



PRESENTE / PRESENTEERT

LEAN ON PETE (LA ROUTE SAUVAGE)

un film de / een film van Andrew HAIGH
avec / met Charlie PLUMMER, Chloë SEVIGNY, Travis FIMMEL, Steve BUSCEMI
D'après le roman Lean on Pete de Willy Vlautin (La Route sauvage, Éditions Albin, 2018)

MOSTRA DI VENEZIA 2017 - MARCELLO MASTROIANNI AWARD : CHARLIE PLUMMER
FESTIVAL DU CINEMA EUROPEEN DES ARCS 2017 - QUATRE PRIX dont
MEILLEUR FILM & MEILLEUR ACTEUR : CHARLIE PLUMMER
LUX FILM FEST 2018 – PRIX DU JURY JEUNE



UK – 2017 – DCP – Couleur/Kleur –
VO ST BIL / OV FR/NL OT – 121'

Distribution / Distributie : **IMAGINE**

SORTIE BRUXELLES, WALLONIE ET LUXEMBOURG

18/04/2018

RELEASE VLAANDEREN

25/04/2018

T : 02 331 64 31 / M Tinne Bral : 0499 25 25 43
photos / foto's : <http://press.imaginefilm.be>

SYNOPSIS

FR

Charley Tompson a quinze ans et a appris à vivre seul avec un père inconstant. Tout juste arrivé dans l'Oregon, le garçon se trouve un petit boulot chez un entraîneur de chevaux et se prend d'affection pour *Lean on Pete*, un pur-sang en fin de carrière. Le jour où Charley se retrouve totalement livré à lui-même, il décide de s'enfuir avec *Lean on Pete*, à la recherche de sa tante dont il n'a qu'un lointain souvenir. Dans l'espoir de trouver enfin un foyer, ils entament ensemble un long voyage...

NL

De introverte tiener Charley (Charlie Plummer) kent weinig vastigheid; zijn moeder is niet in beeld, zijn jonge vader heeft al moeite genoeg zijn eigen leven op de rails te houden. Geen wonder dat Charley de kans om op eigen benen te staan met beide handen aangrijpt. Hij regelt een baantje bij de nukkige paardenmenner Del Montgomery (Steve Buscemi). Met hem en jockey Bonnie (Chloë Sevigny) reist hij langs paardenraces in stoffige stadjes, met het grootse Amerikaanse landschap als achtergrond. Charley vindt een onverwachte zielsverwant in het paard Lean on Pete, maar als de lijmfabriek dreigt, komt de jongen voor het eerst in zijn leven voor een volwassen keuze te staan.

EN

Lean On Pete follows fifteen-year-old Charley Thompson. He wants a home, food on the table and a high school he can attend for more than part of the year. As the son of a single father working in warehouses across the Pacific Northwest, stability is hard to find. Hoping for a new start they move to Portland, Oregon, where Charley takes a summer job, with a washed-up horse trainer, and befriends a failing racehorse named Lean on Pete.

Pour son quatrième long métrage, l'auteur et réalisateur anglais Andrew Haigh a choisi d'adapter au cinéma, un roman de l'écrivain Américain, Willy Vlautin. C'est en 2011, peu de temps avant la sortie américaine de *Week-end*, que Haigh a découvert *Lean on Pete* – publié en français sous le titre *Cheyenne en automne*. Le roman partage des thématiques avec ses films : la solitude du personnage principal, les liens inattendus qu'il parvient à créer - notamment avec *Lean on Pete*, un vieux «quarter horse».

Andrew Haigh a tout de suite vu le potentiel cinématographique du récit : les grands espaces de l'Ouest américain que les personnages traversent, mais aussi la puissance émotionnelle de leur parcours, ainsi que la capacité d'espoir, dans l'adversité, du jeune Charley. Pour Andrew Haigh, il y avait la matière d'une odyssée américaine contemporaine.

LE ROMAN

Le livre de Willy Vlautin a comme personnage central un adolescent de 15 ans, solitaire et autonome, que le monde ne cesse de décevoir, mais qui refuse d'abandonner sa quête de stabilité, de liens avec autrui et d'un foyer. Alors qu'il traverse les plaines de l'Ouest à la recherche d'une famille, le jeune héros, Charley Thompson, trouve un équilibre dans l'amitié qui le lie au cheval de course dont son propriétaire bourru, Del Montgomery, lui a confié la garde et le soin. « *Willy Vlautin décrit de façon très vivante la vie quotidienne au champ de course, explique Andrew Haigh. Ce n'est pas comme dans les grands hippodromes : ici, les portefeuilles ne sont pas bien garnis et personne ne fait fortune. Mais une communauté s'y forme – presque une famille.* »

Willy Vlautin a placé en épigraphe de son roman ces mots de John Steinbeck, tirés de *À l'Est d'Eden*: « *J'en conviens, nous sommes faibles, malades, laids et querelleurs, mais si nous n'étions que cela, il y a bien longtemps que nous aurions été rayés de la surface de la Terre.* » La phrase résonne au fil du roman, à travers l'infatigable résilience du jeune Charley, particulièrement dans la deuxième partie du livre, alors qu'il parcourt la campagne américaine. « *Charley veut recevoir de l'amour et en donner, explique Andrew Haigh. Plus le récit progresse, moins stable est sa situation ; le voyage vers un lieu, une famille auxquels il pourrait appartenir n'est pas sans danger. Le roman est déchirant mais jamais sentimental. L'amitié de Charley pour Lean on Pete révèle la gentillesse naturelle de ce gamin, sa compréhension profonde que nous partageons tous le besoin d'être protégé.* »

