrounds and unique perspectives these musicians brought to the table. From gritty guitars to pulsating rhythms, the eclectic mix of genres contributed to a rich tapestry of sound that elevated *The Victorians*. This endeavor fostered a community built on authenticity, highlighting the very essence of indie filmmaking—collaboration, creativity, and a shared passion for storytelling.

THE PERFECT STORM OF TALENT AND CREATIVITY

Sometimes, You Just Get Lucky In Life and Meet the Right People

Amsterdam is one of the most unique cities on the planet, but as far as the film world goes, we might as well have been living on the moon. We could have traveled back and forth to London or brought actors to Amsterdam for auditions, but that was simply beyond our means. So, we decided to flip the script by taking the entire casting process online.

What unfolded was a whirlwind of talent: hundreds of auditions poured in from gifted actors across Europe, England, and the United States. Each submission felt like a heartfelt letter—raw, passionate interpretations from around the globe. There were so many exquisitely crafted scenes. For instance, Jordan Maycock filmed his audition from the front seat of a car, meticulously blocking out each shot and editing the entire piece together. While each had their own unique journey, all seven of our lead actors delivered a similar level of dedication, showcasing immense thoughtfulness, craftsmanship, and impressive performance depth.

When the actors finally arrived in Amsterdam, there was an instant, undeniable connection between them. The fact that they were all British—with the exception of Uriah, who is Australian—created an immediate and powerful kinship among them. On set, it was as if you were watching seven lifelong friends on a grand expedition together.

We all knew the shoot would be grueling; we all knew the schedule was insane. Yet, there was a calm, confident resilience in the way they supported one another, both on and off camera. During those brutally long hours, they fought for each other just as hard as they fought for the production, inspiring the crew to match their fierce dedication. If one person had faltered, or if there had been a single weak link, we never would have made it. Talent is one thing, but in a production like this, you need your actors to be warriors—and warriors is exactly what we got.

CAST & CHARACTERS

JORDAN MAYCOCK AS “ABBA”

“Can’t you see that if we don’t make a change soon, this will be the end for us?”

Abba is trapped in a mental purgatory marked by the loss of his sister, determined to destroy both himself and the world around him to numb his pain. Turning to heavy drug use, he becomes increasingly entangled in his tumultuous relationship with the sadist Danny. As his denial and addiction deepen, Abba tries to claw back control. He exploits his junkie sidekick, Alfi, stringing him along with empty promises of getting clean in Spain. All the while, he waits for the one big score that will let him and his brother, Rey, leave the city behind for a fresh start.

Jordan Maycock’s audition tape was a testament to his remarkable creativity. He spliced together various scenes in a non-linear fashion, showcasing not only his artistic vision but also his deep understanding of the character's dark, tragicomic depth mixed with emotional turmoil. The sardonic tone of his performance struck the perfect balance between menace and humor, aligning seamlessly with the complex duality we envisioned for Abba. With every twist and turn, Jordan keeps viewers on their toes, masterfully blurring the lines between sincerity and deception, intertwining illusion with reality, and leaving them eager to uncover what lies beneath the surface.

Jordan has performed as an actor in theatre productions across the UK, as well as in short films, feature films, and TV series. He also directed and wrote the short film *Parrot-Man* (2019). As a performer and magician, Jordan is dedicated to creating unforgettable moments of magic that bring people together.

SELECTED FILMOGRAPHY

Twelfth Night (2019), *Bullet & Bullet* (2019), *In Memoriam* (2018), *Mindgame* (2018), *The Yorkshire Ripper* (2018), *Black Coffee* (2018), *Big Noise* (2018), *A Leopard's Spots* (2018), *Heart of Chaos* (2016), *Passers-By* (2016), *Moonfleece* (2016), *Split* (2016), *In 2 Deep* (2014), *Subject* (2014)

ALI RODNEY AS “FAITH”

“People like us, do we deserve to be happy?”

