

52

TUESDAYS

ONE DAY A WEEK,
EVERY WEEK, FOR A YEAR



Official Selection 2014
sundance
film festival



64th Internationale
Filmfestspiele
Berlin
Generation



VANAF 14 MEI 2015 IN DE BIOSCOOP

AUSTRALIË | 2013 | 114 MINUTEN | ENGELS
GESPROKEN | NEDERLANDSE ONDERTITELING

SYNOPSIS

De aarzelende groei naar zelfstandigheid van de 16-jarige Billie raakt in een stroomversnelling wanneer haar moeder haar plan uit de doeken doet om van geslacht te veranderen. Hun tijd samen wordt noodgedwongen beperkt tot dinsdagnamiddag. Hun aangrijpende verhaal wordt gefilmd gedurende een jaar, eenmaal per week, en alleen op dinsdag. Dit maakt dat dit emotionele verhaal over verlangens, verantwoordelijkheid en verandering bijzonder authentiek overkomt.

ABOUT THE FILM

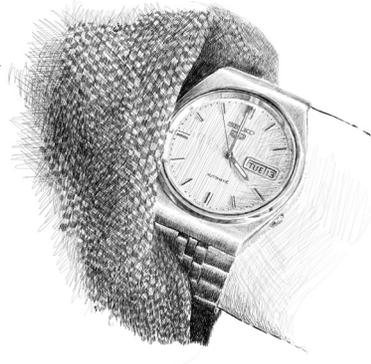
Sophie Hyde's directorial debut, *52 Tuesdays*, is a one of a kind film. Shot every Tuesday for 52 consecutive weeks, the film's unique form gives its story an extra layer of intimacy. The filmmakers had set themselves the same rule, that they could only shoot on Tuesdays up until midnight and only consecutively, so whatever filmed on that day is what happens in the story on that day. The writers, Matthew Cormack and Sophie Hyde, created the structure first before they decided on character and story. Led by the very honest performances of the collaborators playing the mother "James" (Del Herbert-Jane) and teenage daughter "Billie" (Tilda Cobham-Hervey), the actors, all non-professional, were given the script one week at a time and only given the scenes that they were in. Consequently, the audience is also invited to experience these condensed events happening on Tuesdays.

**DIRECTOR SOPHIE HYDE,
ON HER PERSONAL CONNECTION TO THE STORY**

"Despite being made in an intensely collaborative way, the film is also highly personal for me. I draw on my own experiences with my parents and the push and pull I had with them as they tried to assert their own versions of themselves, while being my folks. I also draw on my relationship with my child, and how I continue to question, rally against and relish in this difficult, wonderful dynamic."

RULES OF 52 TUESDAYS

- The film will be shot once a week, every Tuesday (and only on Tuesdays), over a full year (or 52 Tuesdays).
- The film will be shot chronologically; what is shot on a specific Tuesday is what happens on that Tuesday (i.e. no reshoots!).
- Something from each of the fifty-two Tuesdays has to be shown.
- It will be a scripted drama but will allow the script to be heavily influenced during the year, with the writing continuing until the final Tuesday.
- A non-professional cast will be used who can be different but connected to their characters and will influence their story.
- Rather than artificially creating change, allow the subtle but genuine changes over the course of the year to challenge our own expectations of time and change and influence the story we tell.



