

**logline**

**Early December, New York City, and everyone is in the hunt for love. Why? Because they haven't found it and because they haven't found it, they make it into a myth and chase the myth instead. That is not love in this Romance of fantasy, Fate, and yearning.**

**synopsis (short)**

Meet Frank. Frank's not young. Meet Reyna. Reyna is young. They become lovers, but Frank winds up back at the fragile altar of his 30-year marriage to Paula. Who'd he pick? Two Irish Construction Workers dig for the answer in the myth of Tristan and Isolde. Do we make our own choices or does Fate do it for us in this all-too-mortal conflict between you and the one you're still looking for? Shot in Black and White, this 94-minute film recalls the Nouvelle Vague era of 60's Europe whose stories favored emotion over the formulas of logic.

**synopsis (long)**

On an early December New York sidewalk, as passing pedestrians vent their domestic dissatisfactions, Joelle, a street-performer begins the story of Frank, 60's, an everyman blinded by his fantasies. He walks behind two Irish Construction Workers who dissect the Romantic myth of Tristan and Isolde.

In a museum line, Frank turns to face a beautiful stranger. She walks away. Frank gives chase through the city. She is Reyna. She is an escort. Their love grows. Each is married. On his birthday, she asks to be a couple in the world not just in her bed. Their story dies at the dead end of truth as they realize their lives cannot succeed in fantasy.

Frank's 30-year marriage to Paula has become surreal. He takes out the garbage and becomes Sisyphus. Their marriage is a stage play, he's the Beggar, Paula's the Queen. For morning coffee, Paula-as-Prosecutor, lays out the case that he's the last person she wants to get her naked. Paula confronts Frank in their kitchen at night and he tells her a "true" story about a fictional "Franco" who fears death, unable to use his masculinity to survive. On Valentine's Day, he tells her his dream where he becomes invisible.

The Construction Workers compare Valentine's Day to the Massacre. They put money in Joelle's box. She rewards them as they meet two Irish women buying a sandwich at Mohammed's cart. They recite a lullaby in Gaelic and are delivered from isolation. Frank walks alone in Central Park, as old as the leaves that fall behind him.

**principal cast**

Alejandra Gollas plays Reyna

Louise Martin plays Paula

Tonya Cornelisse plays Joelle

Stephen Keep Mills plays Frank

Russell Simpson plays Construction Worker 1

Cameron Tagge plays Construction Worker 2

**director**

Stephen Keep Mills (Writer/Director/Actor/Producer) made his directorial film debut with the 15-minute "A Cigar at the Beach" (2005) which screened world-wide in 166 festivals, winning 47 awards. He followed that up with another short "LIMINAL" in 2008 accumulating 84 festival screenings and 30 awards. "Love is not Love" is Mills' debut feature as director.

Mills left the Yale Drama School in the spring of 1969 to act with the Guthrie Theatre and then appeared over the next seventeen years with many regional companies in both the US and Canada.

On Broadway, he performed in "The Shadow Box", "Story Theatre" and "Metamorphosis". Off-Broadway he starred in the Roundabout Theatre's productions of Clarence and The Cherry Orchard. At The Public his performance in Vaclav Havel's "A Private View" earned him a Drama Desk nomination. His television credits include guest-starring roles in over 25 episodic shows and Movies Of The Week, a regular stint on the series "Flo" and a recurring role on the Sci-Fi series "VR-5."

In the late 1990's, Mills began directing and producing his own written works on stage, gaining critical notice with "SquareOne" in LA as well as an Ovation Nomination for his adaptation of "A Christmas Carol: The Ghost Story of Christmas" directing Tony Award-winner Phyllis Frelich as Scrooge in collaboration with DeafWest Theatre in American Sign Language. In 2003, he produced and acted in the film of his play "Hotel Lobby", and thereafter cast himself full-time as a filmmaker. Mills is a member of Academy Award Winner Bobby Moresco's Actors' Gym and is included in Del Weston's Top 100 Indie Filmmakers In The World Part 1.

Mills currently is developing another feature based on a 1947 play by Italian playwright Ugo Betti.

### **mission statement**

I am attracted to the irrational swirl of the human condition more than the linear logic of exterior plots. The most epic dramas are silently pitched on internal battlefields and we enter them like dreams, tasked with cracking the code of their riddles.

I want to put the viewers in situations they recognize without dropping the breadcrumbs to tell them how they got there. I want to open their private eye onto the impressionistic world of the Interior. Our shared Interior. The drama of the private “I”.

### **overview**

Year of © 2020

Production years 2017-2019

Country United States

TRT 94 minutes

Black & White

Genre Romance

Camera Sony FS700; Red Scarlet W

Projection Format DCP (CRU) 5.1, blu ray (stereo)

Direction and Screenplay Stephen Keep Mills

Cinematography Steven Fadellin

Editor and Sound Design Karen Glienke

Music Kinny Landrum

Post Production AlphaDogs, Burbank, CA

Production Company Triskelion Entertainment, LLC

Locations Los Angeles, CA, Calabasas, CA, Bishop, CA, New York City

Principal Cast Alejandra Gollas, Louise Martin, Tonya Cornelisse, Russell Simpson, Cameron Tagge, Stephen Keep Mills

### **production company**

Triskelion Entertainment, LLC was established in 2002, and produces original works for the screen. Completed films include the feature “Hotel Lobby” (2003), three shorts: “A Cigar at the Beach” (2006), “Gift for Reba” (2007), “LIMINAL” (2008), and the newest feature “Love is not Love” (2020). “Love is not Love” was shot under SAG-AFTRA’s Ultra Low Budget Agreement.

### **the old-fashioned way**

How were we going to do the city scenes? Fly cast and crew to Manhattan? Find cast and crew in Manhattan? Use a Studio back lot? I even went to Syracuse in the dead of winter to see if that city could stand in for NYC. We obtained street maps to choreograph the action. I went out to Golden Oak Ranch in Santa Clarita. Then I remembered. You’ve seen it, too. Those old movies showing people driving, the background whizzing past and, even though you know it’s fake, you believe it. Rear screen projection. When you can’t afford to bring the actors to the location, bring the location to the actors. Cinematographer Steven Fadellin and I went to NYC and over a period of five days selected locations, timed the scenes, set the distance between camera and actor, estimated the walking speeds of the different actors, and brought the city back to our studio at the Brewery, downtown LA. We rigged a Stumpfl 11’3”X20’ screen, fired up a Christie Roadster and the city was there. Three silent treadmills completed the illusion.