

KINO LORBER

Presents

52 TUESDAYS

A film by Sophie Hyde



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52 TUESDAYS

SYNOPSIS

Sixteen-year-old Billie's reluctant path to independence is accelerated when her mother reveals plans to gender transition, and their time together becomes limited to Tuesday afternoons. Filmed over the course of a year, once a week, every week – only on Tuesdays – these unique filmmaking rules bring a rare authenticity to this emotionally charged story of desire, responsibility and transformation.

CREW

Director: Sophie Hyde
Story: Matthew Cormack and Sophie Hyde
Screenplay: Matthew Cormack
Producers: Bryan Mason, Matthew Cormack, Rebecca Summerton and
Sophie Hyde
Cinematographer: Bryan Mason
Production Designer: Sophie Hyde
Editor: Bryan Mason
Composer: Benjamin Speed

CAST

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

Country: Australia / Language: English
Running Time: 114 minutes
Shooting Format HD (and DV Video)
Aspect Ratio 2.35:1
Sound 5.1 Surround

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

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

ABOUT THE FILM

Sophie Hyde’s directorial debut, *52 Tuesdays*, is a one of a kind film. Shot every Tuesday for 52 consecutive weeks, the film’s unique form gives its story an extra layer of intimacy.

The filmmakers had set themselves the same rule, that they could only shoot on Tuesdays up until midnight and only consecutively, so whatever filmed on that day is what happens in the story on that day.

The writers, Matthew Cormack and Sophie Hyde, created the structure first before they decided on character and story. Led by the very honest performances of the collaborators playing the mother “James” (Del Herbert-Jane) and teenage daughter “Billie” (Tilda Cobham-Hervey), the actors, all non-professional, were given the script one week at a time and only given the scenes that they were in.

Consequently, the audience is also invited to experience these condensed events happening on Tuesdays.

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RULES OF 52 TUESDAYS

1. The film will be shot once a week, every Tuesday (and only on Tuesdays), over a full year (or 52 Tuesdays).
2. The film will be shot chronologically; what is shot on a specific Tuesday is what happens on that Tuesday (i.e. no reshoots!).
3. Something from each of the 52 Tuesdays has to be shown.
4. Even though the film is a scripted drama, the script will be open throughout the year, with writing taking place until the final Tuesday.
5. Use non-professional actors that connect to their characters and can influence the story.
6. Rather than artificially creating change, allow the subtle but genuine changes over the course of the year to challenge our own expectations of time and influence the story we tell.

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WEEKLY PRODUCTION SCHEDULE – 52 TUESDAYS –

Monday

1. Pre-light locations (where possible);
2. Final rehearsals with actors;
3. Refine shot list/storyboard/lighting plan for blocking;
4. Prep gear for shoot;
5. Final art department dressing;
6. Scripting;

Tuesday – Shooting day

1. Anywhere from 2 to 20 hours, depending on the scripted scenes for the day;
2. Using this production methodology means that no matter how much was written for any given day, we only have that actual day to shoot it;

Wednesday

1. Capture and collate the footage from Tuesday;
2. Script and production meeting in preparation for the weeks to come;

Thursday

1. Location scout for coming week;
2. Review previous week's footage;
3. If time permitted, assemble edit of the footage;
4. Scripting;

Friday

1. Make shot list, lighting plan, and storyboard;
2. Preparing the cast for next week's scene(s);
3. Art department sourcing and dressing where possible;
4. Rehearsing, costumes and script tweaks;
5. Scripting;

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SCREENWRITER MATTHEW CORMACK, ON THE INTERSECTION BETWEEN THEME AND FORM

“By confining our narrative and shooting time to 52 consecutive Tuesdays, we were able to inform the issues that the characters were grappling with, especially around the pursuit of authenticity and the promise of change.

“Ultimately, however, as a writer, it was not about relinquishing control to some kind of chance and circumstance, but about the opportunity to embrace the chaos of the unknown in a way that would hopefully show me (and consequently an audience) something about the challenge of constructing a life, a story, an identity, a gender, a sexuality, only with the materials we’re given in our short, limited lives.”

SCRIPTING

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

SCREENWRITER MATTHEW CORMACK, ON THE PROCESS OF WRITING THE FILM

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

DIRECTOR SOPHIE HYDE, ON THE STRUCTURE OF THE FILM

“The video that Billie makes, which infuses the film, highlights these all-consuming dramas, the everyday concerns of our lives, while the formal

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structure allows us to see these things from outside, to notice them and understand, but also to see them for what they are - small dramas that take over our big, real concerns about love, mortality and connection. For me, *52 Tuesdays* embraces this tension.”

ACTOR TILDA COBHAM-HERVEY, ON GROWING UP ON SCREEN

“When I began working on *52 Tuesdays* I was 16. I had never had a boyfriend and I couldn’t say the word “fuck” without going bright red and nervously giggling. Over the course of this project I became an adult, I fell in love, completed high school, talked about things I had never even let myself think about and I learnt what sad was and what angry was; I escaped a bubble and learnt about the incredible wonder and tragedy of the real world.

I learnt what the words “real” and “true” meant, which are far more wonderful than any other word in existence. One of the questions that was often discussed during this process was “are you living an authentic life?” A loaded question that was my basis for taking control of my own person and actually deciding how to get on with this thing called “growing up.”

DEL HERBERT-JANE “JAMES”

Del started working with the filmmakers as a gender diversity consultant and was eventually invited to work as an actor on the film. Del identifies as a non-gender conforming individual who believes that a binary male/ female system is outmoded and incapable of adequately expressing/representing the range of individuals encompassed within humanity.

James’ decisions, gender identity and transition are not necessarily indicative of Del’s physical and psychological experiences throughout the year but they were happy to be involved in the film to raise these important issues. They’re not continuing with acting, instead wishing to concentrate on professional development in their chosen career field.

In terms of pronouns for the actor, Del prefers non-gendered pronouns, therefore it is requested that media use Del’s name in the first instance, otherwise the pronouns “they”, “them”, “their”. When referring to the

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character of James, it's fine to say "Billie's mother" but please use "he", "him", "his" as pronouns. For further guidance around transgender terms and pronouns usage we have prepared a document, which can be downloaded here.

TILDA COBHAM-HERVEY "BILLIE"

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

SOPHIE HYDE DIRECTOR, PRODUCER, CO-WRITER

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

MATTHEW CORMACK SCREENWRITER, PRODUCER

52 Tuesdays is Matthew's first feature drama. He is the writer of award-winning short film *My Last T*

Matthew has worked at Adelaide-based film production company Closer Productions and its rights management company Closer Screens for the last five years, working across development, sales, and distribution on such recent projects as feature documentaries *Shut Up Little Man! An Audio Misadventure*, *Life in Movement* as well as *I Want to Dance Better at Parties*.

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MY 52 TUESDAYS – A COMPANION PROJECT TO THE FILM

My 52 Tuesdays is a worldwide participatory project where people build and share a unique portrait of a year in their lives. Every week, every Tuesday, a question is posed to everyone involved – you answer by writing down your response and taking your photo with it. See answers to the same questions from your closest friends and creative people all over the world. Share your photos or keep them private. It is a project about you, set in time, distinctly personal and lovingly communal – but only if you choose it to be so, because ultimately it is a project about choice. How much are you willing to share? Accessed via smartphones – available in the App Store and Google Play – and online at www.my52tuesdays.com

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

ABOUT CLOSER PRODUCTIONS

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