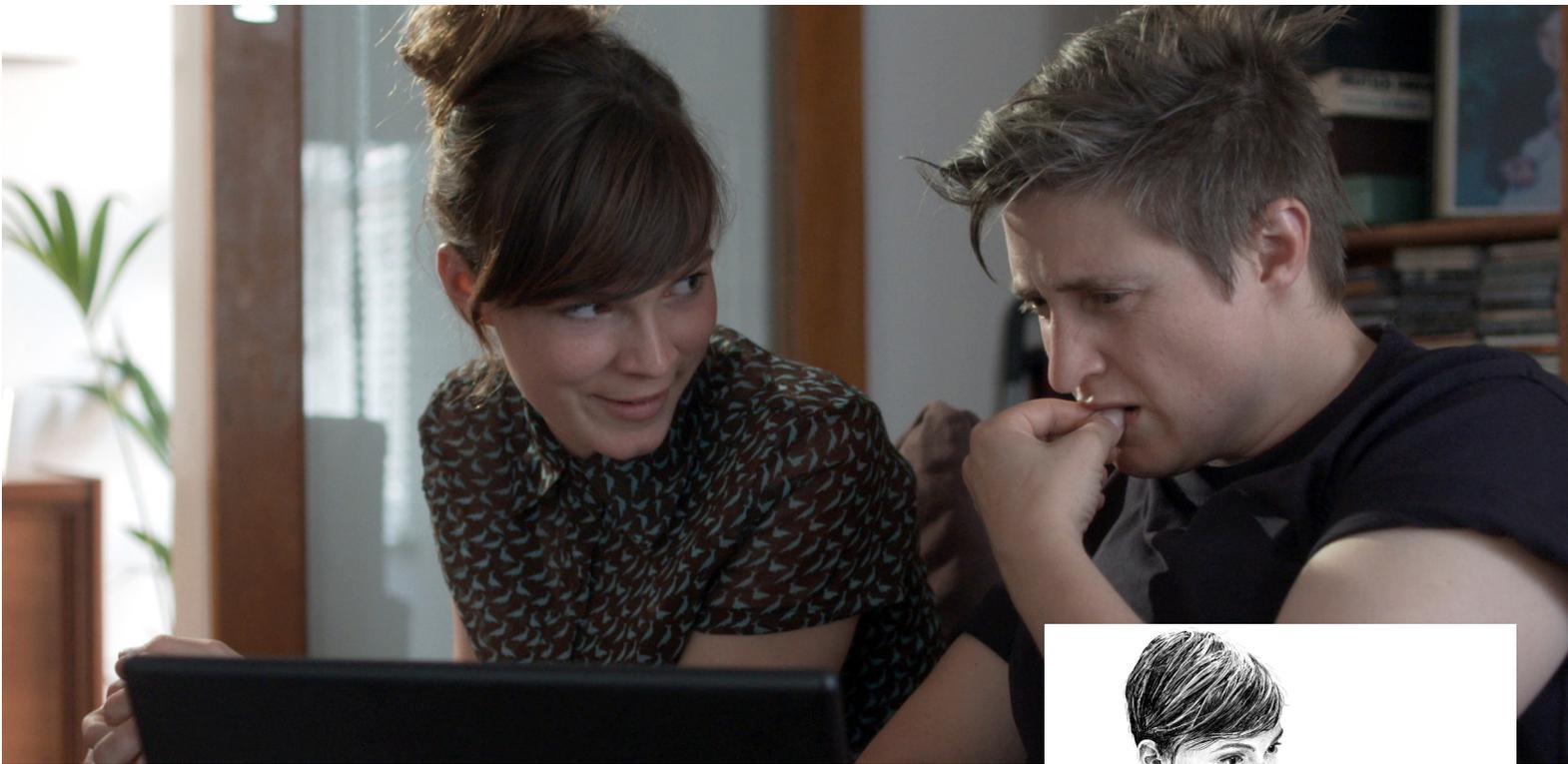
Day	Time	Description
Mon		Pre-light locations (where possible)
		Final rehearsals with actors
		Refine shot list/storyboard/lighting plan for blocking Prep
		gear for shoot, Final art dept. dressing. Scripting
Tue	!!!!	Shoot day - anywhere from 2-20 hours depending on the scripted scenes for the day. Using this production methodology meant that no matter how much was written for any given day, we only had that actual day to shoot it
Wed		Capture and collate the footage from Tuesday
		Script and production meeting in preparation for the weeks to come
Thu		Location scout for coming week
		Review previous week's footage
		If time permitted, assembly edit of the footage
		Scripting
Fri		Make shot list, lighting plan, and storyboard
		Preparing the cast for next week's scene(s)
		Art department sourcing and dressing where possible
		Rehearsing, costumes and script tweaks. Scripting

WEEKLY SCHEDULE OF 52 TUESDAYS

SCREENWRITER MATTHEW CORMACK, ON THE INTERSECTION BETWEEN

THEME AND FORM

"It seemed to me how we made the film, confining our narrative and shoot time to fifty-two consecutive Tuesdays, could inform the very ideas of what the characters were grappling with, especially around the pursuit of authenticity and the promise of change. Ultimately, however, as a writer, it was not about relinquishing control to some kind of chance and circumstance but about the opportunity to embrace the chaos of the unknown in a way that would hopefully show me (and consequently an audience) something about the challenge of constructing a life, a story, an identity, a gender, a sexuality, only with the materials we're given in our short, limited lives."



