

LE WEEK-END



Ein Film von
Roger Michell

Mit
**Jim Broadbent, Lindsay Duncan, Jeff Goldblum, Olly
Alexander, Judith Davis**

Dauer: 89 Min

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MEDIENBETREUUNG

Sanna You
044 488 44 24
Sanna.you@prochaine.ch

DISTRIBUTION

FRENETIC FILMS AG
Bachstrasse 9 • 8038 Zürich
Tel. 044 488 44 00 • Fax 044 488 44 11
www.frenetic.ch

SYNOPSIS

Nick (Jim Broadbent) und Meg (Lindsay Duncan), ein englisches Paar in den besten Jahren, reisen für ein Wochenende anlässlich ihres 30. Hochzeitstages nach Paris. Nachdem ihre Kinder längst aus dem Haus sind und das Ende ihrer Karrieren in Sicht, müssen sich beide neu erfinden und auch ihre Ehe könnte frischen Schwung vertragen. Die Erwartungen an das Flitterwochen-Revival in der Stadt der Liebe sind hoch. Doch die Reise verläuft anders als geplant und zu allem Überfluss taucht auch noch ein alter Bekannter (Jeff Goldblum) auf, der ihr Leben völlig auf den Kopf stellt...

LE WEEKEND ist eine unterhaltsame, witzige und gleichzeitig nachdenkliche Studie über die Liebe und die Unvollkommenheiten des Lebens. Prominent besetzt mit Stars wie Oscar®-Gewinner Jim Broadbent („Cloud Atlas“, „Die eiserne Lady“, „Another Year“), Lindsay Duncan („Kommissar Wallander“, „Alice im Wunderland“) und Jeff Goldblum („Jurassic Park“, „Morning Glory“, „Independence Day“).

Eine Lovestory der besonderen Art, aus der Feder von Hanif Kureishi („Intimacy“, Oscar®-nominiert für „Mein wunderbarer Waschsalon“), inszeniert von Roger Michell, dem Erfolgs-Regisseurs von „Hyde Park am Hudson“ und „Notting Hill“.

Besetzung

Nick Burrows
Meg Burrows
Morgan
Michael
Eve

JIM BROADBENT
LINDSAY DUNCAN
JEFF GOLDBLUM
OLLY ALEXANDER
JUDITH DAVIS

Crew

Regisseur
Drehbuchautor
Produzent
Kamerafrau
Produktions Designer
Cutter
Original Musik von
Kostüme Designer
Haar & Make-Up Designer

ROGER MICHELL
HANIF KUREISHI
KEVIN LOADER
NATHALIE DURAND
EMMANUELLE DUPLAY
KRISTINA HETHERINGTON
JEREMY SAMS
NATALIE WARD
KAREN HARTLEYTHOMAS



PRODUCTION STORY

Le Week-end marks the third feature collaboration between Director Roger Michell and screenwriter Hanif Kureishi, the idea for the project starting back when they were finishing 2006's Oscar-nominated *Venus*. "We thought it would be fun to do the idea of a couple in Paris together" says Michell. "Seeing what happens between a couple when the kids start to leave home" was central to the original idea for the film.

Armed with this, Michell and Kureishi embarked on what seemed the most sensible method of research: to visit Paris together as a sort of grumpy couple. "All the things you see Jim and Lindsay do in this film, we did!" jokes Michell. Wandering around the famous city, the pair stumbled upon new treasures and revisited their favourite sites. "Paris does have that fantastic walkability", adds Producer and long-time collaborator Kevin Loader. "For a weekend you can cover quite a lot of ground", which is exactly what they did.

With the seed of an idea firmly planted, Kureishi got to work writing. The couple became Nick and Meg Burrows, a University Professor and School Teacher celebrating their 30th Wedding anniversary and revisiting the destination of their Honeymoon all those years ago. "We didn't want it simply to be a bickering couple in Paris", asserts Michell "but more about the algebra of marriage". The development process saw the layering of cinematic and literary references, and the associations with youth are seen through the prism of a late middle-aged couple.

"The film is in many ways about people who have raised children and wondering what is left" states Producer Loader. "Nick is in a precarious psychological state as Meg is starting to wonder if she is fulfilled", confirming the key tension that underlies many key scenes throughout the couple's weekend.

Armed with a strong draft of the screenplay, it came to finding the perfect actors to play the film's lead roles. "We were so lucky to be able to persuade Jim Broadbent to play this part", says Loader on the casting of the hugely experienced, respected and Oscar-winning Broadbent. And, as Michell explains, the material resonated with Broadbent, who attached himself to the project immediately: "We sent it to Jim's agent on a Friday and on the Monday, Jim was in".

