

ALEXANDRA SALTER

ELISABETTA D' AVENIA

SYDNEY SALTER

WRONG MOVE

A FILM BY PRISCILLA ZANNI

ELECTRONIC PRESS KIT

WRONG MOVE

LOGLINE

A neurotic mother has an existential crisis when twin girls do the wrong dance move through social media which causes a global blackout.



+1 347 712 7483
PRISZANNI99@GMAIL.COM

FILM SPECS

PROJECT TYPE:

SHORT

GENRE:

DARK COMEDY HORROR

RUNTIME:

12 MINUTES 22 SECONDS

COUNTRY OF ORIGIN:

SPAIN

COUNTRY OF FILMING:

UNITED STATES

LANGUAGE:

ENGLISH

SHOOTING FORMAT:

DIGITAL, RED V RAPTOR

ASPECT RATIO:

16X9

FILM COLOR:

COLOR

SHORT SYNOPSIS

A controlling MOTHER is observing how her twin daughters are badly choreographing a dance to post to social media. After several tries, the Mother shows them how to do it. One of the twins thinks it's right and presses the button "post". Right after, they realise they just caused a global blackout due to their wrong dance move causing their mother to have a crisis to regain the electricity back in order to post their revised dance. Mother expresses how disgraceful she feels of having such daughters that can't even post a 20 second video correctly. At the end, the Twins manage to escape from Mother's home. The next day, the electricity comes back on and Mother realises that her daughters are at home. So, she decides to go get them as she feels guilty.

BIO



Priscilla Zanni
Director, Writer, Producer

Priscilla Zanni is an award-winning director and producer with a dual base in New York and Los Angeles. She earned her BFA in Theatre Directing from Eòlia University in Barcelona and at the University of Illinois at Chicago, followed by an MFA in Filmmaking from the New York Film Academy, where she earned Magna cum laude honors.

Her creative portfolio includes six theatrical productions, one feature film, and four short films. Her two short films, “Wrong Move” and “Cast & Brew”, have recently received international recognition, won awards, and been featured in press coverage worldwide.

Priscilla brings a wealth of experience as a Director and Producer for shorts, features and web-series. Known for her penchant for dark comedy and a touch of the bizarre, Priscilla infuses her films with unique, unforgettable elements.

CAST





ELISABETTA D'AVENIA - Mother

Elisabetta is an Italian-born actor based in New York. Her extensive movement background (including gymnastics, aerial acrobatics and dance), as well as her medical one (she is a former psychiatrist), combined with her Sicilian multi-cultural heritage and a passion for complex, flawed, unpredictable characters, inform and enrich both her writing and her performances on stage and on screen.

She's a daring all around-artist always ready to help bringing new stories to life. Her most recent credits include the leading roles in the short film *Baby*, presented at the latest festival edition of *Dances with Films/NY*, and in the staged reading of *Froci* (an original play by Frank J Avella) at The Tank. Elisabetta is currently expanding and refining her skills at the Bob Krakower Studio, and she's set to perform as Chiara in the original play *Pulse*, premiering this coming February at The Chain Theater.



ALEX SALTER - Sharon

Alex Salter is a talented New York-based actress with a diverse range of performances across stage and screen. Some of her most notable credits include portraying Allison in the critically acclaimed production of *9/10* at the Gene Frankel Theatre. She also showcased her talent in the short film *Honey Bee*, produced by Little Spoon Big Spoon Productions, where her nuanced performance captivated audiences. Alex's portrayal of Anne Frank in *The Diary of Anne Frank* at The American Academy of Dramatic Arts was another standout, demonstrating her ability to bring complex and iconic characters to life. With a deep commitment to her craft, Alex continues to shine as a rising talent in the New York theater and film scene.



SYDNEY SALTER - Sara

Sydney is a New York based actor and singer/songwriter. In addition to *WRONG MOVE*, Sydney's other favorite performances include the short film *HONEYBEE* (Little Spoon Big Spoon Productions) and *LETTERS TO SALA* (Young Sala, The American Academy of Dramatic Arts). Sydney released her debut EP album, *BEING ALIVE*, in 2024 on all streaming platforms, and is currently working on creating her second album. Sydney is grateful for all the support she has received from her amazing friends and family, as she continues her creative journey.