Willy Vlautin a lui-même trouvé une sorte de seconde maison au champ de courses de Portland Meadows. Le romancier s'est pris d'amitié pour les jockeys, les entraîneurs, les parieurs, cette faune qui lui a inspiré ses personnages, comme Del Montgomery, que joue Steve Buscemi. « *J'aime parier sur les chevaux, admet Willy Vlautin, mais j'ai aussi de l'affection pour eux et je me demande souvent ce qui leur arrive quand ils ont fini de courir. D'une certaine façon, mon roman met en scène ma propre relation avec les chevaux, mais il parle surtout du fait d'avoir 15 ans – l'âge de Charley. Il est tout près d'être indépendant, que cette indépendance prenne la forme d'un travail ou d'une voiture, mais il se retrouve à tailler la route pour sauver un cheval devenu son ami.* » Outre son activité d'écrivain (plus de quatre romans), Willy Vlautin a également décrit son Amérique dans les chansons qu'il a écrites pour le groupe country-rock Richmond Fontaine, dont il était le leader et chanteur.

Dans la seconde partie, *Cheyenne en automne* devient le journal de voyage de Charley dans les grandes plaines, autant d'instantanés sur les coins et recoins d'un monde rural et de ceux qui l'habitent. L'Ouest américain comparable à celui qu'ont décrit Steinbeck, Raymond Carver et Sam Shepard.

Lean on Pete by Willy Vlautin is a wonderfully humane novel. It is a story of a kid that refuses to lose hope or heart despite the harsh realities of his world. I found it immensely moving, tender and yet never sentimental. I wanted the film to have the same sense of purity. I wanted the film to look at life on the margins of society with honesty and respect. There was a quote that Willy used at the start of his novel by John Steinbeck which reads: "It is true that we are weak and sick and ugly and quarrelsome but if that is all we ever were, we would millenniums ago have disappeared from the face of the earth". I tried to keep that sentiment close to my heart throughout making of this film.

Andrew Haigh

ABOUT THE PRODUCTION

For his fourth feature film, British-born writer-director Andrew Haigh (*45 Years*, *Weekend*, HBO's "Looking") turned to an adaptation by the Oregon-based novelist Willy Vlautin, whose works include *e Free* (2014), *Northline* (2008) and *e Motel Life* (2006). Vlautin's 2010 novel *Lean On Pete*, set in Portland, Oregon and across the Western United States, tells the story of a teenage boy who befriends

an aging quarter horse while working at a racetrack, hitting the road together when the steed becomes marked for the slaughterhouse. In the course

of their epic journey across the modern frontier, the pair develops a profound bond. Haigh discovered the novel in the months leading up to the U.S. release of his 2011 breakthrough feature *Weekend*, which — like *Lean On Pete* — examines themes of loneliness and finding connection in unexpected places. Seeing cinematic potential in the novel's emotional bonds, wide-open spaces and insistence on hope and resiliency in the face of struggle, Haigh through his big-screen adaptation of *Lean On Pete* creates an American odyssey for the ages.

THE SOURCE MATERIAL

Vlautin's novel centers on a lonely, self-reliant 15-year-old who is continually let down by the world but who refuses to give up in his search for stability, connection and a loving home.

While he searches the Pacific Northwest for an estranged relative, *Lean on Pete* locates profound grace in the friendship and bond between its protagonist Charley Thompson and the titular quarter horse he cares for while working for Del Montgomery, the gruff horse racer who hires the teenager to sweep the stalls and care for Pete between races.

"Willy brings alive the reality of daily life at the local track in his novel," says Haigh. "This type of place is not like the top tracks. The purses are low and nobody makes a lot of money. They're just getting by. But there's also a community behind the scenes — a family almost."

Vlautin — who grew up in Reno but moved to Portland 20 years ago — prefaced his novel with an epigraph from John Steinbeck, America's foremost novelist and essayist of the Western experience: *It is true that we are weak and sick and ugly and quarrelsome but if that is all we ever were, we would millenniums ago have disappeared from the face of the earth*. Using the epigraph as an inspiration for his own adaptation of the novel, Haigh began to consider Charley's indefatigable resilience in the face of constant struggle and setback, particularly during the novel's second half, as he roams the American countryside in search of a home.

"*Lean on Pete* is a story about a kid trying to find stability and a sense of belonging," says Haigh. "He wants to be cared about and cared for. As the story progresses, and he becomes less safe and less stable, it becomes a perilous journey about finding those essential things."

Willy's novel is heartbreaking but never sentimental, and Charley's relationship with Pete reveals the inherent kindness of this kid — and his deep understanding that we all share a very basic need to feel protected.”

Vlautin himself found an unexpected home at the Portland Meadows racetrack, which came to figure prominently in Haigh's adaptation of the novel. Over the years, Vlautin became friendly with the figures at the track, including the jockeys, handlers and gamblers that inspired him to create indelible, nuanced characters like Del Montgomery. He even went so far as to adopt an aging quarter horse named Meritable Dash, which planted the seed for the fictional Lean on Pete. “I love gambling on horses but I also get crushes on them and find myself wondering what happens after they stop racing,” admits Vlautin. “I wrote *Lean on Pete* as a way of figuring out my relationship with horse racing, but it's also about being 15 years old — Charley's age in the novel. He's so close to having independence, whether it's a job, a car or simply a voice, but he finds himself hitting the road in order to save this horse he loves.”

