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presenteren / présentent:



een film van / un film de Duncan Roy

- 9 BAFTA nominatie: The Carl Foreman Award for special Achievement by a Director, Screenwriter or Producer in their first feature film 9
- 9 Seattle G&L Award for best feature 9 Audience Award - Copenhagen G&L Film Festival 9
- 9 HBO First Feature Award, Outfest LA 2002 9 Best Fiction Film, Miami G&L Film Festival 2002 9
- 9 Official Selection Sundance Film Festival 2003 9 Nominated Douglas Hickox Award, British Independent Film Awards 9 Winner, G&L Jury Award for best film, Montreal 9

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Regisseur Duncan Roy's AKA wordt verteld in een triptiek split screen, waarin scènes simultaan worden getoond vanuit verschillende perspectieven. Gebaseerd op gebeurtenissen uit het leven van de regisseur zelf, is AKA gesitueerd in het Londen en Parijs van de jaren zeventig.

De achttienjarige Dean groeit op met een misbruikende en asociale vader. Eenmaal het huis uitgeschoot neemt Dean de identiteit aan van de zoon van zijn schatrijke nieuwe werkgeefster, Lady Tryffon. Gebruikmakend van zijn charme en intelligentie, liegt Dean zichzelf de wereld van de aristocratie binnen.

In een tijd zonder internet en mobiele telefoons wordt Dean's nieuwe persoonlijkheid zonder veel vragen geaccepteerd. Althans, voor even.

Uiteindelijk vertelt hij aan zijn enige ware vriend Benjamin, een Amerikaans hoerenjong in Parijs, de waarheid over zijn afkomst. Als die zijn geheim aan hun gezamenlijke suikeroom prijs geeft is het gedaan met Deans dubbelleven.

Terug in Engeland volgt een afrekening met zijn vader. Dean eindigt in de gevangenis. Paradoxaal genoeg heeft hij, eenmaal van zijn vrijheid beroofd, zijn identiteit weer terug.



A.K.A. wordt verteld in drie naast elkaar gemonteerde beelden. Deze vertellen het verhaal vanuit verschillende perspectieven, verweven flarden van herinneringen, en vertragen en herhalen waardoor belangrijke momenten nadruk krijgen. A.K.A is deels gebaseerd op eigen herinneringen van regisseur Duncan Roy, die zelf op zijn twintigste enige tijd een straf heeft uitgezeten.

A.K.A.

118 min. / 35mm / Kleur / Engels gesproken / Verenigd Koninkrijk 2002



Nederlandse theatrale distributie: Cinemien

Belgische theatrale distributie: ABC Distribution

DVD uitbreng : Homescreen

A.K.A. - synopsis (FR)

Angleterre, 1978. Dean Page (Matthew Leitch), un adolescent insatisfait, mène une vie morne. Son père (Lindsey Coulson) ne réussit pas à garder ses mains dans sa poche. Sa mère, serveuse de l'« upperclass » dans un restaurant londonien, prétend avoir des amis parmi ses clients. Après une dispute, ses parents le jettent dehors. Dean rend visite à Lady Tryffoy (Diana Quick), une cliente de sa mère, dont elle lui avait déjà parlé. Lady Tryffoy lui donne un job dans sa galerie et ainsi il prend assez vite goût à la vie meilleure. Il se fait passer pour son fils et dépense de l'argent avec des cartes de crédit soutirées, comme s'il était richissime.

Dean fait la connaissance de Benjamin (Peter Youngblood Hills), un gigolo américain, qui l'initie dans les milieux fortunés de Paris. Il fait des avances à l'oncle américain de Benjamin, le riche aristocrate David Glendenning (George Asprey), qui le considère déjà très vite comme son nouveau nounours. Mais son existence misérable d'autrefois le poursuit. Finalement il raconte la vérité sur sa naissance à son seul vrai ami Benjamin. Si celui-ci raconte son secret à David Glendenning, Dean ne pourra plus jamais mener une double vie.

De retour en Angleterre, Dean en a fini une fois pour toutes avec son père. Dean est emprisonné, mais bien qu'il soit privé de sa liberté, il a retrouvé sa propre identité.

A.K.A.