SCRIPTING

Though it was an unusual way to make a film, as the year progressed there were some inherent benefits. One of which was the ability to critically analyse the technical aspects of the shoot as it was happening. We were usually only 4-6 weeks ahead in terms of the final script, allowing the performances of the current week to help steer the direction of the story.

SCREENWRITER MATTHEW CORMACK, ON THE PROCESS OF WRITING

THE FILM

"From the very start there was an overall story document that was worked and reworked throughout the year, and there was always the plan to script before we shot - in the end, for production logistics, the week's script always had to be "ready" at least a few Tuesdays ahead of time. So while there was never a lack of intention, vision, and careful planning, due to the nature of the production, there was also never a lack of wonderful disruptions, accidents, and circumstance that significantly affected what I was writing."



DIRECTOR SOPHIE HYDE, ON
THE STRUCTURE OF THE FILM

"The video that Billie makes, which infuses the film, highlights these all-consuming dramas, the everyday concerns of our lives, while the formal structure allows us to see these things from outside, to notice them and understand, but also to see them for what they are - small dramas that take over our big, real concerns about love, mortality and connection. For me, 52 Tuesdays embraces this tension."



TILDA COBHAM-HERVEY

"BILLIE"

Tilda trained at Cirkidz-Youth Circus School from the age of ten and has performed professionally with Force Majeure and Gravity and Other Myths at various festivals and on national tours since the age of 13. Tilda is a skilled acrobat, trapeze and hula hoop artist and has also self-devised and professionally performed her own one-woman shows. 52 Tuesdays is Tilda's first film.

Tilda developed and is making the My 52 Tuesdays project with Closer Productions and Sandpit.



DEL HERBERT-JANE

"JAMES"

Del started working with the filmmakers as a gender diversity consultant and was eventually invited to work as an actor on the film. Del identifies as a non-gender-conforming individual who believes that a binary male/ female system is outmoded and incapable of adequately expressing/representing the range of individuals encompassed within humanity. James' decisions, gender identity and transition are not necessarily indicative of Del's physical and psychological experiences throughout the year but they were happy to be involved in the film to raise these important issues. They're not continuing with acting, instead wishing to concentrate on professional development in their chosen career field.

In terms of pronouns for the actor, Del prefers non-gendered pronouns, therefore it is requested that media use Del's name in the first instance, otherwise the pronouns "they", "them", "their". When referring to the character of James, it's fine to say "Billie's mother" but please use "he", "him", "his" as pronouns. For further guidance around transgender terms and pronouns usage we have prepared a document which can be downloaded here.

ACTOR TILDA COBHAM-HERVEY, ON GROWING UP ON SCREEN

"When I began working on 52 Tuesdays I was 16, I had never had a boyfriend, I couldn't say the word "fuck" without going bright red and nervously giggling. Over the course of this project I became an adult, I fell in love, completed high school, talked about things I had never even let myself think about, I learnt what sad was and angry was and I escaped a bubble and learnt about the incredible wonder and tragedy of the real world. I learnt what the words "real" and "true" meant, which are far more wonderful than any other word in existence. One of the questions that was often discussed during this process was "are you living an authentic life?" A loaded question that was my basis for taking control of my own person and actually deciding how to get on with this thing called "growing up."