On his decision to jump straight into the project, Broadbent is unequivocal in his praise for the material. "It was a really easy decision. As ever it's the script and this was so different. It's just a grown up sophisticated script about a couple of a certain age that is really quite surprising. Theirs is a very complex relationship". As the story unfolds we see Nick and Meg share highs and lows; they laugh together and they bicker; they enjoy the moment and they reflect on some of the more difficult moments in their long marriage. "It's impossible not to love and hate someone at the same time, or within the same two minutes" is an underlying fact of their marriage according to Michell, who aptly paints a picture of a couple whose "mutual irritation of one another is leavened by moments of deep mutual love".

So to compliment Broadbent's many talents, Lindsay Duncan was cast opposite him as the restless Meg. Duncan, a stalwart of film, TV and theatre of the past thirty years had not really "had a leading role like this for a very long time" and it was an opportunity she relished. "I was attracted to a film that was based solely around a

relationship that's absolutely human" says Duncan who thrived on the close collaboration with Michell, Loader and of course Broadbent, with whom she had shared a brief amount of screen time when they were cast as Lord and Lady Longford in the much-acclaimed television films, Longford. "It was such a great project as the script doesn't tell you [the audience] what to think. Roger is really able to let things breath and you can see things happen to people without rushing to a conclusion". Producer Loader acknowledges that though working from a brilliant script, a lot would be to do with the detail of performances. "Roger softens and humanizes some of Hanif's rawer impulses. Roger is always looking to draw warmth, humanity and truthfulness from his cast in whatever he does".

So after an intense rehearsal period in London, it was time for the trip to head to Paris for filming. Day one of the shoot was a neat encapsulation of the process, as all the cast and crew loaded onto the Eurostar to film the opening sequences of the script, with many of the crew standing in as supporting cast. "It was always going to be a film made in a particular way, with a small crew, shot very quickly" says Loader. "This of course requires actors who are happy to muck in and be part of the family. Jim and Lindsay did this magnificently".

"We were always together and we always completed our days" beams Duncan on the intimate nature of the crew and filming process. "I Love European cities and we were together all over the place – it was easy to conjure up that excitement Roger was looking for".

The final big piece of the Jigsaw was the casting of Morgan, an old friend of Nick's from his days studying at Cambridge, an American who has lived a contrasting life to Nick's in spite of some of their shared academic and philosophical ideals. Casting a worldly-wise, charming American actor in this role was a relatively easy process for the filmmakers. "Towards the end of the writing process, that was Jeff [Goldblum]'s voice" states Michell, having worked with the star on 2010's Morning Glory. "Jeff is an interesting man, who's interested in interesting work. Fortunately for us he said yes instantly".

Goldblum manages to make the global academic both ridiculous and incredibly self-knowing, and his re-birth with a new French wife Eve (Judith Davis) brings in to focus for Nick all that he holds dear in his life and marriage to Meg. "It's about enduring relationships and how one prevails, faced with the challenges of boredom" muses Goldblum. "How do you renew things? At a later point in your life, how do you still engage?"

The British actors were amazed by the different yet vital energy Goldblum brought to his scenes and the process. "Jeff was a complete breath of fresh air at the end of filming" says Broadbent. "He had such a different dynamic to filmmaking" which is clear to see on screen. Though maybe used to the comforts of larger scale American studio movies, Goldblum does not see the economic restrictions of this as in any way a limiting factor. "When you work with Roger Michell, Jim Broadbent and Lindsay Duncan from a script like this, that can in no way be categorised as small. That's as big as life gets!"

"We hope this is not a niche film" says Loader when asked about the audience he anticipates, wanting to see a relationship study of a couple a little older than might be typical. "There is a new audience willing to see their lives reflected a little more

than perhaps they used to be ten or so years ago, but this is a film about long term relationships which we hope will have wide appeal". The positive approach of the filmmakers, and this strive to find love and humanity in amongst the more mundane elements of a relationship study allows room for many interpretations, but Goldblum thinks a well-known maxim may well underlie all that happens on Nick and Meg's weekend away. "Love conquers all". Goldblum exclaims. "Surely that's the theme of the movie isn't it?"