Working in a sex booth in Amsterdam's Red Light district, Faith is a femme fatale concealing a deep yearning for escape behind her abrasive veneer. Her loyalty to her sadistic brother, Danny, raises questions about whether they are allies in this twisted game or bound by something darker. Only in her relationship with Rey does she reveal a softer side, raising doubts about whether her tenderness is genuine or a calculated facade.

Ali’s fearless performance captures the raw, provocative reality of Faith’s world. Standing within the stark framing of a Red Light District sex booth, she channels the essence of a modern Valkyrie—radiating both vulnerability and an unsettling strength. Her transformation into Faith transcends mere physicality, taking a deep dive into the character's psyche as Ali confronts the darker corners of existence—infusing her performance with a complexity that reveals a woman grappling with power, desperation, and desire.

Ali graduated from the American Academy of Dramatic Arts in New York City and has made her mark in feature films, shorts, television, and theatre in both London and New York. She also starred as Katie in the acclaimed UK short film *The List* (2026), delivering a powerful performance centered around a mother's intense moral dilemma.

SELECTED FILMOGRAPHY

Isra (2022), *Tiny Pieces of Everything* (2017), *Amy & Sophia* (2017), *Robert and The Toymaker* (2017), *Roxanne* (2016), *Sheltered Life* (2016), *Sex Line* (2014), *Carney's Point* (2012), *A Heart of Gold* (2012)

SAMUEL WHITE AS “REY”

“Enough is never enough!"

Rey is a lovable kleptomaniac, his heart as big as his sticky fingers. As he struggles to help his brother Abba overcome his addictions while navigating a tumultuous relationship with Faith, he remains burdened by the unresolved mystery of his sister’s disappearance. He hoards everything he steals in a futile attempt to numb his pain, clinging to the comforting illusion of escaping the city with his brother—an idealized dream that allows him to sidestep the deeper, uncomfortable truths he must confront to find genuine peace and healing.

Sam’s journey to his feature film acting debut as Rey is a testament to the unpredictable nature of indie filmmaking. When the project's original lead dropped out mere hours before shooting began, Sam—who was originally hired as our First Assistant Director (1st AD)—stepped into the spotlight to save the day. He effortlessly embodied the charisma and confidence of an entrepreneur gone wrong, captivating the entire production team from his very first take. His raw energy and adaptability made him an invaluable asset, uplifting those around him and fostering a powerful camaraderie on set.

Samuel studied film at Falmouth University and has directed advertisements, short films, and the award-winning web series *Out of It*. He is noted for *The Water Boatman* (2016) and *P3ACE* (2018). In addition to directing, he has worked as an assistant location manager, standby art director, and prop master in various projects. He recently worked on the TV series *Gandhi*.

SELECTED FILMOGRAPHY

Trigger Point (2024), *The Radleys* (2024), *Backmask* (2024), *Unforgotten* (2023), *This Is Christmas* (2022), *The Suspect* (2022), *A Christmas Number One* (2021)

NEIL WEBSTER AS “ALFI”

“I need to get clean; I want to start over.”

Alfi’s life has crumbled from a semblance of stability into the dark abyss of drug addiction and a codependent entanglement with Abba. Preying on Alfi's vulnerabilities, Abba twists every moment into manipulation, luring him with hollow promises of getting clean in Spain. Alfi's growing distrust of Abba deepens their turmoil, leading him to forge a secret alliance with Danny—a move that could bring disaster for Abba if he fails to deliver on his word.

When Neil submitted his audition tape, it was evident that he possessed a unique blend of raw talent and directorial instinct. His transformation into the needy, emotionally crippled street urchin junkie was one of the biggest surprises of the casting process. Neil didn’t just act; he inhabited the character, bringing a visceral authenticity to Alfi’s struggles. His ability to convey deep emotional pain while still hinting at a flicker of hope was captivating. Moreover, his chemistry with Jordan, who played Abba, was electric, creating a volatile co-dependency that intensified the manipulation and turmoil in their relationship, drawing viewers deeper into Alfi’s chaotic world.