118 min / 35mm / Couleur / Royaume-Unis 2003

La sortie théâtrale aux Pays-Bas: Cinemien

La sortie théâtrale en Belgique: ABC Distribution

La sortie sur DVD : Homescreen

A.K.A. - crew

Regie & Scenario	: Duncan Roy
Directors of Photography	: Scott Taylor, Steve Smith, Claire Vinson, Ingrid Domeij
Camera & Licht	: Tim Ross
Geluid	: Aiden Black, Joe Taylor
Montage	: Lawrence Catford, Jackie Ophir, Jon Cross
Production Design	: Philip Robinson
Executive producers	: Julian Hayward, Duncan Roy, Ingenious Media
Associate Producer	: Julian Alexander
Producer	: Richard West



A.K.A. - cast

Dean Page	: Matthew Leitch
Lady Francine Gryffoyn	: Diana Quick
David Glendenning	: George Asprey
Georgie Page	: Lindsey Coulson
Alexander Gryffoyn	: Blake Ritson
Benjamin	: Peter Youngblood Hills
Brian Page	: Geoff Bell
Hannah Yelland	: Camille Sturton
Jamie Page	: Daniel Lee
Louis Gryffoyn	: Bill Nighy
Lee Page	: David Kendall
Sarah	: Fenella Woolgar
Tim Lyttleton	: Sean Gilder

A.K.A. - regisseur Duncan Roy

Duncan Roy (Whitstable Kent, Verenigd Koninkrijk) verliet op zijn zestiende het ouderlijk huis en ging werken voor Lady Rendlesham's Yves Saint-Laurent winkel in Londen. Van zijn zeventiende tot zijn tweeëntwintigste deed Duncan Roy zich in Parijs en New York voor als haar zoon Anthony Rendlesham. Roy werkte als mode-illustrator en stylist.

Na een periode van detentie in de Brixton en Wormwood Scrubs gevangenissen werkte Duncan Roy mee aan de totstandkoming van verschillende theaterstukken en performances. Zo bewerkte hij THE BARON IN THE TREES tot toneelstuk en schreef hij THE HOST, BAD BABY en COPPER'S BOTTOM.

Hij volgde zijn filmopleiding aan de Bournemouth Film School en leefde de afgelopen 6 jaar in zowel Londen als New York.

Duncan Roy maakte tot nu toe 3 films, de korte film CLANCEY'S KITCHEN met acteur Mark Aitken, de korte film JACKSON: MY LIFE YOUR FAULT met acteur Nick Moran, en A.K.A..



2002	AKA
1996	Clancy's Kitchen
1995	Jackson: My Life... Your Fault

Interview by Rich Cline

In his new three-image film AKA, British filmmaker Duncan Roy tells his own life story about assuming a false identity, getting caught and going to jail for it. It's certainly not a typical gay movie. Since its premiere at the London Lesbian and Gay Film Festival earlier this year, the film has gathered acclaim at gay festivals all over the world. In January AKA hits the granddaddy of all festivals: Sundance. So before he becomes too famous, Jack Leger talks to Duncan Roy about his film and other things...

Tell me about your background. This is your first feature, but not your first film.

I made two short films: Jackson: My Life Your Fault in 1995 and Clancy's Kitchen in 1996. Ever since I got out of prison I'd been in the theatre, I'd been involved in restaurant running, gallery owning and all sorts of things. And film sort of synthesized all of those things. The two shorts were well-received internationally on the gay circuit. Clancy's Kitchen was shown on Channel 4, and they started working with me on AKA, but then put it into turnaround. So I decided to make it on my own. I knew that I wanted to do some multi-image work. But that's all I knew when I started. The thing about independent filmmaking is that you pretty much write your own rules. I mean, I knew I had to destroy certain elements of traditional filmmaking. And I'm very pleased by the way it's panned out.

You've had a lot of attention at gay festivals. And the film won the Audience Award at L.A. Outfest. But it's not being seen as a specifically gay film.

I think it's one of those deliciously hybrid films where gay people are represented, are in the film, and yet it doesn't use the traditional territory of a gay film. I mean gay films are for me not about coming out stories or stories where gay people are an issue. A gay priest. The married man who has the affair with the guy. We've found ourselves in a difficult position where historically we've been identified in newspaper articles when we've done bad things. And I think we continue that.

So more than being a gay story, it's about society.

I always look for quite strong political motivation to the work I do. AKA is not a film just about a young boy using a credit card, this is about social mobility, about how if you're gay you can go to a club and you can meet a dustman or a lord. It's very important to remember that we traditionally, because of our sexuality, we've been far more meritocratic. And yet gay people in this country are the ones who seem to support the royal family and the class system more avidly than any other group I know. I'm very clear now about what I think about the royal family and the aristocracy. I think they should be removed. Anyway...

Basically everyone is saying this film is your life up there on the screen. But how much of it is really you?