ABOUT THE CAST

JIM BROADBENT – Nick Burrows

Jim Broadbent is an Academy Award, BAFTA, Emmy and Golden Globe-winning theatre, film and television actor, best known for roles in *Iris* (for which he won Best Supporting Actor at the Academy Awards and the Golden Globes in 2001); *Moulin Rouge!* (for which he was awarded the BAFTA for performance in a Supporting Role in 2001) and the International phenomenon the Harry Potter franchise. He was BAFTA nominated most recently for his role alongside Meryl Streep in *The Iron Lady* (d. Phyllida Lloyd, 2011).

Since his film debut in 1978, Jim has appeared in countless successful and acclaimed films, establishing a long-running collaboration with Mike Leigh (*Life is Sweet*, *Topsy-Turvy*, *Vera Drake* and *Another Year*) and demonstrating his talents as a character actor in films as diverse as *The Crying Game* (d. Neil Jordan, 1992), *Bullets Over Broadway* (d. Woody Allen, 1994), *Little Voice* (d. Mark Herman, 1998); *Bridget Jones' Diary* (d. Sharon Maguire, 2001); *Hot Fuzz* (d. Edgar Wright, 2007); *The Damned United* (Tom Hooper, 2009) and *Cloud Atlas* (Tom Tykwer, Andy Wachowski, Lana Wachowski, 2012).

Also honoured for his extensive work on television, Broadbent most recently received a Royal Television Award and BAFTA nomination for his leading performance in *Any Human Heart* (based on William Boyd's novel of the same name), and had previously been recognised for his performance in Tom Hooper's *Longford*, winning a BAFTA and a Golden Globe, as well as being nominated for an Emmy. He received an Emmy for *The Street* (2006) and his earlier role in *The Gathering Storm* (2002) earned him Golden Globe and Emmy nominations. Other selected credits include *Birth of a Nation – Tales out of School* (Mike Newell, 1983); *Black Adder* (John Lloyd, 1983); *Only Fools and Horses*; *Victoria Wood: As Seen on TV*; *The Young Visitors* (David Yates, 2003); *Einstein & Eddington* (Philip Martin, 2008); and most recently *Exile* (John Alexander, 2011).

Having studied at the London Academy of Music and Dramatic Art, Broadbent has also appeared extensively on the stage, notably with the Royal National Theatre and the Royal Shakespeare Company. His work on the stage has seen him appear in acclaimed productions ranging from *Our Friends in the North* (d. John Caird at the RSC Pit) and *A Place with Pigs* (d. Athol Fugard at The National), through to *Habeas Corpus* (d. Sam Mendes at The Donmar) and *The Pillowman* (d. John Crowley at The National).

LINDSAY DUNCAN – Meg Burrows

BAFTA-nominated Lindsay Duncan has led a distinguished career across theatre, film and television.

Film credits include *Loose Connections* (Richard Eyre, 1985), *Prick Up Your Ears* (Stephen Frears, 1987), *The Reflecting Skin* (Philip Ridley, 1990), *City Hall* (Harold Becker, 1996), *Mansfield Park* (Patricia Rozema, 1999), *AfterLife* (Alison Peebles, 2003) for which Lindsay won the Bowmore Scottish Screen Award, *Starter for 10* (Tom Vaughan, 2006), and Tim Burton's adaptation of *Alice in Wonderland* (2010).

Together with Le Week-end, Lindsay will also feature in the forthcoming features Last Passenger (Omid Nooshin, 2013) and About Time (Richard Curtis, 2013).

In television, Lindsay has been BAFTA-nominated for Best Actress on two occasions, first for Alan Bleasdale's G.B.H; and again for Stephen Poliakoff's Shooting the Past. Together with these credits, Lindsay has starred in a hugely diverse selection of productions including BAFTA-winning Traffik (1989); the ever-popular Spooks; HBO's Rome; Tom Hooper's Golden Globe-winning Longford (alongside Le Week-end co-star Jim Broadbent); Doctor Who, Merlin, Absolutely Fabulous, Wallander, and Charlie Brooker's Black Mirror: The National Anthem. Lindsay also played Margaret Thatcher in James Kent's Margaret.

Her many stage credits include: John Gabriel Borkmann at The Abbey Theatre and BAM starring opposite Alan Rickman and Fiona Shaw; Polly Stenham's That Face opposite Matt Smith, for which she received an Olivier Award nomination for Best Actress; Ashes to Ashes at The Royal Court & Gramercy Theatre, directed first by Harold Pinter and then Karel Reisz. Lindsay won numerous awards on both sides of the Atlantic including a Tony and an Olivier for Private Lives, again with Alan Rickman. Lindsay has also worked on various productions at the National Theatre including Cat on a Hot Tin Roof (Evening Standard Award), and The Homecoming directed by Roger Michell.

