



TOM CULLEN CHRIS NEW
W E E K E N D

A GLENDALE PICTURE COMPANY PRODUCTION WITH TERENCE BUREAU
IN CO-PRODUCTION WITH SYNCHRONICITY FILMS IN ASSOCIATION WITH EMEDIA
A FILM BY ANDREW HAIGH STARRING TOM CULLEN & CHRIS NEW
A DIRECTORY OF PHOTOGRAPHY BY ULA PONTIKOS PRODUCTION DESIGNER SARAH FINLAY
SOUND BY TIM BARKER SONGS BY JOHN GRANT CASTING BY KAHLEEN CRAWFORD
LINE PRODUCER RACHEL DARGAVEL EXECUTIVE PRODUCERS SUZANNE ALIZART AND ANNA SEIFERT-SPECK
PRODUCED BY TRISTAN GOLIGHER WRITTEN, EDITED & DIRECTED BY ANDREW HAIGH



www.weekend-film.com



PHOTOGRAPH BY QUINN FORD AND SCOUT. DESIGN BY SAM ASHEP

WEEKEND

LOGLINE

A one-night stand that becomes something more - an unconventional love story between two young men trying to make sense of their lives.

SHORT SYNOPSIS

On a Friday night after hanging out with his straight mates, Russell heads out to a nightclub, alone and on the pull. Just before closing time he picks up Glen. And so begins a weekend - in bars and in bedrooms, getting drunk and taking drugs, telling stories and having sex - that will resonate throughout their lives.

PRODUCTION NOTES

Weekend is the second feature by director Andrew Haigh and stars newcomers Tom Cullen and Chris New. It was produced by Glendale Picture Company with The Bureau, and Co-produced with Synchronicity Films through support from EM Media (the East Midlands regional funding organisation). The film shot for 17 days entirely on location in Nottingham, UK. It premiered at the SXSW Film Festival in 2011 winning the Emerging Visions Audience Award and picking up North American distribution with IFC's Sundance Selects label. They will release the film theatrically in the US on Sept 23rd.

During the US festival run it also picked up the Grand Jury Prize and Best Actor Award at the Nashville Film Festival and the Grand Jury Prize at Outfest in Los Angeles. In New York it opened the BAMCinemaFest where A.O. Scott of The New York Times called the film 'Perfectly realised - a bracing, present-tense exploration of sex, intimacy and love'. Paul Brunick in his review for Film Comment said the film was 'a work of surpassing emotional insight and artistic accomplishment. It's about the human condition and it's already one of the best of the year' and Amy Taubin for ArtForum wrote 'Just when it seemed that it would be unbearable to sit through another movie about identity-as sex and vice versa, one comes along that's more precise and moving than almost all the others'.

The European premiere took place at the Karlovy Vary Film Festival in June 2011 taking part in the 'Forum of Independents' competition. The UK premiere is set for October 2011 where distribution will be handled by Peccadillo Pictures who will be releasing the film theatrically on November 4th. Weekend will also receive distribution in Germany, France, Brazil and Poland with more to be announced soon.

DIRECTORS STATEMENT

I wanted to tell an honest, intimate and authentic love story. I wanted to express that feeling of both fear and excitement that comes with the possibility of something new. I wanted to watch these two guys slowly fall for one another, fall for each other's differences almost as if they were uncovering missing pieces of themselves. I wanted to capture those moments that two people share when they truly start to engage with one another, gently focusing in on the struggles at the core of their characters. Russell and Glen are two people navigating through life in very different ways but both are looking for same thing - to find their place within the world around them. They are trying to work out who they are, what they want and how they should define themselves, in private as well as in public. Obviously when dealing with two gay characters many of these issues become especially pertinent and it was important to me that I tried to say something truthful about the complexities of the modern gay experience. However, just as there are many ways to define a person, the same can be said of a film. I hope that rather than narrowing the resonance of the story, the gay context helps to amplify the themes felt at the heart of *Weekend* - those struggles we all face regardless of sexuality.

INTERVIEW WITH ANDREW HAIGH AT THE SXSW FILM FESTIVAL 2011.

