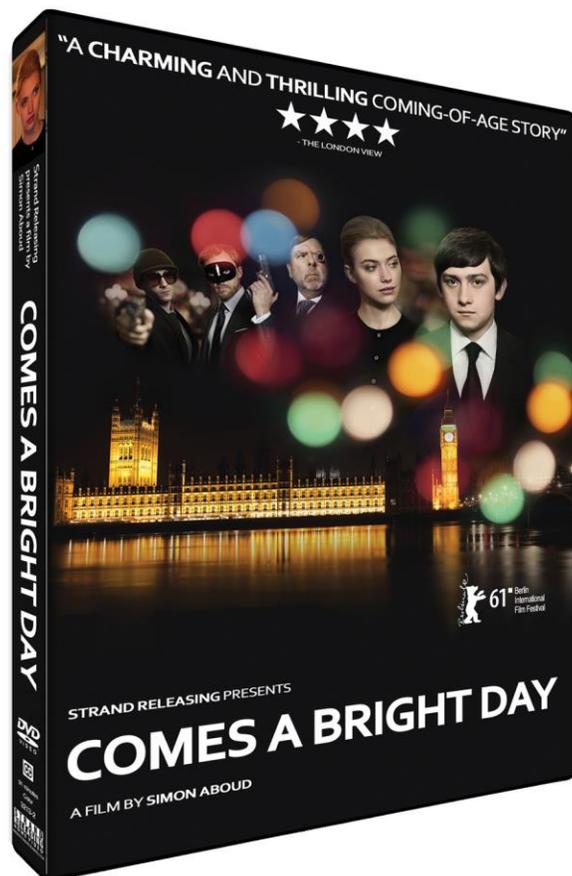


# Press Kit **COMES A BRIGHT DAY**

A film by Simon Aboud



Starring

**Craig Roberts**  
(*Submarine, Jane Eyre*)

(*Grey's Anatomy* TV series,  
*Trainspotting*)

**Imogen Poots**  
(*Solitary Man, Jane Eyre*)  
**Kevin McKidd**

**Timothy Spall**  
(*Harry Potter, The King's Speech*)

**"ELEGANT!"**  
- *Variety*

**"INTRIGUING... ENGAGING!"**  
- *Screen Daily*

*Sometimes funny, often dark, always captivating  
and never what you expect.*

**Synopsis:**

SAM SMITH (Craig Roberts, *Submarine*, *Jane Eyre*, *Being Human*) is twenty, bright, ambitious and not unattractive; so earning minimum wage as a bellboy at a 5\* luxury hotel isn't where he wants to be; running a restaurant with his best friend ELLIOT is. He has the people skills, the business plan and the best young chef around, but with a chronic fear of rejection he lacks those vital investors to make the dream a reality.

MARY BRIGHT (Imogen Poots, *Fright Night*, *Solitary Man*, *Jane Eyre*, *28 Weeks Later*) is as radiantly beautiful as the jewelry she sells in Clara, London's most discerning jewelers. But looks aren't everything. For Mary life is about so much more than material wealth and she's ready to turn her back on London and escape to the other side of the world.

When Sam meets Mary in the café where Elliot works he is very quickly and very truly smitten. Every other plan and thought goes out of the window as he fights to overcome his fear of rejection and follows Mary back to Clara with the intention of asking her out on a date. Unbeknown to Sam, armed thieves CAMERON (Kevin McKidd, *Trainspotting*, *Made of Honor*, *Grey's Anatomy* TV series, *Rome* TV series) and CLEGG (Josef Altin, *Eastern Promises*) also have an appointment at Clara and aren't planning on leaving without the million (not two) pound Stahl Papillon brooch. With the panic button pressed and armed response units swarming into the area Sam, Mary and belligerent elderly shop owner CHARLIE (Timothy Spall, *Harry Potter*, *Enchanted*, *The King's Speech*, *Secrets and Lies*) are taken hostage.

Under extreme threat and with constant twists and turns, what follows puts each of the characters and their shortfalls under persistent examination. This is a love story that undergoes the severest trial and sacrifice. For all of them, searching for the hidden gem reveals truths that will make their lives infinitely richer.