Amongst her credits for the Royal Shakespeare Company is the widely-acclaimed original production Les Liaisons Dangereuses for which she won an Olivier Award for Best Actress and a Tony Award nomination

JEFF GOLDBLUM – Morgan

Academy Award nominated Jeff Goldblum is one of the most celebrated and recognized actors of his generation, with a distinguished career across theatre, film and television.

Feature film credits include: Adam Resurrected (D. Paul Schrader), The Life Aquatic (D. Wes Anderson), Igby Goes Down (D. Burr Steers), Nashville (D. Robert Altman), Jurassic Park and its sequel The Lost World (D. Steven Spielberg), Independence Day (D. Roland Emmerich), Annie Hall (D. Woody Allen), The Big Chill and Silverado (D. Lawrence Kasdan), The Fly (D. David Cronenberg), The Right Stuff (D. Spike Lee), Between the Lines (D. Joan Micklin Silver), Invasion of the Body Snatchers (D. Philip Kaufman), Into the Night (D. John Landis), and The Tall Guy (D. Mel Smith). Jeff is currently filming Wes Anderson's new film The Grand Budapest Hotel.

Jeff was nominated for an Academy Award for directing the live-action short film Little Surprises. He also gained an Emmy nomination for his television appearance on Will & Grace (NBC) and served on the jury of the 1999 Cannes Film Festival.

A celebrated theatre career has recently seen Jeff appear in Prisoner of 2ns Avenue in London's West End, Speed the Plow at The Old Vic, The Pillowman (gaining an Outer Critics' Circle Award, Drama Critics' Award and nominations for Drama Desk and Drama League Awards) and Seminar on Broadway.

OLLY ALEXANDER – Michael

Olly Alexander started his film career working with critically acclaimed directors such as Gasper Noe on *Enter the Void* (2009) and Academy Award winner Jane Campion on *Bright Star* (2009). He has since starred in *Tormented* (2009) opposite Alex Pettyfer, *Dust* (2009) and *Gulliver's Travels* (2010) with Jack Black. More recently, Alexander has completed *God Help the Girl*, *Cheerful Weather for the Wedding* (opposite Elizabeth McGovern, Felicity Jones and Mackenzie Crook), *The Dish and the Spoon* (opposite Greta Gerwig), and starred as Herbert Pocket in Mike Newell's adaptation of the Dickens classic *Great Expectations* (2012).

Olly's television credits include *Skins: Pure*, *Lewis: Allegory of Love* and TV movie *Summerhill* (D. Jon East).

Olly was a member of the National Youth Theatre, performing in *Identity 1000*, and made his professional stage debut opposite Mackenzie Crook in Peter Gill's production of *The Aliens* at the Bush Theatre, and appeared as Naz in Greenhouse Theatre Company's production of *Mercury Fur*.

JUDITH DAVIS – Eve

While studying philosophy she followed the work of A. Gatti before entering l'Ecole de Théâtre C. Mathieu. In film, she has worked on L. Boutonnat's *Jacquou le Croquant*, S.Laloy's *Je Te Mangerais*, M. Benattia's *Je Ne Suis Pas Mort*, Roger Michell's *Le Week-end* and Robert Ando's *Viva la Liberta*. In television, she has worked with O. Schatzky, L. Heynemann, G. Mordillat etc. In 2005 she starred in *L'Avantage du Doute*, a Tg STAN show at the Théâtre de la Bastille, before creating a company of the same name with four other actors. The "L'Avantage du Doute" company wrote and performed two shows: *Tout Ce Qui Reste de la Révolution, c'est Simon* in 2009 and *La Légende de Bornéo* in 2012, both of which were performed at the Théâtre de la Bastille and more or less everywhere in France. Moreover, she adapted Nusch, after P. Eluard, with F. Vercruyssen of Tg STAN and choreographer A-T de Keersmaeker, before staging *Les Dessous au Ciné13*. She also worked on several other projects in collaboration with the Portuguese company « Mundo Perfeito », including *Yesterday's Man* (T. Rodrigues, R. Mroueh) and *Long Distance Hotel*. In addition, she coordinated the reading of *Je Suis Le Chien Pitié* (L. Gaudé/O. Kim/Malik Zidi) at the Bateau Feu theatre in the fall of 2011.

ABOUT THE FILMMAKERS

ROGER MICHELL – Director

The son of an English diplomat, Roger Michell was born in South Africa and as a child lived in Beirut, Damascus and Prague. He started directing plays at school before going on to Cambridge. In 1977, he won the Royal Shakespeare Company Buzz Goodbody Award at the National Student Drama Festival as well as a Fringe Award at the Edinburgh Fringe.

