

**TWISTED KISS PICTURES**  
and  
**SHINY THINGS PRODUCTIONS**  
Present

# PICTURES OF LILY



Written and Directed by **MARK BANKS**

Produced by **ELE BERRIE**

Featuring **ELENA SAORIN** and **DANIEL LANE**

**TOTAL RUNNING TIME 76 minutes**

**ASPECT RATIO 2.35:1**

**FORMAT Colour HD**

## **CONTACT**

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When two strangers click.



# PICTURES OF LILY

TWISTED KISS PICTURES AND SHINY THINGS PRODUCTIONS 'PICTURES OF LILY' FEATURING ELENA SAORIN AND DANIEL LANE

DIRECTOR OF PHOTOGRAPHY ED CHRISTMAS STEADICAM ADAM PEDDAR EDITOR STEFAN RESZCZYNSKI DESIGNER JON GRAY

EXECUTIVE PRODUCER TIM O'DOWD HARVEY GUEST DENISE BANKS PRODUCER ELE BERRIE WRITTEN AND DIRECTED BY MARK BANKS

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# PICTURES OF LILY

## LOGLINE

A jaded businessman and a free-spirited woman forge an unexpected bond in a bohemian seaside town.

## SHORT SYNOPSIS

An unnamed man travels to the coast for a meeting but, instead, is confronted by Lily – an aloof non-conformist. Initial distrust develops into mutual fascination and game-playing as the odd couple wander through their stolen day together. Gradually, they form a connection that will forever change the way they see themselves and each other.

## LONG SYNOPSIS

2011. The Man (Daniel Lane) arrives in Brighton for a meeting/showdown with his philandering business partner, Tom (Scott Virgo). When Tom postpones at the eleventh-hour, The Man loses himself in the strange town - soaking up its sea-air and observing its flamboyant residents. In a flea market, he spies a woman, Lily (Elena Saorin). He is so taken by her bold look that he impulsively follows her around the shop - until she turns the tables and confronts him. After an initially awkward encounter, sparks of a more friendly nature fly between them and they go for a drink.

Lily insists she doesn't want to know The Man's name or any other such trivial details so that they can just enjoy their moment. After a drink, or two, she offers to show him around town on condition that they continue their game of strangers.

The odd-couple float around in their own bubble, absorbing the scenery, shooting the breeze, questioning each other's beliefs and forging an unexpected connection.

As the sun goes down, the town wakes up and The Man has to contend with Lily's Brightonian entourage. The night is littered with music, dancing, sex and drugs. But, when the morning comes, are they destined to part the way they met... as strangers?

Pictures of Lily is about a chance encounter between two very different individuals and the impact it has on both their lives. It explores the notion that a total stranger could alter your perspective, priorities and maybe even the path that you are on. We walk past new faces every day, avoiding eye contact and potentially missing out on wonderful experiences. As a jumping-off-point, our story poses the question, 'What would happen if I stopped and engaged with that person?'

It's a film that acknowledges recognised romance-movie conventions (the *meet-cute* and the kiss at the end etcetera) but gives them a spin of its own – the characters themselves even seem to be aware of what's going on ... "Are we on the second act already?"

Set over 24 hours and filmed on the streets of Brighton, **Pictures of Lily** is drenched in the unique atmosphere of the town and immerses you in its bohemian subculture - possibly more successfully than any other movie to date. Lily herself draws you in but, in stark contrast to the dreaded *Manic Pixie Dream Girl*, she inhabits her own real world and is dealing with her own problems - she's too busy to save you, but if you want to come along for the ride, that's OK.

## DIRECTOR'S STATEMENT

When I wrote *Pictures of Lily*, I'd just come out of my longest relationship and was feeling pretty cynical about all that *lovey-dovey* stuff. I wanted to make a kind of anti-romance movie... one that dangles the clichés and conventions in front of the audience, then snatches them away at the last moment. "Create a love-sceptic character who hacks away at each trope as it appears in the story," I thought. "Yeh, that'll show 'em. That'll show *Love*." I thought.