Neil Webster is a British actor, director, and cinematographer recognized for playing Stephen Sharp in the thriller Mile End (2015) and co-directing the BIFA Official Selection short Buried (2018). His behind-the-scenes work includes crew credits on the blockbuster London Has Fallen (2016) and serving as cinematographer for the television series Fame Disease (2020).

SELECTED FILMOGRAPHY

Here Be Dragons (2018), *Intervention* (2018), *Our Little Haven* (2017), *Eat Locals* (2017), *More Strange than True* (2016), *Welcome to the Machine* (2016), *I’m on a Date* (2016), *Fish* (2015), *Undo* (2014), *Deaf Ears* (2014), *Cuckoo* (2007)

STEPHEN UNDERWOOD AS “DANNY”

“In the eyes of the universe, every living organism is created exactly equal.”

Danny is a sadistic predator posing as a tour guide, using effortless charm to disarm unsuspecting tourists. Beneath this carefully constructed facade lies his singular vulnerability: an all-consuming obsession with the thief, Abba. As he ruthlessly manipulates and undermines his former protégé at every turn, one can't help but wonder if their dynamic is a rivalry steeped in jealousy or a twisted dance between two individuals—once lovers, now entangled in a complex web of unfinished business.

Initially, Stephen auditioned for the role of Virgil, but when we received his casting tape, it was clear he possessed the exact menace we needed for Danny. His performance was electric, revealing a charm that masked a chilling intensity—exactly what we envisioned for a sociopath posing as a tour guide. Soon after, Stephen began bombarding us with daily video recordings, each more compelling than the last. As we deliberated, a playful yet serious fear crept in: if we didn’t cast him, would he show up on our doorstep, determined to prove he was the only choice? His tenacity and passion not only secured him the role but set the tone for the entire film, promising a performance that will leave audiences captivated and unsettled.

Stephen is a British actor trained at The London School of Dramatic Art and Richmond Drama School under the guidance of Philip Rosch. With a diverse and evolving portfolio, he has showcased a remarkable psychological range across various television series, independent shorts, and feature-length projects.

SELECTED FILMOGRAPHY

Sakura (2019), *The Traveller* (2018), *Red Joan* (2018), *Not Just For Christmas* (2017), *Dead Leaf Echoes* (2016)

MORGAN REES-DAVIES AS “VIRGIL”

“It’s important to maintain the right mood so we can be in touch with our spirituality.”

Virgil, a hostel owner masquerading as a spiritual guru, swoops in to pick up the pieces of Joey after he falls prey to Danny. Driven by opportunism and a reluctant sense of duty, he plans to help Joey level the playing field while carefully masking his true intentions. His dubious nature raises immediate red flags, leaving us to question his hidden connections across Amsterdam's underbelly. Yet, beneath his manipulative exterior lies a desperate longing for genuine connection, making it impossible not to empathize with him as he tries to assist the young American.

Morgan Rees-Davies initially auditioned for the role of Danny, but once we reviewed his casting tape, it was clear he was destined for Virgil. He exuded playful mischief, with a twinkle in his eyes that perfectly captured Virgil's duplicitous charm. As a dedicated Shakespearean actor, his expressions were calculated, showcasing a theatrical talent that allowed him to craft the complex character we were seeking. Morgan's remarkable ability to shift from the cunning "Cheshire Cat" to a seemingly trustworthy sidekick keeps us on edge. His performance resembles a hunter stalking its prey—disturbing yet captivating.

Morgan Rees-Davies trained at the prestigious Guildford School of Acting from 1997 to 2000. A highly accomplished classical performer, he has worked extensively across England, notably performing a wide array of classical and Shakespearean roles with the Sweet Sorrow Theatre Company. His deep foundation in the theater brings a calculated, commanding screen presence to contemporary cinematic roles.

SELECTED FILMOGRAPHY

St. Patrick's Day Massacre (2025), *Scream of the Wolf* (2022), *The Highwayman* (2022), *The Fourth Musketeer* (2022), *Big Girl* (2020), *Viking Legacy* (2016), *Bernard & Knives* (2012), *Outlaw* (2007)

URIAH NEUBAUER AS “JOEY”

“You can’t do this to me; I’m an American citizen!"