He has subsequently directed plays at the National Theatre, the Old Vic, the Lyric Hammersmith, Donmar Warehouse, Hampstead, the Royal Court, the Almeida, in the West End, and on Broadway and elsewhere. For six years, Michell was resident director at the Royal Shakespeare Company in Stratford and London.

In the early 1990s, he began directing in film and television. His work for television includes the award-winning miniseries *The Buddha of Suburbia*, starring Naveen Andrews, Brenda Blethyn, and Rosen Seth, and marking the first of his many collaborations with writer Hanif Kureishi; documentaries for the BBC; and a number of commercials.

His features as director have included *Persuasion*, which starred Amanda Root and Ciaran Hinds, for which he won a BAFTA Award; *My Night With Reg*, adapted by Kevin Elyot from the latter's play; *Titanic Town*, for which Julie Walters received an IFTA Award nomination; the smash *Notting Hill*, starring Julia Roberts and Hugh Grant, for which he received the Evening Standard British Film Awards' Peter Sellars Award for Comedy and an Empire Award; *Changing Lanes*, starring Ben Affleck and Prism Award nominee Samuel L. Jackson; *The Mother*, for which Anne Reid was honoured by the London Critics' Circle Film Awards; *Enduring Love*, for which Michell received Directors Guild of Great Britain Award, European Film Award, and British Independent Film Award (BIFA) nominations as Best Director; *Venus*, for which Leslie Phillips won the BIFA as best supporting Actor starring opposite Peter O'Toole; *Morning Glory*, starring Rachel McAdams, Harrison Ford, and Diane Keaton; and *Hyde Park on Hudson*, starring Bill Murray as FDR, a role for which he received a Golden Globe nomination.

HANIF KUREISHI – Writer

Le Week-end marks Hanif Kureishi's fourth screen collaboration with Roger Michell. Kureishi wrote the adaptation of his own novel *The Buddha of Suburbia* (1993) which Michell directed for BBC Television. Kureishi's original screenplays for *The Mother* (2003) and *Venus* (2006) continued their successful partnership: *The Mother*, starring Daniel Craig and Anne Reid, won the prestigious European Cinema Award at The Cannes Film Festival in 2003, and *Venus* received Best Actor nominations at The Academy Awards, The Golden Globes, and The BAFTA for its lead Peter O'Toole.

Earlier screen successes include Film4's hit *My Beautiful Launderette* (1985) for which Kureishi received BAFTA and Oscar nominations, and won the New York Critics Best Screenplay Award. Kureishi's partnership with Film4 continued; his original screenplay *Sammy and Rosie Get Laid* (1987) was directed by Stephen Frears, and Kureishi wrote and directed *London Kills Me* (1991) and he would later adapt his own short story *My Son the Fanatic*, which was directed by Udayan Prasad and screened at the 1998 Edinburgh and London Film Festivals.

Alongside Kureishi's screen success he has enjoyed a long and celebrated career as both author and playwright.

His first full-length stage play, *The Mother Country*, won him the Thames Television Playwright Award in 1980 and he shortly after became the Writer-in-Residence at The Royal Court. In 1981 his play *Outskirts* won the George Devine Award.

During his tenure at The Royal Court, commissioned plays included *Borderline* (winning him the Thames Television Bursary and Drama Magazine's Award for Most Promising Newcomer) and *Cinders*. Beyond the Royal Court, Kureishi and director David Leveaux translated and adapted a new version of *Artists and Admirers* at The Riverside Studios in 1982, and director Howard Davies staged two of his plays, *Birds of Passage*, at Hampstead Theatre in 1983 and *Mother Courage* which starred Judi Dench and played to full houses at the Barbican in 1984.

Away from the stage Kureishi's novels have been widely admired and acclaimed. His debut, *The Buddha of Suburbia*, was published by Faber in 1990 and won the Whitbread Award for best first novel. His second novel *The Black Album* was published in 1995 and a collection of short stories *Love in a Blue Time* followed in 1997.

Intimacy was published in 1998 (and adapted for the screen by Patrice Chereau in 2001), and a second collection of short stories, *Midnight All Day*, in 2000. Novels *Gabriel's Gift* (2001), *The Body* (2003) and most recently, *Something to Tell You* (2008) have all followed and cemented Kureishi as one of the most important working British authors today – The Times including him in their list of 'The 50 greatest British Writers since 1945'.

KEVIN LOADER – Producer

Kevin Loader is one of the UK's most established film producers.

