



**MUSIC
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FILMS**

Presents

LE WEEK-END

A film by Roger Michell

Starring Jim Broadbent, Lindsay Duncan, and Jeff Goldblum

93 min., UK/ France, 2013

Rated R for language and some sexual content

OFFICIAL SELECTION - 2013 TORONTO INTERNATIONAL FILM FESTIVAL
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LE WEEK-END

Academy Award winner Jim Broadbent (IRIS, TOPSY-TURVY, ANOTHER YEAR) and Lindsay Duncan (the forthcoming ABOUT TIME, ALICE IN WONDERLAND, MANSFIELD PARK) give exquisite performances as Nick and Meg, a long-married British couple revisiting Paris for the first time since their honeymoon in an attempt to rekindle their relationship.

During a two-day escapade, diffident, wistful Nick and demanding, take-charge Meg careen from harmony to disharmony to resignation and back again as they take stock of half a lifetime of deep tenderness -- and even deeper regret. A surprise invitation from Nick's old friend Morgan (Jeff Goldblum), an amusingly boorish American academic with a fancy Parisian address, soon leads them to an unexpectedly hopeful vision of what their love and marriage might still become.

This magically buoyant, bittersweet comedy drama, starring two of Britain's national treasures, is a new peak in the ongoing collaboration between screenwriter Hanif Kureishi and director Roger Michell, following VENUS, THE MOTHER and THE BUDDHA OF SUBURBIA.

ABOUT THE FILM

Every so often, films will turn their attention to the romantic lives of older people, but often in an "isn't that charming" manner that borders on condescension. Bracing, and full of passion, LE WEEK-END's characters shed the cozy comfort of retiree romantic comedy for an altogether more charged love story.

Meg (Lindsay Duncan) and Nick (Jim Broadbent) have been together forever. For their thirtieth wedding anniversary, they've chosen to return to Paris, where they honeymooned. It's not long before the city of light begins reflecting the couple's conflicts right back at them.

Rejecting their first, depressingly beige, hotel for an impossibly expensive choice, Meg then begins rejecting her husband. "Can I touch you?" he asks, tentatively. "What for?" she snaps. Although they would never stoop to acting them out physically, this relationship has emotional contours the Marquis de Sade could embrace. When Meg and Nick run into their insufferably successful old friend, played with pure delight by Jeff Goldblum, their squabbles rise to a register that's both emotionally rich and very funny.

By turns sharply comic and deadly serious, LE WEEK-END is full of surprises. The dialogue has both the heart and the crackle of Richard Linklater's BEFORE... series,

delving deep into the tensions that shape this couple's relationship while holding nothing back. Director Roger Michell has shown us the pleasures of complicated romance before, but never has his filmmaking felt freer. From the brittle scenes at their hotel, to Goldblum's delicious intervention, to a clever nod to Jean-Luc Godard at the end, LE-WEEK-END strikes one surprising grace note after another in its deeply honest portrayal of the perils – and the glorious possibilities – of our romantic lives.

PRINCIPAL CAST

Nick Burrows	JIM BROADBENT
Meg Burrows	LINDSAY DUNCAN
Morgan	JEFF GOLDBLUM
Michael	OLLY ALEXANDER
Eve	JUDITH DAVIS

PRINCIPAL CREW

Director	ROGER MICHELL
Writer	HANIF KUREISHI
Producer	KEVIN LOADER
Director of Photography	NATHALIE DURAND
Production Designer	EMMANUELLE DUPLAY
Editor	KRISTINA HETHERINGTON
Original Music By	JEREMY SAMS
Costume Designer	NATALIE WARD
Hair & Make-Up Designer	KAREN HARTLEY THOMAS

PRODUCTION NOTES

LE WEEK-END marks the third feature collaboration between Director Roger Michell and screenwriter Hanif Kureishi. The idea for the project started 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.

Michell and Kureishi then 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 favorite 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 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, the next step was finding ideal 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 actor. 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 one 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."

Lindsay Duncan was cast opposite Broadbent as the restless Meg. Duncan, a stalwart of film, television and theatre of the past thirty years, had not "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 Broadbent. (She had previously shared a brief amount of screen time with Broadbent when they were cast as Lord and Lady Longford in the much-acclaimed television film 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 breathe, and he allows you can see things happen to people without rushing to a conclusion.” According to Loader, “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.”

After an intense rehearsal period in London, it was time to travel 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, and 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.”

According to Duncan, “we were always together and we always completed our days. We were together all over the place – it was easy to conjure up that excitement Roger was looking for.”