As I wrote, however, the bitterness mellowed, and Lily's acerbic pessimism became the only vent for my cynicism (along with the fact that I'd put two people together that seemingly didn't stand a chance in the long-term). I was enjoying their relationship, I even started to root for them. The slow build connection fascinated me and I began to realise that, although they are very different characters, Lily and The Man both feel lost and alienated and are looking for the same thing - a way to feel alive and connected to the world. I was still determined to play with the conventions though - there may be a kiss at the end, for example, but not necessarily the one you're expecting.

It was important to me that Lily be a strong and real character in her own right. I *am* Lily - so, for me, it's her story. She's not there to save The Man or enable his character to arc. The *Manic Pixie* is one of the tropes I played with - acknowledged, but stopped dead in its tracks when Lily refuses to allow The Man to tell her any of his back-story.

Looking at it now, I'm glad *Lily* is a film that is ultimately optimistic: These two people have affected each other and will go back to their own lives with a new hope and spring in their step... like when you go to work on a Monday and one of your colleagues has a new glow and a secret smile and you think, "I wonder what happened to you this weekend?" But you know they'll never tell you.

**MARK BANKS** Writer/Director



# PRODUCTION NOTES

## Pre Production

In Spring 2011 we began the hunt for our two leads. We held open auditions in Brighton and trawled through dozens of actors show-reels online. Elena turned up to her audition dressed like *Lily* as per the script description and we never really knew her as Elena again – She insisted that everyone called her Lily on set. Method! Daniel, however, was the complete opposite – he arrived at the audition casually dressed, but once he spoke, he completely embodied *The Man* and seemed to carry with him, not only an intelligence, but a quiet melancholy that hinted at the Man's back story. Once on set, he would be joking right up until 'Action!' And then we would see the change in his eyes as he became The Man.

Working with these two very different types of acting methods was in itself a challenge, as both actors required a different directorial approach. But ultimately it worked because their differences only enhanced the yin/yang nature of their characters' relationship.

Ele Berrie came on board as Producer in July 2011. She immediately set about sourcing locations and creating the shooting schedule to start in September. This was always going to be a difficult task as the nature of the script (2 people walking around Brighton) meant multiple locations and locking them off where possible. Our tiny budget and 2 months to sort out the shoot, meant that Ele had to work overtime to get all the locations confirmed and also, occasionally, exchanging locations for her making a promo video for them and even produced a short film for someone who let us use their recording studio. As Ele put it 'there was a lot of back-scratching involved'. This she did, which worked out very well and kept the budget low.

The next step was to find the crew and most importantly, the Director of Photography. Ed Christmas understood the script and came up with some good ideas about how we should film it. He also brought along a large amount of kit including a Steadicam with an operator to boot. While all this was going on, we were casting the minor roles, as well as intensely rehearsing the script with the leads. We knew that filming on the unpredictable streets of Brighton would be tricky, so the actors needed to be completely familiar and confident with the script and their motivations at each point.

## Filming

We began filming in September 2011. We kept the first day simple in order to break everyone in gently: Just shots of the man walking around Brighton. While we were filming, a bunch of boho Brightonians walked passed, not realising we were filming, and shouted 'Commuter!' at Daniel - We knew we were on the right track. Shooting on the streets was a difficult task as we had predicted, and the Steadicam was a heavy piece of kit - the operator would occasionally lie on the road begging us not to do any more takes. Eventually we wrapped - 9 weeks (24 shooting days) to capture one day in the life of our protagonists.



## **Post Production**

We (director, producer, editor) started editing full-time in early 2012. The assembly edit came in over 2 hours. We knew that for a film of such an intimate nature this would be too long. The 3 of us debated and came to the conclusion that the film had to focus on the 2 leads - everything else was peripheral. Between us, we whittled it down to 96 minutes.

In 2013 we had a cast and crew screening at the Duke of York's in Brighton. It was an incredible day, it looked great on the big screen and the feedback we got was overwhelmingly positive. We knew, however, that the sound wasn't good enough and the edit still needed a lot of work.

In 2015 we filmed a couple of extra scenes to make sense of the back story and as we had entered a festival ('Flyway' in USA) and committed ourselves to a test screening in Shoreham, we did a quick re-edit with the extra scenes and they went ahead. The feedback was still really positive, with the occasional caveat that the sound was not perfect and there was still some edit tweaks we wanted to do.