SOPHIE HYDE

DIRECTOR, PRODUCER, CO-WRITER

Sophie makes provocative and intimate drama and documentary work. Her short films *My Last Ten Hours with You*, *Elephantiasis* and *Necessary Games*, and documentaries have screened widely at film festivals internationally and won numerous awards. In 2010 Sophie Produced feature documentary *Shut Up Little Man! An Audio Misadventure*, which premiered at Sundance 2011. That year she also produced and co-directed the critically acclaimed feature documentary *Life in Movement*. Sophie was Executive Producer on projects including *Stunt Love* and *I Want to Dance Better At Parties* as well as the online sensation *Wastelander Panda*. She is currently a recipient of the Sidney Myer Creative Fellowship.



MATTHEW CORMACK

SCREENWRITER, PRODUCER

52 Tuesdays is Matthew's first feature drama. He is the writer of award-winning short film *My Last Ten Hours With You*. Matthew has worked at Adelaide-based film production company Closer Productions and its rights management company Closer Screens for the last 5 years, working across development, sales, and distribution on such recent projects as feature documentaries *Shut Up Little Man! An Audio Misadventure*, *Life in Movement* as well as *I Want to Dance Better at Parties*.

ABOUT CLOSER PRODUCTIONS Closer Productions is a collective of award-winning filmmakers based in Adelaide, South Australia. The Closer team has created entertaining and provocative documentary, drama and experimental films, which have screened in cinemas, TV, art galleries and at major festivals around the world. Their work includes feature documentaries *Shut Up Little Man! An Audio Misadventure* (Sundance 2011) and *Life in Movement* as well as shorter works including *I Want to Dance Better at Parties*, *The Mystery of Flying Kicks* and dance film triptych *Necessary Games*.

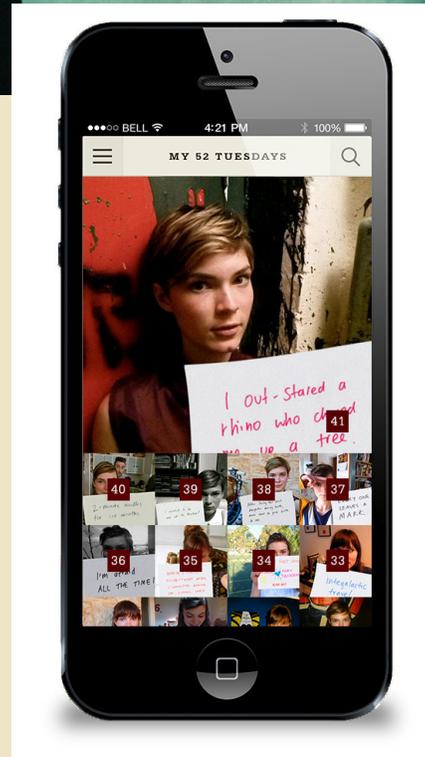


MY 52 TUESDAYS -

A COMPANION PROJECT TO THE FILM *My 52 Tuesdays* is a worldwide participatory project where people build and share a unique portrait of a year in their lives. Every week, every Tuesday, a question is posed to everyone involved - you answer by writing down your response and taking your photo with it. See answers to the same questions from your closest friends and creative people all over the world. Share your photos or keep them private. It is a project about you, set in time, distinctly personal and lovingly communal - but only if you choose it to be so, because ultimately it is a project about choice. How much are you willing to share?

Accessed via smartphones - available in the App Store and Google Play - and online at www.my52tuesdays.com

The My 52 Tuesdays interactive photo-booth is a location-specific chance to take a moment to "tune in" to your life, get a photo memento, and begin your year-long project.



MAIN CAST

Billie Tilda Cobham-Hervey
James Del Herbert-Jane
Harry Mario Späte *Tom*
Beau Travis Williams
Jasmin Imogen Archer
Josh Sam Althuizen

DISTRIBUTIE

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MAIN CREW

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Sophie Hyde
Screenplay by Matthew Cormack
Producers Bryan Mason
Matthew Cormack
Rebecca Summerton
Sophie Hyde
Cinematographer Bryan Mason
Production Designer Sophie Hyde
Editor Bryan Mason
Composer Benjamin Speed

Developed in association with Screen Australia. Developed and Produced in Association with the South Australian Film Corporation and the Adelaide Film Festival. Marketing assistance provided by Screen Australia. A Closer Production.

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