

Inside Outside



Lydia's Head

A film by Dominick Reyntiens
Produced by Simon Foster

*'Lydia has come to London. She wants to lose herself in urban anonymity; fade into the background of city life. She wants to forget the atrocities of the war she has left behind in her homeland, Yugoslavia. Her nightmares are filled with the horror of this war and, tortured by these nightmares, she is pushed to the edge of madness. But she is waiting. She waits to be followed. She knows **he** will find her and she waits to be found.'*



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Director's Statement

"As a director, my influences are numerous among the great film auteurs of the USA in the 70's. However, the only two directors I care to mention are Ken Loach and Barney Platt-Mills. These two directors are seminal in inspiring within me the necessary tenacity to fulfil my artistic desire and make films in the vision I hold. In particular Barney Platt-Mills, whose attitude of 'looking down a lens, is looking down a lens' is totally empowering in providing the energy to make ones dramatic vision a reality. As a filmmaker, I am interested in drama and the drama I am particularly interested in is the drama of being, rather than the drama of journey or story; though these aspects are no less important.

'Inside Outside Lydia's Head', was driven by my experience of working on an aid convoy to Bosnia Herzegovina. The level of destruction I witnessed will stay with me forever. After I returned, I cried for three days. The dead are dead, there is nothing you can do other than afford them the dignity of burial. I thought of those living, their lives irrevocably destroyed by this war. Thoughts of who was at fault, rapidly became irrelevant. I started writing on a basis of putting one of these victims into an environment where they had no chance of understanding what had happened (or was happening) to them. The script was written over a very short time and whilst there are characters of different hues, they are all victims of life in their own way. However, it is the content of that 'life' that influences the damage factor. In production we could not afford a ton of squibs and other specials so, dramatically, I decided to concentrate on feeling. Loads of films have shown what it looks like to have your family blown away in front of your face! Few films have shown what it feels like to witness that experience, then carry its memory into a mundane and 'normal' environment; living with the ramifications of its effects, day in day out.

Simon and I decided to go ahead and turn 'Lydia' into a film, using the radically new technology of digital video. Eighteen months ago it was radical and new, really it was! Yes, I know it seems antique now but that is the pace of this technology for you. It makes Maurice Greene look lethargic. I used the DSR PD100 and because its sound was not quite what we would have desired, we recorded it separately onto DAT.

Production was good. The dramatic latitude the cameras afford is awesome. The side screen gives the ability to create steadicam type shots, which meant the action sequences have that intensity of docu-camera yet the clarity of drama photography. With set ups, for instance, you have the advantage of speed. For example, there is one shot where I was able to stand on a chair and hold the camera up against the ceiling, lining up with the side screen, to get a full length shot of a bath. The shot did necessitate a couple of takes on account of a protruding stomach, or so I was told by my unsympathetic producer watching the monitor! The result was a shot not possible with either 16 or 35mm, unless you were on a set and could move the ceiling. We were able to work hard, shoot fast and not worry about stock. Again and again, in the hands of a good operator, we did dolly shots with no dolly and pull focus with no focus puller. Most of the time we shot at F2.8 or 4. There were a lot of exterior night shots, so Simon and I searched London for suitable locations that were already well lit. We would like to thank Norman Foster for his office's extravagant use of internal light after hours; it spilled out onto the river bank by Battersea bridge, lighting our artists beautifully! We tried not to use the gain in areas of low light but in some sequences we were in very low light and no recourse to light, so we just cranked it wide open and added video level in post production. It all added to the drama of the scene so we were quite satisfied. Whilst many companies deplore the idea of using digital cinematography because it's cheap, Simon and I used it specifically for that reason. This meant, despite our low budget, we were able to put more money into what was **in** the picture. I feel that the monetary factor is one that should

attract companies. They can make more for less and that in turn means more risks can be taken on unknown talent, thus improving the average level of the pool of talent that the industry pulls from. That can only be good for all."

About the Director

Dominick started life in the world of street entertainment, where he developed a 'singular act in a box' — known as 'The box man'. A break on the 'Jonathan Ross Show', catapulted him into the world of the Northern disco clubs. This in turn led to performances in regional theatres supporting UK artists such as Barbara Windsor,



Leslie Crowther and Dame Hilda Bracket. During this period Dominick wrote his first script, a short film ('The Cork') based on some incidents he witnessed amongst the homeless during his days as a street entertainer. He was able to make this film, as part of his

post-grad course in Film and Television, at Salisbury School of Art. Upon leaving Dominick wanted to continue making his own films, so to raise finance he continued to perform and in addition worked as a video technician for commercials and features. This enabled him to make a further five short films and write seven feature screenplays.