Young and cocky, Joey sneers at the world, exuding an air of invincibility that pushes everyone away. His brash demeanor is a shield, but beneath it lies a flicker of hope. We meet Joey at a critical crossroads where recklessness meets the possibility of change. As he navigates the chaotic streets of Amsterdam, his bravado faces its harshest test. Perhaps being thrown to the wolves is exactly what he needs to confront the fallout of his actions and uncover a more authentic self.

Uriah Neubauer was a standout choice for the role of Joey, and his eagerness was palpable—he sent us multiple audition tapes, each one more compelling than the last. This was his first feature film, yet he approached the challenging material with a maturity that belied his age. Unfazed by the dark nature of the role, which involved a young, naive character facing robbery and assault, Uriah demonstrated an impressive understanding of the emotional complexities at play.

Once he received the confirmation that he had landed the role, Uriah didn’t hesitate. At just 18, he snuck out of Australia without informing his parents or anyone else, fully committed to embracing the challenge of portraying Joey in a film on the other side of the planet. This real-life leap into the unknown mirrored his character's journey, bringing a raw, unfiltered authenticity to the screen.

Uriah is an Australian actor who began his formal training in drama at All Saints Anglican School on the Gold Coast. After graduating, he honed his craft internationally, studying the Meisner technique under Steven Ditmyer at London Meisner. His diverse background spans corporate and commercial campaigns, documentaries, music videos, and extensive work in live theatre and musical productions. *The Victorians* (2026) marks his official feature film debut.

SELECTED FILMOGRAPHY

Memories (2017)

SALES, DISTRIBUTION & TERRITORIES

CATEGORY	ITEM / REGION	DETAILS / STATUS
Current Festival Footprint	Spain Premiere	Marbella International Film Festival (Andalusia Premiere Status Used)
Territorial Rights Availability	North America	AVAILABLE (Theatrical, VOD, Physical)
Territorial Rights Availability	United Kingdom	AVAILABLE (Theatrical, VOD, Physical)
Territorial Rights Availability	Europe	AVAILABLE (Excl. Andalusia, Spain)
Territorial Rights Availability	Asia	AVAILABLE (All Windows)
Media & Streaming Rights	SVOD / AVOD / VOD	Worldwide Rights Available
Media & Streaming Rights	Ancillary Rights	Airline, Hotel, and Educational Rights Available
Sales & Acquisitions Inquiries	Presented by	Studio Seven Films
Sales & Acquisitions Inquiries	Primary Contact	Laetitia Miles (Producer)
Sales & Acquisitions Inquiries	Inquiry Email	TheVictoriansFilm@gmail.com

CREDITS

STUDIO SEVEN FILMS PRESENTS
A LAETITIA MILES PRODUCTION
A DWIGHT A. GABBERT FILM

THE VICTORIANS

STARRING
JORDAN MAYCOCK
ALI RODNEY
SAMUEL WHITE
NEIL WEBSTER
STEPHEN UNDERWOOD
MORGAN REES-DAVIES
URIAH NEUBAUER

WRITTEN BY
DWIGHT A. GABBERT & LAETITIA MILES

PRODUCED BY
LAETITIA MILES

LINE PRODUCER
ZALA OPARA

EXECUTIVE PRODUCERS
DWIGHT A. GABBERT & LAETITIA MILES

DIRECTOR OF PHOTOGRAPHY
DIEDERIK HIJMANS

SET DESIGNER & WARDROBE DESIGNER
FLEUR VAN OOSTEN

HAIR & MAKE-UP DESIGNER
MELANIE LINDSEY

EDITED BY
GREGOR KOCJANCIC

AFTER EFFECTS EDITOR
GIULIA PRINCIPE

POST PRODUCTION SOUND MIXER
FEDERICO NACCARI

DIRECTED BY
DWIGHT A. GABBERT

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