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WEEKEND– synopsis nl + fr

Op een vrijdagnacht, na het feesten met zijn heteroseksuele vrienden, gaat Russel op zijn eentje naar een nachtclub. Juist voor sluitingstijd ontmoet hij Glen, die hij meeneemt naar huis. Zo begint een weekend – in bars en slaapkamers, vol drank en drugs, verhalen en seks – dat ze zich altijd zullen herinneren.

Un vendredi soir, après avoir fait la fête avec ses amis hétérosexuels, Russel va tout seul à une boîte de nuit. Juste avant l'heure de fermeture, il rencontre Glen, lequel il amène chez soi. Ainsi commence un week-end -dans les bars et les chambres, plein d'alcool et de drogues, d'histoires et de sexe- dont il se souviendront toujours.

Lengte 96min. / Taal: Engels/ Land: Groot-Brittannië

Durée 96min. / Langue: Anglais/ Pays: Royaume-Uni



WEEKEND– cast

Tom Cullen..... Russell
Chris New Glen
Jonathan Race Jamie
Laura Freeman Jill
Jonathan Wright Johnny
Loretto Murray..... Cathy
Sarah Churm..... Helen
Vauxhall Jermaine Damien
Joe Doherty Justin
Kieran Hardcastle..... Sam
Mark Devenport Man in bar
Julius Metson Scott Paul
Martin Arrowsmith Martin

WEEKEND– crew

regisseur / réalisateur Andrew Haigh
producenten/ producteuses Tristan Goligher
coproducent / coproducteur Clare Mundell
line producer/producteur exécutif.. Rachel Dargavel
uitvoerend producent/
producteur délégué Anna Seifert-Speck, Suzanne Alizart
scenaristen / scénaristes Andrew Haigh
director of photography /
directeur de la photo Ula Pontikos
muziek / musique Tim Barker

WEEKEND– Andrew Haigh



Haigh werkte vele jaren in montage, o.a. voor 'Gladiator' (Scott) en 'Mister Lonely' (Korine). Hij maakte ook een aantal kortfilms die speelden op festivals als Berlinale, en Edinburgh. Zijn eerste film, het gelauwerde 'Greek Pete', kwam uit in 2010. Hij werd genoemd als een van de Screen International's 'Stars of Tomorrow'.

Haigh a travaillé plusieurs années dans l'édition, entre autres pour 'Gladiator' (Scott) et 'Mister Lonely' (Korine). Il a aussi réalisé plusieurs courts métrages qui ont été joués dans des festivals tels que la Berlinale et le festival l'Édimbourg. Son premier film, le célèbre 'Greek Pete' est sorti en 2010. Il a été nommé un des Screen International's 'Stars of Tomorrow'.

WEEKEND– Tom Cullen



Cullen studeerde af van de Royal Welsh College of Music and Drama in de zomer van 2009. Enkele van zijn theaterperformances zijn o.a. 'A Good Night out in the Valleys', 'Assembly' in het Welsh National Theatre en 'Gorgio' in de Bristol Old Vic. Films waarin hij meespeelde zijn Daddy's Girl (BAFTA Wales- Beste film) en 'Panic Button', en ook op televisie was hij al te zien, in 'Twenty Questions' (BBC) en 'Locked Up'. Hij werd genoemd als een van de Screen International Stars of Tomorrow in 2011 en werd ook gecast in het opkomende HBO drama 'World Without End'.

Dans l'été de 2009, Cullen a terminé ses études du Royal Welsh College of Music and Drama. Quelques de ses spectacles de théâtre sont 'A good Night out in the Valleys', 'Assembly' dans le Welsh National Theatre et 'Giorgio' dans le Bristol Old Vic. L'acteur a joué dans les films 'Daddy's Girl' (BAFTA Wales - meilleur film) et 'Panic Button' et dans les séries télévisées 'Twenty Questions' (BBC) et 'Locked Up'. Il a été nommé un des Screen International Stars of Tomorrow en 2011 et il joue également dans 'World Without End', le drame à venir de HBO.

WEEKEND– Chris New

New ontving zijn training aan de RADA en sinds hij afstudeerde in 2006 heeft hij al een indrukwekkend palmares kunnen opbouwen. Hij speelde naast Alan Cumming in de reprise van Martin Sherman's iconische stuk 'Bent', waarvoor hij een Evening Standard Award nominatie kreeg voor Outstanding Newcomer. Hij werkte daarna nog voor the National Theatre, en in 2009 keerde hij terug naar de West End voor het stuk 'Prick Up Your Ears.'

New a eu une formation à la RADA et après sa graduation en 2006, il s'est construit un palmarès honorable. Il a joué à côté d'Alan Cumming dans la reprise de la pièce emblématique 'Bent' de Martin Sherman, une performance pour laquelle il a reçu une nomination d'Evening Standard Award pour Outstanding Newcomer. Puis, il a encore travaillé pour the National Theatre et en 2009, il est retourné au West End pour la pièce 'Prick Up Your Ears'.



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' '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.