For personal reasons, Dominick felt compelled to volunteer to assist on 'Operation Heart', an aid convoy to Bosnia Herzegovina in 1995 and again in 1997. Whilst on the first trip, he shot footage for a short documentary, 'Diary of a Convoy', which was shown at various film festivals. In addition, certain events in Bosnia influenced the development of a script which then became the feature 'Inside Outside Lydia's Head'.

'Inside Outside Lydia's Head' is the first feature Dominick has written, directed, photographed and edited. "Hopefully, I won't have to play quite so many parts again" Dominick said ruefully.

And the Producer says

"I've always loved films – my earliest memories as a child are of films I'd seen on television; the Morlocks from 'The Time Machine' and the Fred Astaire & Ginger Rogers movies on Sundays at 1.05pm. I always knew that one day I'd be involved with making movies but I just thought I'd be scoring them, not producing them!

Having found that every director or producer I have ever approached already had 10 composers attached like limpets, I realised that I'd have to go out and make a film myself. In 1998, I met Dominick through a music video I was making and we hit it off. He was telling me about his enthusiasm for digital video, which I was immediately interested in as computer technology is a big part of music production *and* I had a background in Information Technology. We realised that if we pooled our resources we could make a film! [A low budget film obviously, but you have to start somewhere.]

Dominick had recently come back from Yugoslavia, and had been deeply moved by his experiences there. He wanted to make a film that would draw upon these experiences as a background to the story. We

worked on the first draft and decided that we could make the kind of film that no one else was making and perhaps take a few more risks along the way. I knew our potential market for the film was limited but it was there, and our film was not costing \$100 million. There were a lot of brilliant elements in that first script which we had to chuck out in the end, purely because of budget, but hell, that applies to any film. But we were determined to make this film and to learn more about film making. With 'Lydia' I loved the whole process, from budgeting, pre-production, shooting and post-production to the really hard part – selling.

Because it was such a low budget film, we had to shoot piecemeal according to actors and crew availability – so Dominick and I had to work in all the technical areas of the film as we were the only permanent crew. Unfortunately, we were seriously let down by technology that was fine for doing a short film or pop promo, but for a feature – do not believe all the hype! Anyway, Dominick ended up having to edit the film three times and I ended up having to redo all the dialogue cutting and sound design which meant I had to compromise on the music score.

Best moment in making the film – well all of it of course! The worst moment, (and Dominick doesn't know this, he would have freaked) we'd arranged a days shooting at Three Mills Island Studios, who'd given us a brilliant deal (thanks), but the deal was for one particular Sunday only. The crew were available, the actors were available, the armourers were available, the weather was going to be good, the police had finally given their permission for firearm use. Two days beforehand, one of the actors telephoned to say that he was really sorry but another job had come up for which he was going to get a lot of money, so he would need to be somewhere else on Sunday. OK, I thought, I could maybe juggle stuff around, then I'd drive him to wherever he needed to be. "Where do you have to be?" I asked. "Australia" he replied."

Synopsis



Lydia has come to London. She wants to lose herself in urban anonymity, fade into the background of city life. She wants to forget the atrocities of the war she has left behind in her homeland, Yugoslavia. Her nightmares are filled with the horror of this

war and, tortured by these nightmares, she is pushed to the edge of madness. But she is waiting. She waits to be followed. She knows he will find her and she waits to be found...

As children, Lydia and her twin brother Stefan were witness to the murder of their parents; Lydia turned to the church and nunhood, Stefan to the gun and the ways of the devil. But Stefan, now a wanted war criminal, has disappeared off the face of the earth.

By day, Lydia makes frequent visits to Father Ignatius, seeking forgiveness for her brother's sins. By night, she is consumed by the vileness of these sins. She seeks peace and an end to the terror, to the waiting.



But there are others she must deal with before the pain and suffering can end. Dan, the war photographer, still wanting the big story. Zoltan, a victim of the cruel past, seeking retribution. Duke, a disaffected policeman, desperately trying to keep his life easy.

When Duke tries to sideline two murders as accidental death, he enters a world that he has no idea exists. His is unaware that the path he is about to tread will change him forever.

Finally, Lydia is found and the waiting is over. Sister and brother, reunited. But can there be peace after inhuman devastation?

"When the war is over the nightmares begin."