Q: Casting the two leads must have been a crucial decision since the film's success rests so squarely on their chemistry and whether the audience believes them in their roles. How did you come to cast Tom Cullen and Chris New, and what was the rehearsal process like? That was certainly my biggest worry but we were lucky to have a very experienced casting director, Kahleen Crawford (who has cast for Ken Loach and David MacKenzie) and she knew exactly what to look for. We met with a lot of people, individually and in pairs always looking for some kind of spark that would translate on the screen. Tom and Chris had that from their first pairing. The rehearsal period was very short, only a week or so, and we spent most of that time just getting comfortable with each other, honing the script and improvising around it. Apart from the obvious things such as good acting, I also think that chemistry on screen comes from what happens off screen, from the tone of a shoot. If the right atmosphere exists on set you hope when the camera is turned on, a certain mood will persist.

Q: You've worked on films that don't have gay themes and created some that do - what keeps you interested in gay characters and the issues they face? If you watch many gay-themed films you would assume that the only story worth telling was about 'coming out' or repressed love but I wasn't interested in that. I wanted to tell a story about how people deal with their sexuality *after* they come out. I wanted to explore some of the more subtle aspects of the gay experience, especially how people respond to the weight of being different, of not fitting in. I was interested in whether a person chooses to let their sexuality define them, and if so, then how. I also think that as society has progressed, new concerns and struggles have emerged and I wanted to explore a little of that too. Of course I think it's worth saying that you don't need to be gay to be struggling with issues of authenticity and self-definition, and of course at the heart of *Weekend* is a story of two people falling for each other. This, obviously, has very little to do with being gay.

Q: Was there much improvisation in the film, or were you all working strictly from the script? While we always used the script, the cast were encouraged to improvise around it and despite the short shoot we always made time to try different things. It was vital to me that the performances were natural and so we tried to make everything feel as authentic as possible for the cast. This was helped by certain decisions - such as filming in strict story order and not shooting coverage. It was a very conscious choice to shoot long takes and one of the advantages of this was that it gave us the freedom to try different things with each take, without worry over matching continuity. I think this helped enormously in creating the naturalism that was essential for the film.

Q: Were there any films or filmmakers that especially inspired you when making *Weekend*? There are certainly a number of filmmakers I admire a great deal and whose work is an influence on me. I am a big fan of some of the modern US filmmakers such as Ramin Bahrani and Kelly Reichardt. Interestingly we used many of the locations that were used in Karel Reisz's 'Saturday Night and Sunday Morning' including the famous Goose Fair. In fact the tower block that became the key location for the film was built on the very spot that Albert Finney's character lived before the houses were demolished to make way for new public housing. This was a nice coincidence as the film was certainly an influence for us. I see 'Saturday Night and Sunday Morning' partly as a film that explores how people struggle to find their place within a changing society, and whether they accept the current social mores of the time or fight against them. This is something we hoped to explore with our film also.



CAST BIOGRAPHIES

TOM CULLEN - *Russell*

Tom graduated from the Royal Welsh College of Music and Drama in the summer of 2009. His theatre work included 'A Good Night Out in the Valleys' and 'Assembly' at the National Theatre Wales and 'Gorgio' at the Bristol Old Vic. His film credits include 'Daddy's Girl' (Best Film - Bafta Wales) and 'Panic Button'. Television credits include 'Twenty Questions' (BBC) and 'Locked Up'. He was also named as one of Screen International's Stars of Tomorrow in 2011 and has recently been cast in the upcoming HBO drama 'World Without End'

CHRIS NEW - *Glen*

Chris trained at RADA and since graduating in 2006 has built up an impressive reputation for his stage work. He started opposite Alan Cumming in the 2006 revival of Martin Sherman's iconic play 'Bent' for which he was nominated for the Evening Standard Award for Outstanding Newcomer. He then went on to work at the National Theatre, under the direction of Richard Eyre as well as The RSC, The Young Vic and London Sadler's Wells. In 2009 he returned to the West End to star as Joe Orton in the stage adaptation of 'Prick Up Your Ears'.

CREW BIOGRAPHIES

ANDREW HAIGH - *Writer / Director / Editor*

Andrew worked for many years in editing with credits on films as diverse as Ridley Scott's 'Gladiator' to Harmony Korine's 'Mister Lonely'. He has made a number of short films that have played at festivals worldwide including Berlinale, Edinburgh, Nashville and London. His first feature, the award winning 'Greek Pete' was released in both the UK and the US in 2010. In 2008 he was named as one of Screen International's 'Stars of Tomorrow'.