His most recent film on release was Roger Michell's *Hyde Park on Hudson*, starring Bill Murray and Laura Linney, and for which Murray was Golden Globe-nominated. He is currently in production on *Alan Partridge: Alpha Papa*, in which Steve Coogan will reprise his much-loved British comedy performance as the Norfolk DJ and sports reporter.

In 2010 two of his productions were BAFTA-nominated for Best British Film: Armando Iannucci's political comedy *In the Loop*, starring Peter Capaldi, Tom Hollander, Gina McKee, and James Gandolfini; and, co-produced with Ecosse Films, Sam Taylor-Wood's *Nowhere Boy*, starring Kristin Scott Thomas, Anne-Marie Duff, and Aaron Johnson as John Lennon. Among other honours worldwide for the two movies, *In the Loop* was Academy Award-nominated for Best Adapted Screenplay and Ms. Duff won the British Independent Film Award (BIFA) for Best Supporting Actress.

Loader has a production company with director Roger Michell, Free Range Films. For Free Range, Michell has previously directed *Venus* from a screenplay by Hanif Kureishi, earning Peter O'Toole Golden Globe and Academy Award nominations, and Jodie Whittaker London Critics' Circle Film and BIFA Award nominations; *Enduring Love*, from Joe Penhall's adaptation of Ian McEwan's novel, starring Daniel Craig, Rhys Ifans, and Samantha Morton, and nominated for 4 BIFA Awards; and *The Mother*, written by Kureishi and starring Daniel Craig opposite Anne Reid, who received BIFA and BAFTA Award nominations. *The Mother* won the Europa prize at the 2004 Cannes International Film Festival. Upcoming Free Range projects include a film version of the bestselling novel *The Unlikely Pilgrimage of Harold Fry*, and a television film of Giles Foden's D-Day thriller *Turbulence*.

Loader's previous films as producer include Andrea Arnold's *Wuthering Heights*; Alex de la Iglesia's *The Oxford Murders*, starring John Hurt and Elijah Wood; Julian Jarrold's *Brideshead Revisited*, co-produced with Ecosse Films; Nicholas Hytner's *The History Boys*, adapted by Alan Bennett from his play; John Madden's *Captain Corelli's Mandolin*, starring Nicholas Cage and Penelope Cruz; and Mike Barker's *To Kill a King*, starring Tim Roth.

He began his career in 1982 at the BBC, producing and directing documentaries, arts programs, and television dramas. His BBC productions included three award-winning miniseries: *Clarissa*, directed by Robert Bierman; *The Buddha of Suburbia*, directed by Roger Michell and Adapted by Hanif Kureishi from his novel; and *Holding On*, directed by Adrian Shergold and written by Tony Marchant. Loader also worked for Sony Pictures Entertainment and Le Studio Canalplus as manager of their London-based joint venture, *The Bridge*.

NATHALIE DURAND – Director of Photography

After graduating from the Ecole Nationale Louis Lumiere, Nathalie Durand began making strides in the industry and worked as a focus puller, mainly for celebrated Director of Photography Patrick Blossier. Durand also gained a wealth of knowledge and experience working with acclaimed directors, including Costa Gavras, Agnes Varda and Claire Denis.

Beginning her career as Director of Photography in the early 2000s, Durand has compiled over 25 credits including fiction works *Blame it on Fidel* (Julie Gavras, 2006), *Lily Sometimes* (Fabienne Berthaud, 2010) and *Late Bloomers* (Julie Gavras, 2011), and a host of documentaries, such as *Selves and Others: A Portrait of Edward Said* (2004), *Marilyn, dernieres séances* (2008) and *Something About Georgia* (2009). *Le Week-end* marks Durand's first collaboration with director Roger Michell.

Durand is a member of the Association of French Directors of Photography and regularly teaches at the Ecole Nationale Louis Lumiere and FEMIS film schools.

KRISTINA HETHERINGTON – Editor

BAFTA-winning Kristina Hetherington has extensive experience editing documentary and narrative television drama and feature films.

Le Week-end is Hetherington's first collaboration with Roger Michell, and previously she has worked with Stephen Frears on *Liam*, which scooped two awards at the Venice Film Festival in 2000; and twice with Kenneth Glenaan, on *Yasmin* (2004, winner of the audience award at the Dinard British Film Festival) and *Summer* (2008, winner of two Scottish BAFTAs, and the Alice in the City prize at the Rome Film Festival).

Hetherington's television drama credits are widespread and include *Tipping the Velvet* (2002); *Wallander* (2008); *Mo* (2010, for which Hetherington won a BAFTA); *Birdsong* (2012, Hetherington BAFTA-nominated); and *Parade's End* (2012).