Cast

Lydia	Natasha Milkovich
Duke	Tom Bushe
Johnny	Brett James
Zoltan	Goran Kostic
Father Ignatius	John O'Byrne
Toby	Samuel Kindred
Orlando	Jonathon Dawes
Geek	Jonathan Clarkson
Stefan	Richard G Lyntton
Dan	Matthew Thomas
Coroner	Emma Gersch
Duke's Wife	Freya Foster
Cleaners	Aileen Wilkie
	Liz Mance
Duke's Children	Joshua Forrest-Finlay
	Lili Forrest-Finlay
Soldiers	Dave Evans
	Gareth Jones
Sniper Victims	Freya Foster
	Caro Liddell
	Michael Murnane
	Evelyn Harrop

Mortuary Assistant	Michael Murnane
Female Refugees	Jo Tanter
	Pilar De Rubio
	Thea Vandam
	Margaret Ranger
Male Refugees	Joe Hayward
	Kit Ranger
Boy Refugee	Christian Egerton-Kemp
Yugoslavian Soldiers	Jose Guerrero
	Jon Egerton-Kemp
	Terry Raults
Child with Crown	Christopher Hamilton
Young Lydia	Kitty Liddell
Young Stefan	Marcus Liddell
Lydia & Stefan's Mother	Caro Liddell
Lydia & Stefan's Father	Jonaid Jilani
Rape Victims	Margaret Morrison
	Margole Luissiez
	Eva Martins
	Jacinta Guinan
	Charlotte Bronte-Elms
	Saija Puhjo

Crew

Director	Dominick Reyntiens
Producer	Simon Foster
Exec Producer	Margo Steeden
Screenplay	Dominick Reyntiens
Editor	Dominick Reyntiens
Original Score	Simon Foster & Martin Price
Original Songs	Alternative3
Sound Design & Recording	Simon Foster
Director of Photography	Dominick Reyntiens
Location Manager	Ana de Rubio
	Pilar de Rubio
Assistant Location Manager	Richard Thompson
Assistant Camera/ Clapper Loaders	Jonaid Jilani Matthew Brown Freya Foster Lionel Ralls
Lighting Assistant	Jo Say
Boom	Joanna Crook
Wardrobe	Caro Liddell
Hair & Make-up	Caroline O'Connor
Prosthetic	David Malinowski
Stills Photographer	Johnnie Tyson
Publicity	Margo Steeden
Prop Photographs	Mark Hamilton

About the Cast

Natasha Milkovich (Lydia)



Whilst studying Psychology in Belgrade and Vienna, Natasha began modelling and through this was offered her first film role, 'Jedermann's Feast' (Dir. Fritz Lehner). Since then, she has pursued an acting career and has appeared in many film, television and theatrical roles in Europe, including '9½ weeks II', 'Barbarella' and 'Requiem Fur Einen Vampir'.

Richard G Lyntton (Stefan)



Since leaving the British Army, where he served as Captain of the Royal Life Guards in the Gulf, Bosnia and Russia, Richard has been pursuing his acting career. He trained at the Mountview Theatre School in London and has appeared in a number of roles in both television and the theatre. His first feature was 'Welcome to Sarajevo', (Dir. Michael Winterbottom) where he appeared with Marisa Tomei and Woody Harrelson. Before leaving for the USA, where he now lives and works, he appeared as the lead in the play 'Techno-Frantic Love' at the Edinburgh Festival 2000.

Tom Bushe (Duke — below left)



Tom trained at Mountview Theatre School, London and has since appeared in a number of theatrical, film and television roles including a role in 'Eastenders' for BBC television. Recently, he has appeared in the film 'Legal Tender' and in various theatrical roles in Pinter Shorts at Jermyn Street Theatre.

Brett James (Johnny — above right)

Since leaving the Academy Drama School, Brett has focused mainly on theatrical work. He has recently appeared as 'Tommy', in 'Trainspotting' (Two Way Mirror Theatre) and roles in 'MoJo' (Drayton Court) and 'Duchess of Malfi' (Two Way Mirror Theatre) which he also directed.

Samuel Kindred (Toby)



Samuel trained at both the London Centre for Theatre Studies and the Central School of Speech and Drama in London. During this time he appeared in a number of theatrical productions and television roles. Upon leaving, he continued to perform in the theatre with roles in 'Medea', at Jermyn Street Theatre and 'Hamlet' at the Union Theatre amongst others. Samuel has recently appeared in lead roles in two features; 'The Devil's Music' (Dir. John Sweeney) and '831' (Dir. Scott Utting).

Goran Kostic (Zoltan)



After obtaining a BA (Hons) in Drama & Theatre Arts at Goldsmiths College London, Goran has appeared in roles both in the theatre and television — including 'Looking for Home' (Royal Theatre Upstairs) and 'Out of Hours' a drama for BBC television. Recent television roles include 'Randall & Hopkirk Deceased' and 'Band of Brothers' (Dir. Tom Hanks).

John O'Byrne (Father Ignatius)



A seasoned performer in repertory theatre, John has worked primarily in Shakespeare and has toured extensively throughout Europe.



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