Lean on Pete in its second half becomes an odyssey documenting Charley and Pete's journey across the frontier and serving up vivid snapshots of the side roads, byways and rural strivers in a hardscrabble American West similar to the one depicted by Steinbeck, Raymond Carver and Sam Shepard. One of Steinbeck's most enduring works remains *Travels with Charley: In Search of America*, the writer's 1960 travelogue detailing an unforgettable road trip across the U.S. with his beloved Standard Poodle. Vlautin's novel swaps Steinbeck's formula for a boy and his horse on the road together, finding poetic grandeur in their struggle to endure on their own in the wilds of the Pacific Northwest.

L'ADAPTATION

Ce n'est pas uniquement le folklore des champs de course de seconde zone et de ceux qui les fréquentent qui a attiré Andrew Haigh. La solitude du personnage principal, son désir de liens affectifs, familiaux ou amicaux, fait écho à ses précédents films : la rencontre des deux héros de *Week-end*, et l'amitié inattendue qui les lie l'espace de quarante-huit heures, les failles qui se créent au cœur du couple de vieux mariés de 45 ans, les relations compliquées du petit groupe de personnages de *Looking*, la série à laquelle il a participé en tant qu'auteur, producteur et réalisateur - jusqu'à en signer l'ultime épisode sous la forme d'un long-métrage pour HBO.

« Il y avait une simplicité dans le roman que je voulais retrouver dans le film, explique Andrew Haigh. Le voyage de Charley n'est pas qu'un classique récit d'apprentissage qui le conduirait vers l'âge adulte. Il y a quelque chose de plus fondamental: ce qui l'entraîne est un besoin désespéré d'appartenance à un foyer, une famille - la quête d'un lieu où il se sentirait protégé. » Le cinéaste appréciait aussi la façon dont le romancier ne juge ni ne condamne aucun de ses personnages, quels que soient leurs actes. *« Il sait que ce sont des gens essayant de garder la tête hors de l'eau et que cet effort a un impact sur leur conduite. C'est vraiment un texte sur la recherche de compassion de la part de ceux qui sont dans le besoin. »*

Ce n'est qu'après avoir tourné *45 ans* et plusieurs épisodes de *Looking* qu'Andrew Haigh est parti pour Portland rencontrer Willy Vlautin. Celui-ci lui a montré quelques lieux du roman, notamment le champ de course. Puis le cinéaste a décidé de suivre la route de Charley et de son cheval: il a traversé l'Oregon, l'Idaho, le Wyoming, l'Utah et le Colorado, s'arrêtant dans de petites villes de l'Oregon comme Tillamook ou Burns, assistant à des courses de chevaux et s'immergeant dans la culture locale. *« J'ai dormi dans les motels nommés dans le roman. J'ai reconnu les lieux que Willy Vlautin avait décrits. J'ai aussi campé, mangé du chili en boîte, pris des centaines de photos. Ce serait ridicule de penser que j'ai pu ressentir ce que Charley éprouve au cours de son voyage, mais les trois mois de "road-trip" m'ont au moins donné une idée du monde que Willy décrit dans ses romans. Les paysages que j'ai traversés sont magnifiques, connaître le pays tout entier prendrait des années mais cette région a une identité, radicalement différente de l'Europe. Et je peux même dire que l'Utah est très différent du Colorado, que Portland n'a rien à voir, socialement et politiquement, avec l'est de l'Oregon. La diversité est prodigieuse. C'était parfois choquant au cours de mon voyage de voir le patriotisme intense des Américains, même quand leur pays les laisse dans des situations économiques insoutenables. Les gens croient au rêve américain, même si très peu parviennent à le vivre. »*

Andrew Haigh a envoyé plusieurs versions du scénario à Willy Vlautin, qui a donné son avis sur la façon dont le cinéaste avait condensé l'histoire, parfois réunissant plusieurs personnages en un seul. *« Savoir ce qu'il fallait garder ou enlever était assez difficile, explique Andrew Haigh, et Willy s'est avéré indispensable pour ces choix. Il s'est aussi montré très disponible pour nous donner les contacts des entraîneurs et des jockeys qui travaillent à l'hippodrome de Portland Meadows. »*

Capter la vérité d'une région, voire d'un pays, était essentiel au projet. *« Charley est au cœur de l'histoire, explique Tristan Goligher, mais le récit questionne aussi la façon dont la société occidentale abandonne les plus vulnérables. Il a une portée politique. Par ailleurs, l'histoire est contemporaine, mais elle tisse des liens avec le cinéma américain des années 70, des films comme *Macadam Cowboy*, par exemple. Ce genre de drames n'est plus si fréquent sur les écrans. »*

FROM NOVEL TO SCREEN

For Haigh, it wasn't simply Lean on Pete's distinct world of small-time horse racers and gamblers that made the novel feel cinematic — even more palpable and immediate was its sense of yearning and loneliness, dovetailing with the tenor and themes of his own work. In *Weekend*, two strangers come together for a 48-hour period after meeting in a discotheque, finding unexpected intimacy and friendship in their brief encounter; in *45 Years*, a married couple grapples over the course of several days leading up to an anniversary celebration of their nearly five-decade union; in the HBO series "Looking", which he helped write, produce and direct over the course of two seasons (including the 2016 Haigh-directed feature-length finale, "Looking: The Movie"), a group of close-knit San Franciscans come together and fall apart as they navigate personal and professional challenges in a gentrifying metropolis. "There's a simplicity to Lean on Pete that I wanted to capture in the film. Charley's struggle is less a coming-of-age identity quest than something more fundamental: What drives him is his desperate need to find that feeling of home — somewhere he can feel safe and secure."