Hetherington collaborated with Scott Free productions on the recent acclaimed documentary *Japan in a Day* (2012).

JEREMY SAMS – Composer

Jeremy Sams is a theatre director, lyricist and translator of plays and opera libretti; and is also a composer, orchestrator, and musical director.

Le Week-end is the fifth feature that he has scored for director Roger Michell. It follows *Persuasion*, for which he won a BAFTA award; the highly acclaimed *The Mother*; *Enduring Love*, for which Sams won the Ivor Novello Award for Best Score for a Feature Film; and *Hyde Park on Hudson* starring Bill Murray as FDR.

He studied music, French and German at Magdalene College in Cambridge as well as piano at the Guildhall School of Music. Early on, he worked as a freelance pianist and coach, giving frequent recitals and tours and doing stints as a répétiteur (e.g. a musician doubling as a vocal coach) at opera houses in Brussels and Ankara.

Sams' stage directorial credits include reviving Michael Frayn's classic farce *Noises Off*, in the West End and on Broadway, where Katie Finneran won a Tony Award for her performance; *Spend, Spend, Spend*, at the Piccadilly Theatre, for which he was an Olivier Award nominee; *The Wizard of Oz*, currently running at the London Palladium, which won Best Musical Revival at What's on Stage Awards; *Educating Rita* at the Menier Chocolate Factory and Trafalgar Studios; *The Sound of Music*, at the Princess of Wales Theatre in Toronto, which won the Dora Mavor Award for Outstanding Production of a Musical; *Donkey's Years*, in the UK at the Comedy Theatre and then on a national tour; and the UK tour of *Little Britain*, adapted from the popular television series. He created the hit stage adaptation of *Chitty Chitty Bang Bang*.

His many translations include *Figaro's Wedding*, *The Magic Flute*, *La Bohème* and *The Ring Cycle*, at ENO; *The Merry Widoe*, at Covent Garden; *Les Parents Terribles*, *The Miser*, *Mary Stuart*, for the Royal National Theatre; and, on Broadway, *Amour*. For his translation and composition work on the latter, directed by James Lapine, Sams received two Tony Award and two Drama Desk Award nominations.

In addition to his feature work, he has composed music for radio programs and television dramas, the latter including Gregory Mosher and David Mamet's adaptation of *Uncle Vanya*, starring David Warner, Ian Holm, and Ian Bannen.

CAST (LONG LIST)

Meg
Nick
Montmartre Receptionist
Taxi Driver
Plaza Receptionist
Hotel Porter
Old Lady in Church
Chez Dumonet Waiter
Girl on motorbike
La Dame de Pic Maitre D.
Morgan
Hotel Shop Assistant
Waiter at Morgan's Apartment
Robert Ertel
Dominique Ertel
Jean-Pierre Degremont
Victoire La Chapelle
Harry Rose
Christopher Aragües
Valentin Lefevre
Eve
Waitress
Michael
Plaza Security Guard
Plaza Hotel Manager

Lindsay Duncan
Jim Broadbent
Igor Gotesman
Olivier Audibert
Sophie-Charlotte Husson
Etienne Dalibert
Mauricette Laurence
Gabriel Mailhebiau
Violaine Baccon
Damien Favereau
Jeff Goldblum
Deborah Amselem
Stephane De Fraia
Brice Beaugier
Charlotte Leo
Xavier De Guillebon
Marie-France Alvarez
Lee Michelsen
Denis Sebbah
Sébastien Siroux
Judith Davis
Julie Descarpentrie
Olly Alexander
Nicolas Carpentier
Scali Delpeyrat

CREW (LONG LIST)

Unit Production Manager
First Assistant Director
Location Manager
Production Accountant
Production Legal Services
Sound Recordist
Sound Designer
Re-recording Mixer
Post Production Supervisor
Second Assistant Director
Third Assistant Director
Daily Assistant Director
Work Experience AD
Art Director
Standby Props
Daily Standby Props
Assistant Art Director
Prop Buyer
Dressing Props

First Assistant A Camera
Second Assistant A Camera
B Camera Operator
First Assistant B Camera
Second Assistant B Camera
Rushes Backup

Jean-Christophe Colson
Valérie Aragües
Karine Petite
Maxine Davis
Sara Curran
Martin Beresford
Danny Hambrook
Paul Cotterell
Louise Seymour
Delphine Bertrand
Aurore Coppa
Kevin Frilet
Jack George
Cécile Arlet
Christophe Offret
Jean-René Gautier
Xavière Protat
Pauline Lefévère
Maxime Bocquet
Anthony Charoy
Lazare Pedron
Lucie Bracquemont
Lazare Pedron
Aurélien Py
Thibaud Roussel
Valentin Cauchie

