

PITCH DECK / LOOKBOOK

Working Title

SILVER NIGHTS

An impossible summer love story

1. LOGLINE

A young schoolteacher waiting for the mysterious lover who vanished after a passionate summer affair finds herself caught between two men when a writer who falls in love with her helps bring her lost lover back—only to discover that the man she longed for is not the man she thought he was, while the one she truly loves has already walked away.

2. THE FILM IN ONE SENTENCE

A romantic drama about the difference between the person we desire, the person we imagine, and the person we finally discover we love.

3. SYNOPSIS

Phaedra is a young schoolteacher spending the summer on the island of Kythira.

Every evening, she returns to the same secluded location and sits on an old stone bench overlooking the sea.

She is waiting.

A year earlier, she met Dimitris there. What began as a chance encounter became an intense, almost irrational love affair. Then, without explanation, Dimitris disappeared.

Before leaving, he promised her that he would return exactly one year later.

Now Phaedra has come back to the bench to keep the appointment.

There she meets Orestes, a writer spending the summer on the island.

Orestes is immediately drawn to her. At first he tries to persuade Phaedra to forget Dimitris and give him a chance. But he gradually understands something painful: Dimitris is not simply an old lover. He is the man Phaedra has built her entire emotional world around.

Instead of fighting for her, Orestes makes an extraordinary decision.

He will help her find Dimitris.

His search takes him away from the idyllic world of Kythira and into a darker, unfamiliar underworld. Eventually he finds Dimitris — a man whose life has taken a very different direction, deeply involved in a criminal world.

Orestes reminds him of his promise.

Dimitris returns to Phaedra.

For a while, Phaedra experiences the love she has spent a year waiting for. But the fantasy begins to collide with reality. Dimitris' dangerous lifestyle, his violence and his relationship with the criminal world gradually reveal a man very different from the romantic figure she has preserved in her memory.

And Orestes watches from a distance.

The man who brought them together is now suffering because of the very happiness he made possible.

Eventually Phaedra turns toward Orestes.

But Orestes has already made his own journey. He has decided to leave, convinced that loving Phaedra means allowing her to live her own life — even if that life does not include him.

Their timing is wrong again.

Phaedra finally breaks with Dimitris.

But Orestes is gone.

Another year passes.

Summer returns to Kythira.

Phaedra sits once more on the old stone bench, alone, waiting for something she no longer knows how to name.

Then, unexpectedly, someone approaches.

Orestes.

4. THE WORLD OF THE FILM

KYTHIRA

Kythira should not function merely as a beautiful Greek island.

It is the **emotional landscape of the film**.

A place suspended between reality and fantasy.

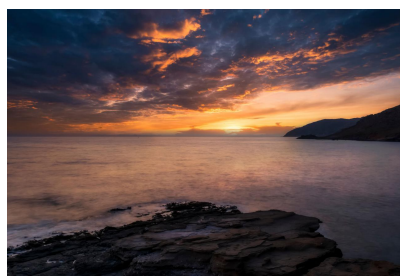
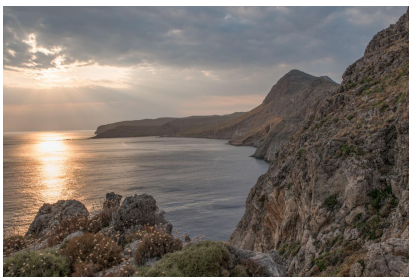
The sea, the heat, the empty roads, the old stone houses, the wind, the fading light and the extraordinary sense of isolation create a world where people can temporarily become someone else.

The island is where Phaedra waits.

It is where she remembers.

It is where she falls in love.

And ultimately, it is where she discovers what that love actually was.



5. THE STONE BENCH

The bench is one of the film's central visual motifs.

It is not simply a location.

It becomes **the place where Phaedra waits for love.**

Every evening she returns.

The audience gradually associates the bench with anticipation, memory and absence.

At the beginning:

Phaedra waits for Dimitris.

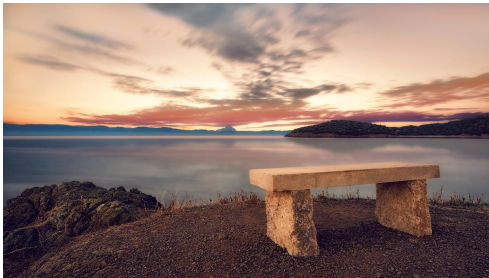
At the end:

Phaedra waits again.

But the meaning has changed.

The bench has become a place where time itself seems to stop.

And when Orestes finally appears, the film completes its circle.



6. THE CHARACTERS

PHAEDRA

Young. Intelligent. Romantic.

But not naïve.

Phaedra is a woman who has experienced something so intense that she has turned it into a mythology.

Dimitris is no longer simply a man.

He has become **the idea of the great love that happens only once.**

Her journey is therefore not simply from Dimitris to Orestes.

It is from **fantasy to reality.**

From the love she imagined to the love she is capable of living.

ORESTES

A writer.

An observer.

A romantic who initially believes that words and understanding can conquer love.

But Orestes' greatest act of love is not winning Phaedra.

It is helping her find the man she loves.

That decision defines him.

His tragedy is that he does the morally right thing and is punished emotionally for it.

He eventually understands that sometimes loving someone means **letting them go**.

DIMITRIS

Dimitris must never feel like a conventional villain.