A strong through-line in Haigh's work is his humane approach to characters and their struggles. In *Lean on Pete*, Haigh warmed to Vlautin's distinctly non-judgmental approach to his own characters, whether the young protagonist Charley or supporting characters like Del, Bonnie and Silver, the drifter Charley meets in Laramie, Wyoming during his travels. "Willy does not vilify any of his characters, even when they act in less than admirable ways," says Haigh. "He is acutely aware that these are people struggling to keep their head above water and that has a profound impact on how they act. In many ways the novel is about the need for kindness and compassion to those that are in need."

The novel was already on the radar of several other filmmakers, prompting U.K.-based producer Tristan Goligher of London and Paris-based outfit The Bureau — with whom Haigh made both *Weekend* and *45 Years* — to option the film rights. *Lean on Pete* stayed on his radar through 2014 as he directed *45 Years*, featuring award-winning turns by Charlotte Rampling and Tom Courtenay, and multiple episodes of HBO's "Looking". Soon thereafter, he flew to Portland to meet with Vlautin and begin adapting the Oregon writer's third novel.

In Portland, Vlautin showed him some of the locations that inspired his novel, including nearby Portland Meadows, where Charley meets Del, Bonnie and Lean on Pete. Haigh then set off on a road trip around the Western United States, observing the same trajectory as Charley and Pete in the novel. He traveled across Oregon, Idaho, Wyoming, Utah and Colorado, visiting county fairs in remote Oregon towns like Tillamook and Burns, watching horse races along the way and immersing himself in regional culture. "I stayed in the motels named in the book," says Haigh. "I camped, ate cans of chili, and took rolls and rolls of slide film. It's ridiculous to consider that I could ever experience what Charley goes through on his epic journey, but spending three months driving around at least gave me some idea of the world Willy writes about in his novels."

He sent drafts of the script to Vlautin, who replied with his thoughts on Haigh's slightly abridged version of the novel, which condenses some of the travelogue scenes and combines several characters into one — including the jockey Bonnie, who was also a waitress in the book. "There were tough decisions to make about what to keep and what to lose, but Willy was indispensable in that process," he says. "He was also tremendously forthcoming with contacts, including the trainers, jockeys and managers who work the track at Portland Meadows."

While Haigh was on the road, researching and drafting the script, Goligher met with the Oregon Film Office to talk about shooting the film in the locations described in the source material; capturing the local and national truths of the novel became important to both producer and filmmaker. "This is a deeply personal story about one boy searching for a home and a family, but it also has an epic scale with political importance," says Goligher. "Charley is at the center of

the story, but it's also about how we've come to abandon some of the most vulnerable people in Western society. Our protagonist embodies this — his journey to survive and find a home is something we are struggling with on a large scale right now.”

Haigh found himself enchanted and inspired by what he discovered on his journey into the remote pockets of America. “It’s a staggeringly beautiful country and I think it would take me years to come to grips with it as a nation,” he says. “But it has an identity and drive that’s radically different from Europe.” One of the most striking aspects for the filmmaker in this regard was the country’s rich cultural and geographic diversity. “The personality of Utah is very different from Colorado,” he says. “Portland itself feels miles away socially and politically from Eastern Oregon. It was sometimes shocking while traveling around to see the intense patriotism some Americans have for their country, even when faced with intense economic difficulties. People still seem to believe in the American Dream, even as it continues to fail so many.”

Lean on Pete adopts a wishful, nostalgic and peripatetic approach to its story of friendship and survival on the road. In the simplest terms, it’s a love story about a boy and his horse trying to hold on in an unforgiving but resilient America. “The story is contemporary but it’s more connected to the classic American movies of the 1970s like *Midnight Cowboy*,” adds producer Goligher. “We don’t see these types of human dramas much anymore.”

LE CHOIX DES COMEDIENS

La principale difficulté a été de trouver un adolescent capable de jouer le rôle de Charley Thompson, qui est de toutes les scènes du film. Cette tâche a été confiée à la directrice de casting Carmen Cuba. « *Nous avons vu très tôt Charlie Plummer, mais nous avons continué à recevoir de jeunes acteurs. Mais nous savions qu'il avait quelque chose de spécial, notamment grâce au film King Jack, dans lequel il s'était fait remarquer.* »

Charlie Plummer avait eu un rôle récurrent dans la série *Boardwalk Empire* avant de se révéler, à l'adolescence, dans des films comme *King Jack*, Prix du public au festival de Tribeca 2014, *The Dinner*, ou la série Netflix *Granite Flats*. Depuis il a joué John Paul Getty Jr dans *Tout l'argent du monde*, de Ridley Scott. Pour son audition avec Andrew Haigh, il avait préparé une vidéo et écrit une lettre détaillée, expliquant pourquoi il serait l'interprète idéal de Charley Thompson. « *Cela m'a prouvé qu'il avait compris le personnage, explique Andrew Haigh. Et j'admire chez lui son intériorité, sa capacité à enfouir ses émotions.* » Charlie Plummer a puisé dans sa propre vie la matière de son interprétation : « *Enfant, j'ai beaucoup burlingué, explique-t-il, j'ai connu huit ou neuf écoles différentes. J'ai pu comprendre la quête de Charley d'un foyer stable. Ce qui me frappait, c'est son refus d'abandonner, quelles que soient les circonstances. Je n'ai pas vécu ce qu'il traverse mais moi aussi j'ai appris à ne jamais renoncer, même quand les choses paraissent insupportables. Cela en fait un personnage plein d'espoir.* » Bien que l'équipe casting ait vu des centaines d'adolescents, Andrew Haigh n'a jamais caché sa préférence pour Charlie Plummer. « *Les qualités que je demande à mes acteurs sont toujours les mêmes : sensibilité et subtilité. Charlie possède les deux. Beaucoup de comédiens auraient pu trouver en eux les émotions du personnage, mais Charlie a quelque chose en plus, d'à peine visible : quelque chose de délicat, difficile à nommer, mais qui paraît toujours sincère.* »