There's an element of me in all of it. My father and I really did have a vicious relationship. I really did leave home. I really did spend money on my own credit card to support a lifestyle. But I condensed five or six years into this film. And hundreds of characters as well. But I also wanted to write about how you come to terms with who you are, and that took me 30 years. Do you know what I mean? That took me up till now to do.

Has this film been part of that process, writing it, making it and now flogging it?

Yeah it has been cathartic. But the flogging it has been more astounding because people still harbour a lot of loathing towards me for what I did. At the end of the day I was spending money on my own credit card and I ran up a huge bill. I pretended to be somebody else and I went to prison for it. Big fucking deal. I mean the fact that everybody else made such a big deal out of it has somehow made me realise that maybe there was more to it that even I realised. This really was an affront to British decency.

So what do you think of the state of gay themes and issues in cinema right now?

Well there aren't many. And I think we've been sidelined for a good reason and a bad reason. The best reason is that we're mainstream. The worst reason is that we still don't know who we are, so when we write about ourselves we can't do it in a way that convinces other people to make our stories. We're coming to a point now where we have to start asking far more difficult questions about what it's like to be men together in the early part of this millennium. I think the majority of men that I now have sex with are men that you would describe as straight, who want to try it. And you know that suits me fine. Those are the kind of guys I find sexy. I think that's an element of the next film I'm writing. But I really want to look at the whole issue of how we polarize things. How gay people and straight people polarize stuff. And actually there is a whole load of sexual diversity which I need to look at in my next film. Because do you know what? The gay bit, the really gay bit, and the really straight bit of society are really boring. It's the ambiguity in the middle. It's the will he/won't he which keeps you interested.

What do you think it will take for the gay community to be taken more seriously in cinema?

We have to empower ourselves to deal with these issues and just get on with it ourselves. But it's not like we need to find evidence of ourselves in media, because we're there. We've got *Sex and the City*, which is about four gay men running around New York. We've got *Six Feet Under* and perfectly reasonable relationships acted out on TV. We've got *Dawson's Creek* and that really cute guy storming his way around the frat house fucking everything he can. We're there! If you're a young gay man now you've got evidence that you exist. You might not even want to go to a gay bar, because you might be getting what you need from your straight mates. And that's how it should be. I mean, when I was young I had to leave my hometown to be who I was. And I think that's beginning to change. You don't have to define yourself as gay anymore. You can be the guy who maybe messes around with boys more than girls. Do you see what I'm saying? It's not about drag or butch or whatever any more. It's more about straight boys who want to find themselves or bi boys who want to just do what they need to do. And we've got to be more receptive. And that's through our films as well. We're going, "Oh he slept with a man once so he must be gay! He's one of us." What queeny shit! We can't claim him. We've got to learn that when someone says he's straight and he sleeps with guys, he's straight and he sleeps with guys. That's the deal. That's the kind of area I want to look at now. We can't be so fucking eager to judge. I think sometimes we keep people imprisoned. I'm really exploring my latent heterosexuality at the moment. And I need to. I'm a fairly good-looking 36-year-old guy who's interested in women at the moment. I get something from women which I don't get from a man. And equally I get things from men that I can't get from women. You know there's nothing nicer than being with a man and holding onto his balls and kissing the back of his neck, feeling his stubble on your lips. And equally there's nothing more beautiful than holding a woman and touching her breasts. I'm investigating lots of things. And as I said that will start finding its way into my movies.

A.K.A. - press quotes

Newsday (Jan Stuart):

'If Henry James or Edith Wharton were handed a DV Cam, they might have come back with something just like AKA...a marvel...'

E! Online (Anderson Jones):

'Watching it was one of those Sundance moments you hope for, those that make the chilly weather, late nights and traffic jams worth it. And if you have to suffer that to see cool movies like Beckham and even the Talented Mr. Ripley-esque AKA, well, then I'll suffer smiling.'

The Guardian:

'Funny, scary and sharp as a tack'

The Independent:

'Deeply felt and constantly entertaining'

Will Self:

'Duncan Roy's vision is elegant, priceless and wholly original. AKA is a masterpiece.'

Indiewire (Brandon Judell):

'Duncan Roy's sensational "AKA" is quite possibly the best narrative gay film to appear this year... Unforgettable, with startling direction by Roy.'

LA Times (Kevin Thomas):

'...writer-director Duncan Roy employs simultaneous triptych images to stunning effect , to trace a young opportunist's rise and fall amid the British upper classes in the late '70s.'