He is dangerous, yes.

But he is also charismatic, sexual, unpredictable and alive in a way that Orestes is not.

He represents something Phaedra desperately desires:

danger. Freedom. Escape. The possibility of another life.

The tragedy is that the man she remembers is partly real and partly invented by her own memory.

When he returns, reality destroys the myth.

7. THE LOVE TRIANGLE

This is not a conventional love triangle.

It is three different ideas of love:

Phaedra	Dimitris	Orestes
Desire	Danger	Intimacy
Fantasy	Freedom	Reality
Memory	Instinct	Understanding
Passion	Risk	Devotion

Phaedra initially believes she needs **Dimitris**.

Eventually she discovers she needs **Orestes**.

But Orestes has already learned that he cannot build his life around someone who does not choose him.

That is where the emotional tragedy lies.

8. THEMATIC CORE

Can we love someone without possessing them?

The film explores:

- the difference between love and obsession
- memory versus reality
- desire versus intimacy
- the romanticization of dangerous people
- the fear of ordinary happiness
- sacrifice
- timing
- absence
- the possibility of a second chance

At its heart, the film asks:

What if the person we spend our lives waiting for is not the person we were actually waiting for?

9. THE VISUAL LANGUAGE

The film should begin almost like a **summer dream**.

Long takes.

Natural light.

Wind.

Sea.

Heat.

Empty roads.

Bodies in the landscape.

The camera should have the patience of someone remembering a summer that happened many years ago.

But as Dimitris' world enters the story, the visual language gradually changes.

The bright Mediterranean world acquires darker spaces:

nightclubs, interiors, cars at night, anonymous rooms, streets, shadows.

The two worlds should feel almost like **two different films slowly colliding**.



10. COLOUR PALETTE

SUMMER / PHAEDRA

Bleached whites.

Warm stone.

Deep Mediterranean blue.

Sun-faded greens.

Golden skin.

DIMITRIS

Black.

Deep red.

Night blue.

Artificial neon.

Hard shadows.

ORESTES

More neutral tones.

Natural interiors.

Earth colours.

A visual world closer to reality than fantasy.

The palette gradually tells the story before the characters do.

11. CINEMATIC REFERENCES

The film could inhabit the territory between:

Eric Rohmer — for the conversations, romantic uncertainty and moral choices.

Antonioni — for landscape, alienation and emotional distance.

Wong Kar-wai — for longing, memory and impossible timing.

The Talented Mr. Ripley — for Mediterranean beauty concealing darker realities.

Paul Thomas Anderson / Phantom Thread — for relationships in which love and power are constantly shifting.

But the film should ultimately remain distinctly **Greek and Mediterranean**, rather than becoming an imitation of European arthouse cinema.

12. THE SEA

The sea should have an almost narrative function.

It represents:

freedom → desire → distance → memory → return.

Phaedra's relationship with the sea changes throughout the film.

At first it is romantic.

Then it becomes melancholic.

Eventually it becomes almost indifferent.

The sea is still there.

People are not.

13. TIME

Time is perhaps the film's most important invisible character.

One year.

One summer.

One promise.

One missed opportunity.

Then another year.

The story repeatedly asks:

What happens when two people love each other but never arrive at the same moment?

The structure should therefore feel almost circular rather than linear.

The ending returns us to the beginning.

But **Phaedra is no longer the same woman.**

And neither is Orestes.

14. THE ENDING

Phaedra sits alone on the bench.

No Dimitris.

No explanation.

Just the sea.

She waits.

Perhaps she has stopped expecting anything.

Then Orestes appears.

We should resist the temptation to make this a conventional romantic reunion.

No big embrace.

No sentimental music telling the audience what to feel.

Perhaps they simply look at each other.

A long silence.

And then—

cut to black.

The audience understands that the story has finally arrived where it was supposed to arrive.

15. WRITER'S STATEMENT — DRAFT

I am interested in love not as an ideal state, but as a force that changes our perception of reality.

We often fall in love with people we barely know. We fill the gaps with imagination and memory until the person becomes larger than the human being himself.

Phaedra's love for Dimitris begins this way.

She does not simply wait for a man. She waits for the return of an experience, for the possibility of recovering a moment that has become almost mythical in her memory.

Orestes enters her life from another direction. He sees her clearly, perhaps more clearly than she sees herself. Yet his love forces him into an almost paradoxical act: instead of trying to possess her, he helps her find the man she believes she loves.

The film is therefore built around a contradiction.

Sometimes the greatest act of love is to help someone leave you.

I want the film to move between two worlds: the luminous, sensual landscape of a Greek summer and the darker, more dangerous world into which Dimitris has disappeared.

Kythira is not simply a location. It is the psychological landscape of the story — a place where time seems suspended and where people can believe, for a brief period, that another life is possible.

Ultimately, the film is about timing.

About the cruel possibility that two people can love each other and still miss each other.

Until, perhaps, they don't.

16. TAGLINE OPTIONS

1.

Sometimes you have to lose someone to find them.

2.

She waited for the man she loved. He waited for her to forget him.

3.

Some promises take a year to keep. Some take a lifetime.

4.

The love she was waiting for was not the love she needed.

5.

They found each other at the wrong time.

THEY FOUND EACH OTHER AT THE WRONG TIME.

Simple. Memorable. And it doesn't explain the film.