Back to the drawing board. Mark and I (director, producer) decided to take on the task of re-editing the entire film, focusing solely on Lily and The Man. So we began the hard slog which would take a further 2 years - including employing the services of Jon Gray, a professional sound mixer. The next step was to re-edit, perfect the colour and make the whole thing look cinematic and have a consistent look. Jon totally transformed the sound of the film and when we watch the first draft of the re-edit, we knew it could be something special.

By September 2018 our final cut looked and sounded beautiful and came in at a tight 76 minutes. Done.

## **Looking Back**

So here we are in 2019, with a completed film that was shot in 2011. We were concerned that the film could feel outdated, but soon realised that 2011 was an interesting time (pre #metoo, Trump, Brexit etc - and with a newly installed Tory government) that bridged 2 different eras - Generation X giving way to the encroaching Millennials. We are proud that our female lead is strong, confident and has agency - something that was less common at the time but now feels only right.

Pictures of Lily is a (very) recent period drama, which moves at its own pace and has an innocent quality that seems to foreshadow the changes that have happened over these last few eventful years.

We are very happy that we managed to achieve all this on a tiny budget of less than £20k.



## BIOGRAPHIES

### ELENA SAORIN LILY

Elena is an Italian actress who trained at East 15 Acting School. She is a highly skilled improviser, deviser and physical performer - collaborating with theatre companies in Argentina, Italy and the UK. She is heavily engaged in film and theatre projects all across Europe.

### DANIEL LANE THE MAN

Originally from London, Daniel trained at Mountview Academy of Theatre Arts. He toured India as Malvolio in Twelfth Night (with Out of Cocoon Theatre Company). His other theatre credits include *Joey* in 'Road' (London), *Pippin* in 'Pippin the Musical' (London) and *Mirabel* in 'The Way of the World' (UK tour). He has also starred in many short films and has begun production on a feature film set in India.

### MARK BANKS WRITER/DIRECTOR

Mark left film school to make his first 'feature' film (*Look at Me*) many years ago – it was a very low-key affair (mostly shot on SVHS, but he learned a lot about the craft and pitfalls of film-making. After this, he directed theatre in Bury – with a view to improving his working skills with actors. Since then, he has had some success as a musician (with bands and solo as *bad dancer*). In 2010, he decided to put all his efforts into film-making – and began writing *Pictures of Lily* (his first 'true' feature film). During the lengthy post-production process on *Lily*, he has made short films, music videos, some corporate work and is in demand as a freelance editor. He is currently in pre-production for a self-penned short film with a view to shooting another feature film next year.

### ELE BERRIE PRODUCER

Ele originally started her career in TV production and her experience covers a wide variety of genres and channels; from daytime entertainment to current affairs - for BBC, Thames and Living. Ele created **Shiny Things Productions** in 2009 as a hub for her own and other projects she works on, bringing in crew when needed. She has produced documentaries (notably *Harvest of Sorrow* - featuring Sir John Gielgud), 4 short films, and directed/produced several music videos. 'Pictures of Lily' is her first feature - she is currently pitching a drama series for TV, in script development for new films and aiming to direct her first film in 2019.

### ED CHRISTMAS DIRECTOR OF PHOTOGRAPHY

Ed created **EDC Productions** in 2010, where he and his team have made films for a vast array of clients including Heineken, Virgin, XBOX, GAP, Sony Ericsson and L'Oreal to name but a few. He has won multiple awards for the short film *Tell me about your day*. Most recently, Ed made his debut feature film as Writer, Director and Producer with *The Man with Four Legs*, which won best Feature Film at The Thin Line Film Festival. He is currently in script development for his next feature film.

### JON GRAY SOUND DESIGN & MIXING

Jon is a freelance dubbing mixer with over 10 years experience of sound mixing. He has a great understanding of the role sound plays in TV and film. Jon has worked on a wide range of film and programme styles, creating stereo and 5.1 sound mixes and immersive sound design for TV and cinema broadcast.

# PRINCIPAL CREDITS

A Twisted Kiss Picture. A Shiny Things Production.