TRISTAN GOLIGHER - *Producer*

Tristan spent a number of years working as an Assistant Director before becoming responsible for the delivery of the UK Film Council Digital Shorts scheme in the East Midlands. In 2008 Tristan joined the production company The Bureau (The Warrior & Unmade Beds), as the Development Executive on the prestigious Cinema Extreme Scheme. In 2010, Tristan and The Bureau founded SOS, a European wide development lab for writers and producers. Tristan's first producer credit was on Martin Radich's debut feature film 'Crack Willow'. Since then Tristan has gone on to produce a number of shorts and features, with a wide range of talent; from artists, directors and actors, including Elodie Bouchez, William Hurt, and Isabella Rossellini including Julie Gravas' 'Late Bloomers' premiering at Berlinale 2011.

ULA PONTIKOS - *Director of Photography*

A cinematography graduate of the UK's NFTS Ula has gone on to photograph numerous award-winning short films, promos and documentaries. Much of her work has taken place abroad including projects in Germany, Sicily, Turkey, South Korea and China. The latter, a short visual documentary which Ula shot and directed, received its premiere at Sundance Film Festival 2008. Ula featured as a New Talent in Cinematography in Fuji's Exposure Magazine and recently she was nominated for a prestigious award at The Arts Foundation in Cinematography.

SARAH FINLAY - *Production Designer*

Sarah has been art director or production designer on numerous productions in both film and TV. Her credits include the films 'Mum & Dad' and 'Crack Willow' and on television 'Psychoville', 'Roger and Val Have Just Got In' and 'Moving Wallpaper'.

TIM BARKER - *Sound*

Tim has a wealth of sound credits both as a designer and production sound mixer. His credits include 'Sex, Drugs and Rock & Roll', 'The Unloved', 'Unmade Beds', 'Bronson', 'Bunny and the Bull', 'Crack Willow' & 'Brothers of the Head'. He has recently been nominated for his sound work on multi-award winning 'The Arbor' by Clio Barnard at the 2010 British Independent Film Awards.

KAHLEEN CRAWFORD - *Casting Director*

Based in Glasgow, Kahleen has cast for a number of high profile films including Ken Loach's 'Route Irish', 'Looking for Eric' and 'Aye Fond Kiss', Andrea Arnold's 'Red Road', and David Mackenzie's 'Hallam Foe'

JOHN GRANT - *Songs*

Two songs that are integral to the film are by John Grant (formerly of the band 'The Czars'). Both 'TC and the Honeybear' and 'Marz' are taken from his award winning album 'Queen of Denmark'.

FULL CAST & CREW LIST

A Glendale Picture Company with The Bureau & Synchronicity Films in association with EM Media

Russell
Glen
Jamie
Jill
Johnny
Cathy
Helen
Damien
Justin
Sam
Man in bar
Paul
Martin

Tom Cullen
Chris New
Jonathan Race
Laura Freeman
Jonathan Wright
Loretto Murray
Sarah Churm
Vauxhall Jermaine
Joe Doherty
Kieran Hardcastle
Mark Devenport
Julius Metson Scott
Martin Arrowsmith

Director/Writer/Editor
Producer
Executive Producer

Co-Producer
Line Producer
Production Manager
Production Co-ordinator
Production Runner
Floor Runner
Director of Photography
Focus Puller
Camera Assistant
Gaffer
Sound Mixer / Designer
Production Designer
Art Director
Location Managers
Assistant Editor
Colourist
Stills Photography
Songs by
Additional Music

Andrew Haigh
Tristan Goligher
Anna Seifert-Speck
Suzanne Alizart
Clare Mundell
Rachel Dargavel
Yuen-Wai Liu
Emily Morgan
James Williams
Rebecca Barker-McLean
Ula Pontikos
David Agha-Rafei
Ed Cooper
Angelica Padberg
Tim Barker
Sarah Finlay
Lorna Dunn
Dan Hodgett and Matthew Whitney
Yichen Wu
Pat Wintersgill
Quinnford & Scout
John Grant
Hook & The Twin
Milk
Sawtooth

TECHNICAL DETAILS

Duration: 96 mins. I. I85. Stereo

Final Format: HDCAM SR

Exhibition Format: HDCAM / DCP / BluRay / DigiBeta

CONTACT

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