Steve Buscemi a été le premier à suivre Charlie Plummer et à compléter la distribution du film. Les deux s'étaient déjà rencontrés sur le plateau de *Boardwalk Empire*. Pour Steve Buscemi, le personnage de Del Montgomery s'ajoute aux nombreux « *losers* » sympathiques qu'il a eu l'occasion de jouer. « *Del a grandi près du champ de course, probablement dans le sillage de son père, c'est à peu près tout ce qu'il connaît de la vie, raconte Buscemi. Il regrette les jours de gloire d'antan et à présent, l'âge venu, il se débat pour joindre les deux bouts. C'est un type qui a du cœur, mais qui n'est pas sentimental. Sa vie a été dure et cette dureté a façonné sa façon de voir le monde.* » Andrew Haigh complète le portrait : « *Je ne voulais pas que Del soit juste un sale type. Il essaye de s'en sortir, c'est tout. Steve est un acteur qui dégage une sympathie immédiate, y compris sur le plateau.* »

Au départ, Chloë Sevigny avait été auditionnée pour le rôle de Tante Martha, mais c'est finalement le rôle de Bonnie, l'amie jockey de Del, dont Charley va devenir proche à son tour, qu'elle a joué. « *Bonnie est terrienne et maternelle, explique Chloë Sevigny. Jusqu'à un certain point. Elle ne traite pas Charley comme un petit garçon.* » Bonnie est à la fois dure et vulnérable. « *Elle est tombée de cheval un certain nombre de fois, mais elle est remontée, parce qu'autrement, elle sait qu'elle finirait serveuse. Elle aime passionnément l'excitation du champ de course et a forgé une sorte de camaraderie professionnelle avec Del. J'ai toujours aimé jouer des femmes actives, des femmes qui ne sont pas des petites choses fragiles. J'aime que mon personnage soit l'égal des personnages masculins.* »

Chloë Sevigny et Steve Buscemi avaient partagé l'affiche de *Happy Hour* (1996), le premier film de l'acteur en tant que réalisateur. « *Je trouvais très excitant de les voir réunis à nouveau* » se souvient Andrew Haigh. « *Il y a entre eux une familiarité, une alchimie qui ne peuvent pas s'inventer.* » Travis Fimmel et Steve Zahn ont complété la distribution, respectivement dans le rôle de Ray, le père de Charley, et dans celui de Silver, le vagabond que croise le jeune homme. « *Deux personnages au fond très proches, poursuit le réalisateur. De grands enfants qui n'ont pas su grandir et qui ne savent pas protéger ceux dont ils ont la garde. Les deux sont des bonnes personnes qui prennent de mauvaises décisions, et les deux comédiens ont su retranscrire cette complexité.* »

DEVANT LA CAMERA

CHARLIE PLUMMER

Charlie Plummer démarre sa carrière en jouant dans *Not Fade Away* de David Chase, créateur des *Sopranos* et obtient la même année un rôle récurant dans la série multi primée *Boardwalk Empire*. En 2015, il interprète le rôle principal dans le film *King Jack*, qui remporte le prix du public au Tribeca Film Festival. En 2017 il est à l'affiche de *The Dinner*, d'Oren Moverman, aux côtés de Richard Gere, Chloë Sevigny, Steve Coogan, Rebecca Hall et Laura Linney. Dans *La Route Sauvage* d'Andrew Haigh, il incarne Charley, jeune adolescent de 15 ans. Il retrouve Steve Buscemi et Chloë Sevigny, avec lesquels il a déjà travaillé.

CHLOË SEVIGNY

Chloë Sevigny démarre sa carrière en interprétant Jennie dans *Kids* de Larry Clark. Elle tourne ensuite pour de nombreux réalisateurs tels que Steve Buscemi, Whit Stillman, Olivier Assayas, Lars Von Trier et Woody Allen. C'est dans *Boys Don't Cry* de Kimberly Peirce, qu'elle se fait particulièrement remarquée : elle est nommée à l'Oscar et au Golden Globe dans la catégorie meilleure actrice de second rôle. Petit à petit elle acquiert le statut d'actrice incontournable du cinéma indépendant américain. En 2017 elle est à l'affiche de deux films présentés à Sundance: *Golden Exits* et *Beatriz At Dinner*. La même année, elle tourne dans le nouveau film de Tomas Alfredson (*Morse, La Taupe*), aux côtés de Michael Fassbender. Dans *La Route Sauvage*, elle retrouve son partenaire de *The Dinner*, Charlie Plummer. Elle y incarne Bonnie, une jockey amatrice mais passionnée.

STEVE BUSCEMI

Steve Buscemi est un acteur, réalisateur, scénariste et producteur américain qu'on ne présente plus. Acteur éclectique, on peut le voir à l'écran dans des films indépendants tout comme dans des blockbusters. Il est notamment reconnu pour avoir tourné avec les plus grands réalisateurs de sa génération, de Martin Scorsese à Quentin Tarantino en passant par Robert Altman et Tim Burton. Il a surtout collaboré avec les frères Coen à cinq reprises pour ces rôles dans *Miller's Crossing*, *Barton Fink*, *Fargo*, *Le Grand Saut* et *The Big Lebowski*. De 2010 à 2014 il est nommé à deux reprises aux Emmy Awards pour son rôle dans la série télévisée *Boardwalk Empire*. Il remporte par ailleurs un Golden Globe dans la catégorie meilleur acteur dans une série TV dramatique. En 2017 il apparait dans *Norman*, de Joseph Cedar, aux côtés de Richard Gere et Charlotte Gainsbourg.