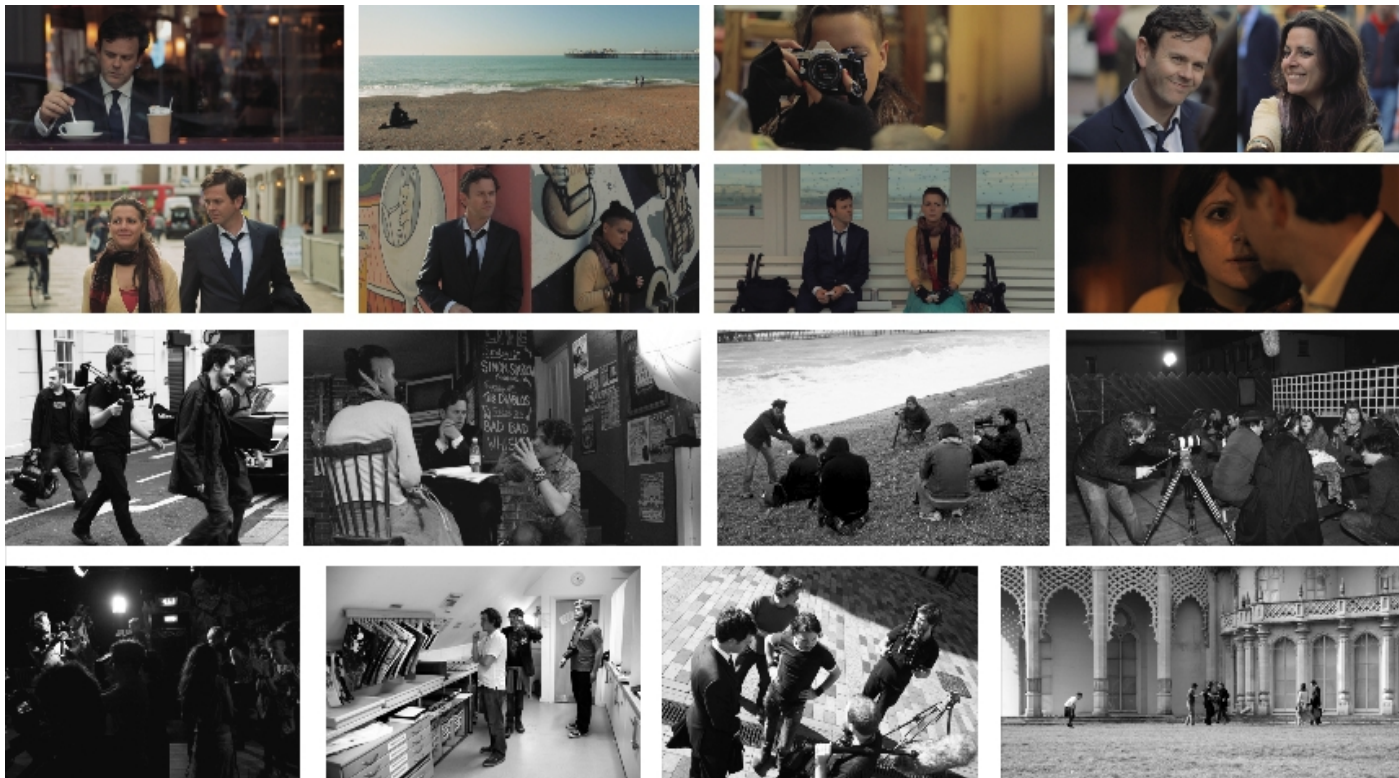
Lily	Elena Saorin
The Man	Daniel Lane
Alice	Katherine Eskenazi
Tom	Scott Virgo
Anna	Emer Mary Morris
Eddie/Edward	Oliver Harrison
French Couple	Caroline Oakes
	Simeon Oakes
Busker	Mike Newsham
Bar Couple	Louise Torres Ryan
	Nicholas Farr
Band Front-Man	Steve Luscombe
Carol	Amber Coombs
Writer/Director	Mark Banks
Producer	Ele Berrie
Director of Photography	Ed Christmas
Steadicam	Adam Peddar
Sound Design & Mixing	Jon Gray
Editor	Stefan Reszczyński
	Mark Banks
	Ele Berrie
Executive Producer	Tim O'Dowd
	Harvey Guest
	Denise Banks
Music	<a href="#">Soundcloud</a>



# LINKS

## IMAGES

Click [HERE](#) to download full resolution images



## TRAILER

## FACEBOOK

## SOUNDTRACK

## INSTAGRAM



**A TWISTED KISS PICTURE 2019**