The final piece of the puzzle was the casting of the character of Morgan, an old friend of Nick’s from his days studying at Cambridge. He’s 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, who worked with the star on 2010’s MORNING GLORY. “Fortunately for us, he said yes instantly.”

Goldblum manages to make the global academic both ridiculous and sympathetic. Morgan’s rebirth with a new French wife Eve (Judith Davis) brings in to focus for Nick all that he holds dear in his life and his marriage to Meg. “It’s about enduring relationships and how one prevails when faced with the challenges of boredom,” says 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 onscreen.

Loader believes LE WEEK-END will have wide appeal for both underserved older audiences and a wider movie-going public. “This is a film about long term relationships, which audiences of any age level can relate to.” Goldblum offers a well-known maxim that may well underlie all that happens on Nick and Meg’s Parisian weekend sojourn. “Love conquers all. Surely that’s the theme of the movie, isn’t it?”

CAST BIOGRAPHIES

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 Harry Potter franchise. He is a multiple BAFTA nominee, 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 honored 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 recognized 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 VISITERS (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.

Among 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 working in 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 2nd 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 Gaspar Noé 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, Judith Davis 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. Mordilla. 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 performed at the Théâtre de la Bastille and more or less everywhere in France. She adapted *Nusch*, after P. Eluard, with F. Vercruyssen of Tg STAN and choreographer A-T de Keersmaecker, before staging *Les Dessous au Ciné13*. She 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*. 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 spent his childhood 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 for 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 hit 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 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 won 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, d. Stephen Frears) 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 also directed by Stephen Frears, Kureishi wrote and directed LONDON KILLS ME (1991), and would later adapt his own short story MY SON THE FANATIC (d. Udayan Prasad), which 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 the Thames Television Playwright Award in 1980, and he then became Writer-in-Residence at The Royal Court. In 1981, his play *Outskirts* won the George Devine Award.

During his tenure at The Royal Court, he commissioned plays included *Borderline* (winning 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 (1990) 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 was Roger Michell's HYDE PARK ON HUDSON, starring Bill Murray and Laura Linney, and for which Murray was nominated for a Golden Globe. 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 a 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. Previously she 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).

Her 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 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 Widow*, 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.

CREDITS

Meg
Nick
Montmartre Receptionist
Taxi Driver
Plaza Receptionist

Lindsay Duncan
Jim Broadbent
Igor Gotesman
Olivier Audibert
Sophie-Charlotte Husson

Hotel Porter
Old Lady in Church
Chez Dumonet Waiter
Girl on motorbike
La Dame de Pic Maitre
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

Etienne Dalibert
Mauricette Laurence
Gabriel Mailhebiau
Violaine Baccon
D. 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

Unit Production Manager

Jean-Christophe Colson

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

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

Prop Buyer	Pauline Lefèvre
Dressing Props	Maxime Bocquet
	Anthony Charoy
First Assistant A Camera	Lazare Pedron
Second Assistant A Camera	Lucie Bracquemont
B Camera Operator	Lazare Pedron
First Assistant B Camera	Aurélien Py
Second Assistant B Camera	Thibaud Roussel
Rushes Backup	Valentin Cauchie
Production Coordinator UK	Robin Davies
Production Coordinator France	Virginie Decarra
Production Assistant	Ben Dawes
Accountant France	Anne Degrémont
Conform Editor	Stephen Boucher
Boom Operator	Ashoke Ghosh
Costume Assistant	Valentine Solé
Gaffer	Marc Beaurepaire
Electrician	Valentin Rocher
Daily Electrician	Théo Vanstaevel
Unit Manager	Valentin Tourdjman
Location Assistants	Jérémy Chalon
	Costia Dufour
	Alexandre Bloch
Daily Location Assistants	Jean-Baptiste Rogez
	Pierre Legendre
	Romain Vignau
Location Scouts	Colombe Savignac
	Matthieu Laemlé
Dialogue & ADR Editor	Paul Cotterell
Foley Recordist & Editor	Sandy Buchanan
Foley Artist	Ruth Sullivan
Sound Assistant Tom Fennell	
ADR Recordist	Rob Hughes
ADR Recorded at	Lipsync Post
ADR Voice Casting	Sync or Swim
Sound Mix Technician	Tushar Manek
Re-Recorded at	Lipsync POST
Publicist	Charles McDonald
Stills Photographer	Nicola Dove
Artist in Residence	Jane Webster
Choreographer	Emma Annetts

Consultant Professor
Casting Director, France
UK Casting
Crowd Casting
Stunt Coordinators