COMES A BRIGHT DAY is an offbeat, coming-of-age love story set during the armed robbery of one of London's most exclusive jewelers. It was an **Official Selection** of the prestigious **Berlin Film Festival**.

**Country of Origin:** UK / In English

**Format:** DVD

**Stats:** Color / Widescreen / Closed Captioned

**Sound Format:** 2.0 Stereo

**Running Time:** 90 minutes  
**Genre:** Drama/Romance  
**Product #:** 3113-2  
**UPC:** 7 12267 31132 3  
**Suggested Retail Price:** \$24.99

**Street date:** November 13th, 2012 - **Pre-book:** October 16th, 2012

**FOR MORE INFORMATION:**

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[samantha@strandreleasing.com](mailto:samantha@strandreleasing.com)

**ABOUT SIMON ABOUD**

Simon is a renowned commercials director and photographer. His first script *The Beautiful Fantastic* secured him a place on the Brit List and the services of top LA agents Gersh, where he is represented by Frank Wuliger and US manager Jennifer Levine. COMES A BRIGHT DAY is his second feature script and his directorial debut.

Simon started work at JWT when he was 21 and moved to McCann-Erickson to work on the Coca-Cola account 5 years later. During his time at McCann, he ran the Coca-Cola account across Europe, became a creative director of McCann-Erickson London and was the founder and Creative Director of Magic Hat, McCann's youth division with offices in 10 countries. Simon wrote and directed campaigns for Coca-Cola, Microsoft, Nescafe, Bacardi, MTV, VH1, Sharp and Rolling Rock amongst others. Simon left Magic Hat and McCann-Erickson in 2001 to write and direct full time and since then has created spots for clients such as Honda, Sony and Government Drink Drive and written and directed short films for fashion designers Frost French and Katarzyna Szczotarska.

**DIRECTOR'S NOTES**

Sam Smith is an interloper. He's a working class boy, a nice enough type with a few bumps along the way. But he doesn't belong here. Here is a world of opulence and wealth

to which Sam is a servant, a bag carrier and a bellhop at one of London's smartest hotels. Sam pounds the most exclusive streets in London on errands for the wealthy.

Sam Smith is scared. His dad drank until they threw him out and then his mum left him. He was left with the family of his closest friend, his "brother" Elliot. Elliot is a talented chef and Sam knows the ropes in the service industry. Together, they want to open a restaurant together. They want to get on, get closer to social circles that they currently serve. They are dazzled in the headlights of money.

I wanted to create a London that dwarfed Sam, a nighttime London, full of bright lights and promise, the world he craves but which he only serves. Sam scurries around town, he doesn't walk tall.

The Jeweler's, Clara, is the setting in which we can explore relationships. COMES A BRIGHT DAY is a love story set within a thriller. It is about the relationships that grow between an old man who has lost his spark (shop owner Charlie), a young woman on the run from deceitful men (Mary) and a young man petrified of rejection. These feelings are allowed to develop because these people are under constant threat from a psychotic armed robber who threatens death at every turn and, with his accomplice, causes them great physical harm. This is, by no means, a cozy love story.

The shop is the backdrop for the story. Like the outside world, I wanted darkness first and like the outside world it's full of sparkling objects that represent the privilege that Sam craves.

The jewels mean very different things for our characters. For Charlie, they are stories of love that can go on for eternity; they are about his love story with Clara, memories now. For Sam they mean money, they simply represent what he aspires to. They are badges of opulence. But both of them come from the same part of town, from the same backgrounds. This is the most important relationship that develops because, without it, Mary would probably never get to glimpse the honest, true Sam that she falls for.

I wanted to create a space that allows the intimacy for these relationships to flow and develop quickly so it was important to create real energy in what could be a very static space. I wanted to give them spaces to inhabit. Our three victims, tied up and forced together against a display unit full of jewels. They are surrounded by a frame of pure blackness, forced quickly into revelation and discovery about each other. We are close enough to read the reactions simply enough; it is hard to hide anything here.