Production Coordinator UK
Production Coordinator France
Production Assistant
Accountant France
Conform Editor
Boom Operator
Costume Assistant
Gaffer
Electrician
Daily Electrician
Unit Manager
Location Assistants

Daily Location Assistants

Location Scouts

Dialogue & ADR Editor
Foley Recordist & Editor
Foley Artist
Sound Assistant
ADR Recordist
ADR Recorded at
ADR Voice Casting
Sound Mix Technician
Re-Recorded at
Publicist
Stills Photographer
Artist in Residence
Choreographer
Consultant
Casting Director, France
UK Casting
Crowd Casting
Stunt Coordinators

Visual Effects
VFX Producer
VFX Supervisor
VFX Line Producer
VFX Production Assistant
Digital Intermediate provided by
Colourist
DI Producer
DI Assistant Producer
Digital Conform
Digital Conform Assistant
DI Technologist
Colour Assistants

Data Wrangler
Systems Administrator
Digital Film Bureau

Robin Davies
Virginie Decarra
Ben Dawes
Anne Degrémont
Stephen Boucher
Ashoke Ghosh
Valentine Solé
Marc Beaurepaire
Valentin Rocher
Théo Vanstaevel
Valentin Tourdjman
Jérémy Chalon
Costia Dufour
Alexandre Bloch
Jean-Baptiste Rogez
Pierre Legendre
Romain Vignau
Colombe Savignac
Matthieu Laemlé
Paul Cotterell
Sandy Buchanan
Ruth Sullivan
Tom Fennell
Rob Hughes
Lipsync Post
Sync or Swim
Tushar Manek
Lipsync POST
Charles McDonald
Nicola Dove
Jane Webster
Emma Annetts
Professor Mark Addis
Elodie Demey (A.R.D.A.)
Fiona Weir Alice Searby
Aurélie Avram
Jo McLaren
Daniel Verite
by UNION VISUAL EFFECTS LTD
Tim Caplan
Adam Gascoyne
Noga Alon Stein
Inés Li
COMPANY 3
Adam Glasman
Marie Fernandes
Jonathan Collard
Emily Greenwood
Russell White
Laurent Treherne
Peter Collins
Aurora Shannon
Laura Pavone
Dan Helme
Neil Harrison
Fiorenza Bagnariol
Timothy Jones
Gordon Pratt

Head of Department	Patrick Malone
Insurance Provided by	Paul Hillier
	Robertson Taylor
Clearance Services Provided by	Tonia Cohen
	Capello Media Solutions
Camera Equipment	PhotoCinéRent
Lighting Equipment	Cininter
Tracking Vehicles	Ciné Cascade International
	Patrick Ronchin
Product Placement	Marques et Films
Audited by	Shipleys LLP
	Steve Joberns
Film Laboratory	Deluxe
Cutting Rooms provided by	Warner Bros. De Lane Lea
Edit Equipment provided by	Salon
Title Design by	Matt Curtis
Dolby Sound Consultant	Rob Karlsson
Post Production Script	FATTS
For Le Bureau	
Business Affairs	Vincent Gadelle
Producer's Assistants	Gabrielle Dumon
	Pauline Colin
For Film4	
Development Editor	Eva Yates
Head of Development	Sam Lavender
Legal & Business Affairs	Harry Dixon
Production Finance Manager	Gerardine O' Flynn
For BFI Director of Film Fund	Ben Roberts
Senior Production & Development Executive	Lizzie Francke
Head of Production	Fiona Morham
Head of Production Finance	Ian Kirk
Business Affairs Manager	Ben Wilkinson
For Curzon Film World	
Head of Legal and Business Affairs	Jonathon Perchal
Acquisitions Executive	Cate Kane
International Sales by Embankment Films	
	Hugo Grumbar
	Tim Haslam
	Sharon Lee
	Maite Villarino
Assistant to the Composer	Tim Sutton
Music Editor	Rael Jones
Music Recordist	Gary Thomas
Solo Trumpet	Freddie Gavita
Bass	Sandy Burnett
Alto Sax	Mark Crooks
Tenor Sax	Michael Coates
Guitar	Dave Warren
Drums	Jeff Lardner
Trumpet 2	Tom Walsh
Accordion	Mark Bousie
Piano	Tim Sutton