Visual Effects by
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

Head of Department
Insurance Provided by

Clearance Services Provided by

Camera Equipment
Lighting Equipment
Tracking Vehicles

Product Placement
Audited by

Film Laboratory
Cutting Rooms provided by
Edit Equipment provided by

Mark Addis
Elodie Demey (A.R.D.A.)
Fiona Weir Alice Searby
Aurélie Avram
Jo McLaren
Daniel Verite
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
Patrick Malone
Paul Hillier
Robertson Taylor
Tonia Cohen
Capello Media Solutions
PhotoCinéRent
Cininter
Ciné Cascade International
Patrick Ronchin
Marques et Films
Shipleys LLP
Steve Joberns
Deluxe
Warner Bros. De Lane Lea
Salon

Title Design by
Dolby Sound Consultant
Post Production Script

Matt Curtis
Rob Karlsson
FATTS

For Le Bureau
Business Affairs
Producer's Assistants

Vincent Gadelle
Gabrielle Dumon
Pauline Colin

For Film4
Development Editor
Head of Development
Legal & Business Affairs
Production Finance Manager

Eva Yates
Sam Lavender
Harry Dixon
Gerardine O' Flynn

For BFI
Director of Film Fund
Senior Production & Development Executive
Head of Production
Head of Production Finance
Business Affairs Manager

Ben Roberts
Lizzie Francke
Fiona Morham
Ian Kirk
Ben Wilkinson

For Curzon Film World
Head of Legal and Business Affairs
Acquisitions Executive
International Sales by

Jonathon Perchal
Cate Kane
Embankment Films
Hugo Grumbar
Tim Haslam
Sharon Lee
Maite Villarino
Tim Sutton

Assistant to the Composer
Music Editor
Music Recordist
Solo Trumpet
Bass
Alto Sax
Tenor Sax
Guitar
Drums
Trumpet 2
Accordion

Rael Jones
Gary Thomas
Freddie Gavita
Sandy Burnett
Mark Crooks
Michael Coates
Dave Warren
Jeff Lardner
Tom Walsh
Mark Bousie

Piano

Tim Sutton

'Debussy: 3. Clair de lune [Suite bergamasque]'
Performed by Naoko Yoshino
Courtesy of Philips Music Group (Netherlands)
Under licence from Universal Music Operations
Ltd

'Invitatorium Hodie Exultandum'
Courtesy of KPM Music

'Like a Rolling Stone'
Written by Bob Dylan
Published by Special Rider Music
Performed by Bob Dylan
Courtesy of Sony Music Entertainment Inc

'Pink Moon'
Music and lyrics by Nick Drake
Published by BMG Rights Management Ltd,
a BMG Chrysalis Company ©1971
All rights reserved. Used with permission
Performed by Nick Drake
Courtesy of Universal-Island Records Ltd
Under licence from Universal Music Operations
Ltd

'Vero Valse'
Composed by Rene Briaval
Published by Premiere Music Group
Performed by Coco Briaval
Courtesy of Premiere Music Group

'Après Moi'
Composed by Bernie Bennett
Published by Shawnee Press Inc
Performed by Eartha Kitt
Courtesy of Sony Music Entertainment Inc

'Road'
Music and lyrics by Nick Drake
Published by BMG Rights Management Ltd, a BMG Chrysalis Company ©1971
All rights reserved. Used with permission
Performed by Nick Drake
Courtesy of Universal-Island Records Ltd
Under licence from Universal Music Operations Ltd

BANDE À PART

Un film de Jean-Luc Godard
© 1964 GAUMONT – COLUMBIA TRISTAR FILMS (France)
Filmed on location in Paris
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Chez Dumonet, Librairie Tschann, Banque BPE, My Hotel in France, Hotel Audran,
Paroisse de la Trinité, Basilique du Sacré Coeur, Magasin Canali, Café Le Gymnase,
Café L'Alibi, Les Bateaux Parisiens-Batobus.

Automobiles Peugeot, Montblanc, Hewlett Packard, The Guardian, Daily Express,
Random House, Penguin Books, Time Out, Parkstone International, Ides et Calendes,

Chene, Taschen, First Grund, Marks & Spencer, Champagne Lanson, Ivan Mestrovic's Museums (Croatia), muse Rodin (Paris), Henri Cartier-Bresson / Magnum Photos.

Isabel Serrano, Jean Louis Missika, Lesley Retallak, Sophie Boudon Vanhille, Commandant Barneau, Frédéric Lombardo.

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Music Box Films is a leading distributor of international, American independent, and documentary content in North America.

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