Then there is the back room for Cameron and the front of house for Clegg. This way we could push and push at developing the relationships by constantly introducing new threats in the form of the two robbers. Cameron gives us the energy and promise of new menace as he keeps appearing and every time with the threat of something dark.

Unseen by the others, Cameron takes his own journey out back in a room that has a far more steely, cold feel than the shop. After the heist and hiding behind a mask adorned with the Virgin Mary, the stuttering Cameron finds obsession in Mary's namesake but has no idea how to channel his feelings. It's as though a chink of light has made it through the cold metal shell but has nowhere to go. It causes great unrest, confusion and

anger in this loveless man. Cameron is the catalyst, dragging the action around with him from room to room. I put him up onto a chair on top of the table. It is from there that he attempts to saw his way out. It just gave me some very interesting angles, putting him on a pedestal, that view up to him with his mask on. And then later when he breaks through to the space above the ceiling and pops his head into the pitch-blackness, the glow in the dark Virgin Mary seemed irresistible!

Ultimately, there is the inside and the outside. The womb like shop space so full of precious pieces and carefully thought out furniture and art and the world outside. Outside is both safe and menacing; the droning helicopters reminding us of the presence of authority. The outside also keeps reminding us, as well as the robbers, that time is ebbing away. The clock isn't just ticking for the threats of the assailants but for the relationships of their captors.

## **ABOUT THE CREW**

### **John Lynch (Director of Photography)**

John grew up in Dublin and started taking pictures at a very young age. He moved to London to train as a camera technician at Panavision and whilst there put together a showreel of his work getting his first break in advertising shooting a job for the Douglas Brothers in Ireland. From then on he moved in to music videos with directors such as Chris Cunningham, Walter Stern, Sophie Muller, Vaughan Arnell and Stefan Sedanoui, winning D&AD, Brit and World Music Awards.

His advertising career continued, collaborating on projects with Frank Budgen, Frederik Bond, Nicolai Fusilig, Harold Zwart, Rocky Morton, David Kellogg, Chris Cunningham, Stephen Daldry, Peter Cattaneo, Daniel Barber, Daniel Kleinman winning BTA, D&AD and Cannes Lions along the way.

John shot his first feature length film '*Pandemonium*', directed by Julian Temple, in 1998 for which he won the Critics Choice Cinematography Award at The Toronto Film Festival. He has since shot two further features and various short films including '*Love Hate*' directed by the Ritzen Brothers starring Ben Wishaw and Hayley Atwell.

Documentaries have included '*Red, White & Blues*' with Mike Figgis and '*The Real Godfather*' for the BBC directed by Benito Montorio.

For the last 15 years he has consistently been one of the most in demand DPs in Europe and for the last 5 years has been increasingly sought after in the US for both commercials and features.

### **Ricky Eyres (Production Designer)**

Over the last couple of years Ricky has worked as the Production Designer on *Coriolanus*, *Solomon Kane*, *The Disappearance of Alice Creed* and *Heartless*. Before this, Ricky was the Art Director on productions including *Star Wars*, *The Parole Officer*,

and *The Jackal*. He has twice been nominated for a primetime Emmy, (*Young Indiana Jones Chronicles*), and additionally was nominated for an Art Directors Guild, Excellence in Production Design Award for *Saving Private Ryan*.

### **Mary McCartney (Special Stills Photography)**

Mary McCartney started her photography career in 1995. Since then Mary's work has spanned the worlds of portrait and fashion photography. Her style lies in finding a moment that gives us a new insight on the subject.

Mary's assignments have led to her work appearing in editorial titles such as *Harpers Bazaar* and *Interview Magazine* as well as high impact advertising campaigns such as Gossard, Stella McCartney, Adidas, A&A, Bucherer and Mandarin Oriental. "Mary is the new creative spirit behind Mandarin Oriental's He's/She's a Fan campaign, taking over from the late Patrick Lichfield."