CASTING THE LEAD ROLES

When the script was complete, Haigh and company set about casting the lead roles, including the central character of Charley Thompson, who appears in every scene of the movie.

Renowned casting director Carmen Cuba (*The Martian*, “*Stranger Things*”), was tasked with finding the perfect Charley, putting out a national call for teenage boys who exuded the kind of soulful resilience that’s a key feature in both script and novel. “We saw the young actor Charlie Plummer early on but kept looking at other actors because you have to be rigorous,” says Cuba. “We’d seen him in his indie breakout *King Jack* and knew he was someone special.”

Plummer had a recurring role as a child on HBO’s “*Boardwalk Empire*” before breaking into features as a teenager, including *King Jack*, which won the Audience Award at the 2014 Tribeca Film Festival, earning notable accolades for Plummer’s bracing depiction of a vulnerable adolescent tough guy. Subsequent works include a recurring role in the Netflix Cold War drama “*Granite Flats*” and a small role in Oren Moverman’s *The Dinner*, co-starring Richard Gere, Laura Linney, Rebecca Hall and Chloë Sevigny. In late 2017, he appears as John Paul Getty, Jr. in Ridley Scott’s *All the Money in the World*.

For his *Lean on Pete* audition, Plummer submitted a tape and followed up with detailed letter addressed to Haigh, describing why he was the ideal person to play Charley Thompson. “In his letter Charlie showed me how fundamentally he understood the story and the character,” says Haigh. “It was incredible how perceptive he was from the beginning. He’s a remarkably subtle actor, able to keep his emotions and pain buried deep, which I like in a performance.”

Plummer, who hails from the Hudson Valley in Upstate New York, turned to his own youthful hard knocks to help him shape the fictional Charley. “I traveled around a lot as a child, attending eight or nine different schools,” says Plummer. “I connected to Charley’s search for home and what that means to him.” The character’s tenacity in the face of hardship deeply impressed the young actor, prompting him to aggressively pursue the role. “What stood out for me most of all is the fact that Charley never gives up,” Plummer adds. “I haven’t been forced to deal with everything Charley goes through over the course of this story, but I’ve felt the struggle of persuading yourself not to give up when things become unbearable. I saw him as such a hopeful character.”

For Haigh, Plummer was the leading candidate to play Charley after the casting team looked at hundreds of other teenagers. “I always look for the same thing in my actors, which is sensitivity and subtlety, and Charlie has both of those things” says Haigh. “Plenty of actors can locate and act the appropriate emotions but with Charlie there is always something happening behind the eyes — something very delicate and hard to articulate, but it feels truthful and honest at all times.” The result is a breakout performance from what is certain to be one of this generation’s greatest talents.

Lean on Pete took further shape as Haigh built the supporting cast around Plummer. Brooklyn-born Steve Buscemi (*Reservoir Dogs*, *Fargo*) was the next to come on board as Del Montgomery, the cantankerous quarter horse racer who gives Charley a summer job caring for *Lean on Pete*. The indie film veteran who began his career with *Parting Glances* in 1986, and who played Tony Soprano’s cousin Tony Blundetto during the fifth season of “*The Sopranos*”, exploded in the public imagination with his lead role in HBO’s critically acclaimed period crime drama “*Boardwalk Empire*”, playing Atlantic City political boss Enoch “Nucky” Thompson, a role that earned the actor two Emmy nominations and a Golden Globe Award. Conveniently, Plummer had already worked with Buscemi on “*Empire*” and had even talked with the veteran actor on set about the acting life.

For Buscemi, Del Montgomery was an intriguing addition to the vast arsenal of lovable losers and downwardly mobile strivers he's played over the years. "Del's a guy who grew up around the racetrack, following in his father's footsteps most likely, and it's kind of all he knows," says Buscemi. "He laments the glory days but since he's getting older, he's catching the tail end of all that and he struggles. He's got a good heart but he's not a sentimental guy. He's had a hard life and that informs everything he does." Adds Haigh: "I didn't want Del to be the obvious bad guy because he's someone who is trying to get by. Steve is a naturally sympathetic actor, supportive of everyone around him, which was essential to me in casting him."

Next to join the cast was Chloë Sevigny (*Kids*, *Boys Don't Cry*, HBO's "Big Love") as Bonnie, the jockey and close confidant of Del Montgomery who becomes a maternal figure to Charley after they meet at Portland Meadows. Sevigny appeared in *The Dinner with Plummer*, but the two actors never met on set. She also had previously worked with Buscemi, who cast the actress in what was only her second feature film, 1996's *Trees Lounge*, which also marked Buscemi's directorial debut. For *Lean on Pete*, Sevigny initially read for the role of Charley's aunt Martha, the elusive figure he searches for during his long journey across the Western states. But she also read for Bonnie, the kindly but hard-living jockey who warms to the film's teenage protagonist as he yearns for family and community. "Bonnie is salt of the earth, grounded and maternal," says Sevigny. "Although you'd expect the only major female in the movie to be more nurturing, she's more like, whatever, kid — I'll buy you a soda. She doesn't treat Charley like a little boy, which I thought made for a nice relationship."