CREW





CHAS, Producer

Chas is a NY-based filmmaker with a strong propensity for stylish visuals and dark ironic humor. After attending two of the best art schools known to mankind and spending years as an advertising creative director and designer while also writing specs and shooting his own unique shorts, Chas is now fully pivoting to writing and directing features due to his undying love for cinema. His focus is on character-driven elevated hybrid genre films with touches of black comedy, extreme moral grey areas, and delicious movie violence.



EVGENII LIUBARSKI - Director of photography

Evgenii Liubarskii is a filmmaker that began first exploring his love of acting at GITIS, one of the top schools for acting in Moscow. After 4 years of education he started working as a lighting technician and actor at the renowned Moscow School of Dramatic Art. Seeking to expand his knowledge, he moved to New York where he completed both Acting and Filmmaking Programs at the New York Film Academy. This experience opened up a whole new world of filmmaking, and he ultimately decided to pursue a career as a director and cinematographer. His passion for photography has greatly contributed to his understanding of how to work with images and light, and has helped in the development of a unique style that is evident in all of his film projects. He has worked on a range of film projects since completing his studies at NYFA, constantly striving to hone his craft and create films that inspire and captivate audiences.



EUGENIA NETO - Assistant Camera

Eugénia Neto is a Portuguese Director and Producer, co-founder of Sirence Studios. Her career in filmmaking began at the age of 17 in Portugal, where she developed her skills as a videographer, photographer, and editor creating content for multiple companies. After spending 3 years in medical school she decided to follow her passion for film and traveled to New York where she completed a Filmmaking Program at the New York Film Academy and a Short Intensive Program at the William Esper Studio. Eugénia has Produced a 38K budget Short Film (The Snail), has worked on many short films as Assistant Camera and Assistant Director as well as being on set in Commercials for L'Oréal, Sensodyne, Make Up Forever, etc.



CHARLIE VILLALVA · Director of photography
(Dance Sequence 16MM)

Charlie Villalva graduated from New York Film Academy in Acting for Film and Filmmaking, participating in projects like MGM's "Hotel Cocaine", Redrum's "La Noche de San Juan" and "Santuario", as Production Assistant and smaller projects he Directed and Photographed like "Love Place", "Next Door Neighbor" and "La Roomie" as Cinematographer. Since very young he found his passion taking part in theatre class doing small plays like "Hamlet". Later in High School he began doing amateur theatre, Staring as the lead in plays like "Mamma Mia" as Sam, "Fiddler on the Roof" as Tevye, "JC Superstar" as Judas, and "Beauty and the Beast" as the Beast. Currently he's working on developing his own projects, working on his first music album titled "Finding my way" with music fully composed and performed by him, as well as Writing and Directing his first feature film titled "Lost among the Stars".



DAN HORCH · Sound Mixer

Dan Horsch is an NYC-based Sound mixer and filmmaker. He has a Filmmaking One Year Conservatory Degree at the New York Film Academy in New York. His short, "Till Death Do Us Part," was nominated for Best Student Film at the 2023 Snake Alley Festival of Film."



MARC-ANTOINE-JEAN · Gaffer

Marc has always been interested in the creative arts: music, writing, and photography/cinematography. He was part of his high school's music program, audio/video club and poetry club.

After high school, he joined the US Coast Guard, serving for 23 yrs, using his creative talents in communication and emergency management. After retirement, he enrolled at New York Film Academy in January 2022 pursue his passion in telling stories via Film. He completed the 2 Yr. Programs in Director's Craft and Cinematography.

10 FAQ

1. WHERE WAS THE IDEA BORN?

A few years ago, I realized that social media had started to feel less like a choice and more like a compulsory task—almost like homework. It became something I had to do, rather than something I wanted to do. I was posting just to check off a box, as if it were another item on a to-do list. The joy and spontaneity were gone, replaced by the pressure to keep up, share, and engage—almost as if it were a chore. That is why I felt the necessity to do this film, to explore why this was happening in such a fast-paced society ruled by technology.

