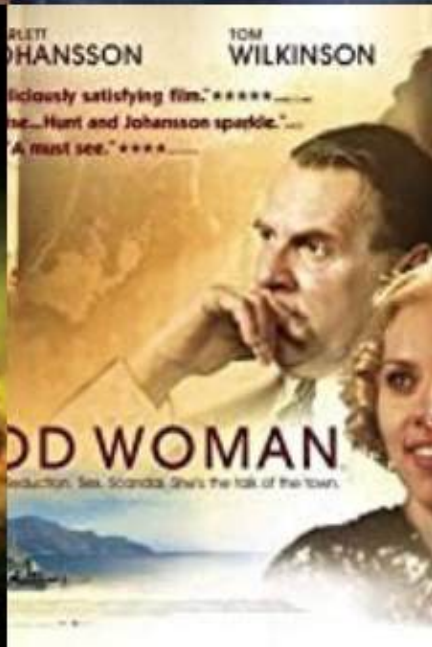
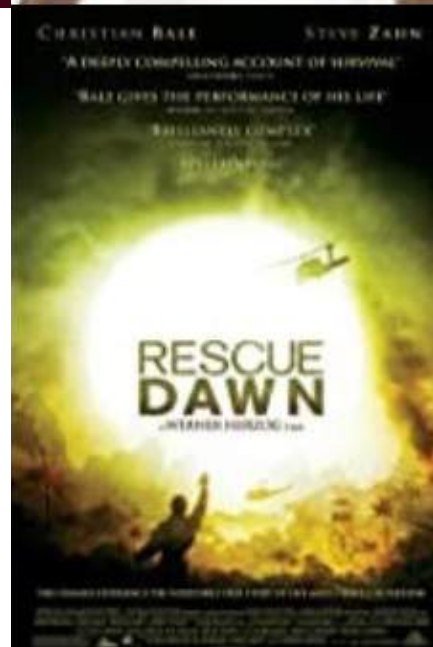



Letter

FROM STUDIO HAMBURG/LETTERBOX
AND THE PRODUCER OF MATCHPOINT,
GOODBYE BAFANA, RESCUE DAWN,
DELIRIOUS, EICHMANN, IN TRANSIT



A close-up, high-contrast photograph of a woman's face. She has a distressed expression, with wide eyes and a slightly open mouth. A bloody, jagged wound is visible on her forehead. A hand is pressed against her temple, with a metal ring visible on one finger. The lighting is dramatic, highlighting the textures of her skin and the severity of her injury.

WAY OUT

VISUAL DECK

A POWERFUL AND TIMELESS STORY
OF ONE WOMAN'S RESILIENT
STRUGGLE FOR FREEDOM

Lina Codina Prokofiev

(1897 - 1989)





New York

GREAT DEPRESSION



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Stalin's Russia















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BAY
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Freedom



Lina Codina Prokofiev

(1897 - 1989)



NEW YORK 1930'S



SYNOPSIS

THE WAY OUT, a thriller based on the true story of American opera singer **Lina Codina - the Spanish-American wife of the Ukranian-born composer Serge Prokofiev (Peter & the Wolf, Romeo & Juliet, etc)**. If we wanted to formulate a winning fiction, it wouldn't come close to the **fire-storm** of Lina's life: a journey spanning **The Great Depression, Nazi Germany, Stalin's Russia** - 8 years in Siberian Gulag labor camps and escape from Soviet Russia. A **gripping story** of a **resilient woman** who always went against the tides of **HISTORY**.

BERLIN 1930'S



PRODUCER'S NOTES

WAY OUT (12mln euro budget) is a story about surveillance, control, and the price of freedom — but above all, it is about Lina Prokofyeva, a woman who refuses to be broken. While Serge Prokofiev is pulled between fame and political pressure, Lina fights to preserve her voice as a singer, a mother, and an independent woman - in an era where women were seen as companions to great men.

The film follows the logic of a thriller: every step is dangerous, every choice has consequences. Lina senses the world closing in — people disappearing, doors shutting — yet she never gives up, seeking a way out for herself and her family.

Its themes of resilience and resistance feel more urgent than ever in an age of manipulation, propaganda, and threats to artistic freedom. The fear of the “wolf” I felt as a child listening to Peter and the Wolf — the unseen danger creeping closer — echoes through this film. That tension between danger and hope drives **WAY OUT**.

Prokofiev’s music, timeless in its blend of lightness and darkness, inspires us deeply. Our early conversations with Johnny Klimek have already opened exciting musical paths. **WAY OUT** weaves historical depth, thriller suspense, and multi-layered characters into a powerful story about art, women empowerment, and resilience.

MOSCOW 1930'S



DIRECTOR'S NOTES

WAY OUT is a deeply personal story about Lina Prokofiev's unbreakable spirit amid tyranny and sacrifice. It explores the tension between love and ambition, freedom and control, art and oppression — themes that resonate today. The film's characters form a powerful triad, guiding the audience through an intense emotional arc — from hopeful beginnings, through isolation and betrayal, to an ultimately triumphant victory.

LINA is an artist with dreams of success, she withstands all that's thrown at her and refuses to be silenced, defiant in the face of overwhelming odds.

SERGE, however, is blinded by ambition. His downfall and betrayal of a loyal spouse is a tragedy and a fable of the dangers of compromise in the face of tyranny and oppression.

VLADIMIR VORONOV, a machiavellian KGB puppet-master, lures Lina and Serge to Stalin's Russia like the Child-Catcher. He finds a willing victim in Serge, but not in Lina, whose strength and resilience is her salvation.

Visually, the film will use stark contrasts of light and shadow to reflect internal and external struggles, blending classic expressionism with raw emotional intensity. Music and silence will heighten the tension between creation and censorship.

At its core, **WAY OUT** is a tribute to resilience and the courage to stay true to oneself. Audiences will experience the cost of compromise and the power of hope — a reminder of why we fight for freedom in art, love, and life. *Anne Zohra*

MOSCOW 1930'S





CAST



Ester Exposito (Lina)



**Eddie Marsan
(Eisenstein)**



**Luna Wedler
(Mira)**



**Ben Miles
(Stalin)**



**Dominic Cooper
(Voronov)**



**Ciarán Hinds
(Rachmaninoff)**



**Lorna Ishema
(Sophie)**



**Jacob Fortune Lloyd
(Prokofiev)**

TIMELINE

Interparty Agreement at Berlin Film Market: February 2026

Principal Photography: June /July 2026

**Delivery: Berlin Film Market (February 2027) or Cannes Film Market
(May 2027)**

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