In Haigh's adaptation, Bonnie became an amalgamation of two characters in the novel, culminating in the kind of tough yet vulnerable role Sevigny has readily pursued for two decades. "She's a real horse person coming from a world she's known all her life," says Sevigny. "She's been thrown from horses a few times but still gets back up and goes for it again and again because otherwise she'd be waitressing. She loves the excitement of the track and has a long history with Del Montgomery. They have a kind of camaraderie and ease, working together when it's convenient."

Having made her feature debut in Larry Clark's hard-hitting youth drama *Kids* in 1995, and reached mass appeal in HBO's polygamy drama "Big Love", Sevigny found *Lean on Pete* an obvious addition to her considerable and eclectic body of work. "I like female characters who are more hearty, like Nicki on 'Big Love', who was very capable," says Sevigny. "I've always liked playing women who take care of business and get things done and who aren't damsels in distress. I like to be on the same level as the boys."

For Haigh, seeing Sevigny and Buscemi on screen together again was a particular pleasure. "I was so excited to see them together for the first time since *Trees Lounge*, a film I greatly admire," says Haigh. "They have an ease and chemistry that is hard to fake. And Chloë has always had a great mixture of toughness and vulnerability, which is perfect for the role of Bonnie."

Rounding out the cast are smaller turns by former Calvin Klein model turned TV and movie star Travis Fimmel ("Vikings", *Warcraft*), as Charley's hard-living, philandering father Ray, and indie stalwart Steve Zahn as the drifter Silver. "These are two very similar characters at each end of the story," says Haigh. "Both are big kids who can't grow up and who can't protect those they are meant to look after. Both characters are instinctually good people that make bad decisions, and Travis and Steve nailed that complexity."

THE CAST

CHARLIE PLUMMER (Charley Thompson) is currently starring in Ridley Scott's kidnap thriller *All the Money in the World*, playing John Paul Getty III alongside Kevin Spacey, Michelle Williams and Mark Wahlberg, shooting in Rome, Jordan, and London. Also forthcoming are the features *Behold My Heart*, with Marisa Tomei and Timothy Olyphant, and *Clovehitch* with Dylan McDermott. Following the production of *All the Money in the World*, Charlie will begin shooting *Gully*, the debut feature from acclaimed filmmaker Nabil Elderkin (Kendrick Lamar's "DNA", Kanye West, John Legend, Nicki Minaj, among many others). Charlie played the titular role in *King Jack*, which won the Audience Award at the 2015 Tribeca Film Festival, released theatrically in 2016. He was most recently seen in the 2017 indie thriller *The Dinner*, opposite Richard Gere, Laura Linney, Steve Coogan, Chloë Sevigny and Rebecca Hall, written and directed by Oren Moverman. Charlie began his professional career in *Sopranos'* creator David Chase's feature film *Not Fade Away*, and the same year was cast in a recurring role in HBO's award-winning "Boardwalk Empire." He was also a series regular on the Netflix Cold War drama "Granite Flats," starring with Christopher Lloyd and Parker Posey.

STEVE BUSCEMI (Del Montgomery) has built a career portraying some of the most unique and unforgettable characters in recent cinema. Buscemi, a multiple award-winning actor, starred in the HBO hit drama, "Boardwalk Empire", which garnered him a Golden Globe Award, two Screen Actors Guild Awards, and two Emmy nominations. Buscemi has also won an Independent Spirit Award, The New York Film Critics Award and was nominated for a Golden Globe for his role in MGM's *Ghost World*. He was nominated for an Emmy for his role as Tony Blundetto in "The Sopranos", plus received additional Emmy nominations for his appearances on NBC's "30 Rock" and IFC's "Portlandia". He was nominated for a Lola, from the German Film Academy Awards, for his work in *John Rabe*, which was directed by Academy Award winning director Florian Gallenberger and stars an international cast.

Born in Brooklyn, New York, Buscemi began to show an interest in drama while in his last year of high school. Soon after, he moved to Manhattan to study acting with John Strasberg. There he and a fellow actor/writer Mark Boone Junior began writing and performing their own theatre pieces in performance spaces and downtown theatres. This soon led to Steve being cast in his first lead role in Bill Sherwood's *Parting Glances* as a musician with AIDS.

Buscemi is the actor of choice for some of the most respected film directors in the business, including: Martin Scorsese (*New York Stories*); Jim Jarmusch (*Coffee and Cigarettes* and *Mystery Train*); the Coen Brothers (*Miller's Crossing*, *Barton Fink*, *Fargo*, *The Hudsucker Proxy*, and *The Big Lebowski*); Quentin Tarantino (*Pulp Fiction* and *Reservoir Dogs*, for which he won an Independent Spirit Award as Best Supporting Male); Robert Altman (*Kansas City*); Tim Burton (*Big Fish*); Tom DiCillo (*Living In Oblivion*); Alexandre Rockwell (*In the Soup* and *Somebody to Love*); Oren Moverman (*The Messenger*, *Rampart*, and *Time Out of Mind*); Terry Zwigoff (*Art School Confidential*); Robert Rodriguez (*Desperado*); and Miguel Arteta (*Youth In Revolt*).

In addition to his talents as an accomplished actor, Buscemi has proven to be a respected writer and director. He marked his feature film directorial debut with *Trees Lounge*, which he also wrote and starred in. Buscemi's second feature film as a director, *Animal Factory*, told the story about a young man sent to prison for an unjustly harsh sentence who eventually becomes a product of his environment. The film, based on a book by Edward Bunker, starred Willem Dafoe and Edward Furlong, and premiered at the 2000 Sundance Film Festival.

Buscemi also has many TV directing credits, including “Homicide: Life On the Street” (DGA Award nomination); “The Sopranos” (Emmy and DGA Awards for Season 3’s “Pine Barrens” episode); “30 Rock”, “Nurse Jackie”, and “Portlandia”.