Mary has completed her first book "From Where I Stand" published by Thames and Hudson — A personal collection of work selected from Mary's archive, imbued with warmth and character. This is a book about a very personal journey emphasizing Mary's quiet, patient approach and her emotionally resonant work. It features a broad cast of characters, from the unknown to such famous faces as Paul and Linda McCartney, Madonna, Bono, Kate Hudson, Gwyneth Paltrow, Dennis Hopper, Kate Moss and Tracy Emin.

### **Paul Smith (Marketing Partner)**

As well as providing the clothes and dressing our lead characters Paul Smith was also a marketing partner.

Paul Smith has the ability to anticipate, and even spark off trends not only in fashion but in the wider context of popular culture. He manages to transmit a genuine sense of humor and mischief mixed with his love of tradition and the classics. Paul Smith is global - his Collection is wholesaled to thirty five countries and has fourteen shops in England. Paul Smith shops are found in London, Nottingham, Paris, Milan, New York, Los Angeles, Hong Kong, Singapore, Taiwan, the Philippines, Korea, Kuwait, U.A.E. – and over two hundred throughout Japan. Paul remains fully involved in the Japanese business; designing the clothes, choosing the fabrics, approving the shop locations and overseeing every development within the company. Paul Smith also has impressive and diverse showrooms in London, Paris, Milan, New York, Los Angeles and Tokyo.

### **Christine Alderson (Producer)**

Ipso Facto Films was founded in 1993 by Christine Alderson. Christine has produced and/or co-produced 16 feature films. Highlights include the European Film Award nominee and Screen Jury winner *Irina Palm* (dir. Sam Garbarski) starring Marianne

Faithfull, the multi award winning *Nasty Neighbours* (dir. Debbie Isitt) starring Ricky Tomlinson and *Valhalla Rising* (dir. Nicolas Winding Refn) starring Mads Mikkelsen. *SoulBoy* starring Martin Compston and Felicity Jones is presently on release in the UK, Australia and Germany. Christine is a graduate of EAVE, ACE and IN SIDE PICTURES.

**Sabrina Guinness (Executive Producer)**

Sabrina has worked on various movies (*Man Who Fell to Earth*, *Mississippi Burning*, *Sweet Liberty*) and worked for various film companies in both development and production while living in Hollywood (for Martin Bregman Productions (Universal) Bernie Brillstein (MGM Lorimar), Alan Parker, Bill Murray). She lived in Hollywood and New York for 15 years before coming back to set up YCT V with Greg Dyke in 1995. YCT V tries to rehabilitate troublesome youths through getting them involved in making documentaries. She is presently focussing on philanthropy and developing various film projects. She likes to stay out of the spotlight, but knows everyone who's in it. She was named in the TO P 5 MOST IN FLUENTI AL PEO PLE IN LON DON in the EVENING STANDARD.

**CAST**

CRAIG ROBERTS  
IMOGEN POOTS  
KEVIN MCKIDD  
TIMOTHY SPALL

Sam Smith  
Mary Bright  
Cameron  
Charlie

JOSEF ALTIN  
GEOFF BELL  
ANTHONY WELSH  
BEN CURA

Clegg  
Morgan  
Elliot  
Mr. Sullivan

### CREW

Written & Directed by  
Produced by  
Executive Producers

SIMON ABOUD  
CHRISTINE ALDERSON  
NIGEL THOMAS, CHARLOTTE WALLS,  
HUGH SPURLING, BOO SIMONIAN  
SABRINA GUINNESS

Associate Producers  
Line Producer  
Casting  
Director of Photography  
Production Designer  
Film Editors  
Costume Designer  
Hair & Make-Up Designer  
Wardrobe provided by  
Composed by  
Music Supervisor

MAT WAKEHAM & ALAN ABOUD  
HAYLEY MANNING  
SHAHEEN BAIG  
JOHN LYNCH  
RICKY EYRES  
MARK DAY & GAVIN BUCKLEY  
IAN FULCHER  
VIKKI LAWSON  
PAUL SMITH  
JOEL CADBURY & MELISSA PARMENTER  
JOHN BOUGHTWOOD

**If you'd like more information about this film please call Samantha Klinger at 310.836.7500 or email [samantha@strandreleasing.com](mailto:samantha@strandreleasing.com).**