2. WHAT IS YOUR DIRECTING PROCESS LIKE ON SET?

I like to create an experience on set, I like to be a host and make sure everything is being taken care of. When it comes to directing actors, I guide them into the world of the film, the feeling,, but then I like for them to have their freedom to improvise if they feel like it as only in those moments you see pure magic.

3. WHAT WAS THE FILMING PROCESS LIKE?

The filming process was so much fun. The cast and the crew was extremely involved in the concept of this film. There were moments where the crew was shocked when some of the dialogue came to life. Moments that I will never forget.

4. WHAT IS YOUR FAVOURITE SCENE IN THE FILM, AND WHY?

I have so many favourite moments, but if I would have to choose one I would say the montage scene where Mother goes crazy with the “push the hip thrust”. I find that hilarious, especially because I know how the filming of that moment was. I want to shout out here Elisabetta d'Avenia, who did an amazing performance.

5. CAN YOU SHARE A MEMORABLE MOMENT OR EXPERIENCE FROM THE SET?

Absolutely! here was this surreal moment on set during a montage sequence, right after Elisabetta called 'Cut.' Right at that moment, everything turned off. (just like the global blackout) I was so in the script, that I thought that all the street in New York and actually lost light (it didn't), But, it was the fact of checking it that scared me. Everyone was silent for a second when we realised the reason was a power outage.

6. HOW DID YOU APPROACH CASTING FOR THIS FILM, AND WHAT DID YOU LOOK FOR IN YOUR ACTORS?

I was looking for actors that have theatrical background. I purposely wanted explosive facial expressions, something that you do not normally see in film. I wanted the mother to be totally crazy and explore that through her face and actions.

7. HOW WOULD YOU DESCRIBE THE GENRE OF THIS FILM, AND WHAT INFLUENCED YOUR CHOICE OF GENRE?

I've always had a knack for blending dark comedy with deeper messages. When I first started making this film, I thought it would just be a dark comedy. But as the psychological horror began to weave its way in, it became something more. Watching the edit, I realized that the laughter and the tension were happening simultaneously—sometimes you're laughing, and then, out of nowhere, you're gripped by this creeping sense of dread. The two elements weren't competing; they were feeding off each other, creating a unique kind of discomfort. It was like the audience was caught in this twisted tug-of-war between humor and horror, never knowing whether to laugh or flinch.

8. WHAT EMOTIONS OR REACTIONS DO YOU WANT TO EVOKE FROM THE AUDIENCE? SHOULD THEY LAUGH, CRINGE, OR BE DISTURBED?

The goal is to evoke that unsettling tension, where they're not only amused but also disturbed, feeling a bit guilty for laughing at something so dark. It's that sense of moral unease where you laugh because the absurdity is sharp, but then you realize there is a cringe horror behind it. Ultimately, I want the audience to walk away feeling like they've been manipulated into experiencing both laughter and fear at once, and not knowing which one to hold onto.

9. HOW WAS THE EDITING PROCESS LIKE?

The editing process was truly a labor of love, and I have to give a huge shoutout to my editor for their incredible work. Every frame, every cut, was crafted with painstaking attention to detail. We wanted to make sure that every moment, whether it was meant to make you laugh, cringe, or feel deeply uncomfortable, landed just right.

10. WHAT DO YOU HOPE AUDIENCES TAKE AWAY FROM THIS PROJECT?

I hope audiences walk away with a deeper understanding of how technology not only shapes our minds and behaviors but also distances us from the very human connections that define us. We're so 'connected' now, yet we're more isolated than ever. The ultimate takeaway is this: If we don't start questioning how we engage with technology, we risk losing the very thing that makes us human—our connections to one another.

AWARDS



A woman with curly hair and a colorful top is shown from the chest up. She is looking directly at the camera with a slight smile. The background is dark and out of focus.

[Click here for trailer](#)

THANK YOU
PRISZANNI99@GMAIL.COM