In 2008, Buscemi started Olive Productions with Stanley Tucci and Wren Arthur, a New York based company which produces his Emmy-winning AOL series “Park Bench With Steve Buscemi” and various other projects including the documentary “A Good Job: Stories of the FDNY” for HBO.

Buscemi most recently co-starred opposite Louis CK in the critically acclaimed web series “Horace and Pete”. He just wrapped production on Armando Iannucci’s political satire *The Death of Stalin*. Buscemi appears opposite Richard Gere in *Norman* from director Joseph Cedar. His voice can be heard in the DreamWorks Animation film *The Boss Baby* opposite Alec Baldwin. He next appears in Channel 4 (UK) and Amazon Prime’s upcoming anthology series “Philip K. Dick’s Electric Dreams.”

CHLOË SEVIGNY (Bonnie) is an Academy Award-nominated and Golden Globe-winning actress who was recently seen Oren Moverman’s *The Dinner*, co-starring opposite Richard Gere and Steve Coogan, and Miguel Arteta’s *Beatriz At Dinner*, with Salma Hayek and John Lithgow. The critically acclaimed series “Bloodline,” in which Chloë stars with Sissy Spacek and Kyle Chandler, is currently airing its third and final season on Netflix. Being released in October 2017 is Tomas Alfredson’s *The Snowman* with Michael Fassbender and *Golden Exits*, directed by Alex Ross Perry, with Jason Schwartzman and Mary Louise Parker.

Chloë made her directorial debut on the short film *Kitty*, which debuted at the 2016 Cannes Film Festival. She made her second foray into directing with the short film *Carmen*.

Chloë made her film debut in the lead role of Jennie in the controversial *Kids*, directed by Larry Clark and written by Harmony Korine. For her performance as Lana Tisdell in Kimberly Peirce’s *Boys Don’t Cry*, Chloë received nominations for the Academy Award®, the Golden Globe®, and the Screen Actors Guild Award, as well as winning an Independent Spirit Award, the Los Angeles Film Critics Award, the Boston Film Critics Award, Chicago Film Critics and the National Society of Film Critics and a Golden Satellite Award. She makes her home in New York.

TRAVAILLER AVEC DES CHEVAUX

La distribution de *La Route sauvage* ne serait pas aussi complète sans sa partie animale : une vingtaine de chevaux de race pour la course de Portland Meadow, et six “chevaux acteurs”, dont Starsky, qui fait ses débuts à l’écran dans le rôle de *Lean on Pete*. Les dresseurs Lauren Henry et Roland Sonnenburg, ainsi que Terry Bechner, conseiller spécial pour les scènes de course, ont travaillé de près avec l’équipe avant et pendant le tournage. « *C’est un défi d’essayer d’obtenir deux choses différentes d’un cheval, précise le producteur Tristan Goligher : d’une part, une interaction émotionnelle avec un acteur humain, de l’autre des actions simples comme les courses ou même l’accident* ». Les deux réclament un entraînement intensif pour les acteurs et pour les chevaux. Charlie Plummer est arrivé à Portland trois semaines avant le début du tournage pour rencontrer Andrew Haigh et discuter du personnage, tout en s’acclimatant avec le fait de travailler avec son partenaire principal, une bête de 700 kilos! Des exercices très spécifiques ont permis une alchimie palpable entre le garçon et l’animal. « *Les chevaux sont intelligents et ils sentent si vous vous sentez à l’aise ou non avec eux* », raconte le jeune comédien.

Au fil des exercices de familiarisation avec son partenaire, Charlie Plummer s’est particulièrement attaché à Starsky. « *Une amitié sincère s’est développée au cours de l’histoire. Charley est en recherche constante d’amour - de la part de son père, de Del, de Bonnie, et finalement de sa tante. Quand Lean on Pete lui donne cet amour, un peu différemment, c’est le sentiment le plus extraordinaire qu’il puisse ressentir.* » Andrew Haigh complète : « *Tous les matins, dès son réveil, Charlie apprenait à s’occuper du cheval. Quand j’ai vu la connexion entre eux et la façon dont il protégeait Starsky, j’ai su que tout irait bien.*»

WORKING WITH HORSES

The casting of *Lean on Pete* continued in the form of its non-human cast members, including 20 Thoroughbreds for the Portland Meadows racing scenes and six “performing” horses, including Starsky, who makes his feature film debut as Lean on Pete. Animal trainers Lauren Henry and Roland Sonnenburg and horse racing adviser Terry Bechner worked with cast and crew in the weeks leading up to production to ensure safety and sensitivity during the month-long shoot, which wrapped in September 2016.

“It’s a challenge when you’re trying to get two different things from a horse,” says Goligher. “One is a performance entailing interaction with our human actors — the emotional part of the story that needs to be told — and the other requires physical actions, like horse races or the accident that arrives at the story’s midpoint.”

Both required extensive training for the actors as well as the horses. Plummer arrived in Portland three weeks prior to shooting to meet with Haigh and discuss his character while at the same time becoming comfortable working with his co-star, a 1,500-pound horse. This was achieved through trust-building exercises that over time developed unmistakable chemistry between boy and animal. “Horses are smart and can sense whether or not you’re comfortable with them,” says Plummer. “After I got to know Starsky, I knew immediately that it was going to be difficult to say goodbye to him later. He’s so smart and compassionate. Hopefully that shows up on the screen.”

Over time, and in particular during the trust-building exercises, Plummer came to see *Lean on Pete* as a unique love story between a boy and his horse. “Obviously not a love story in the romantic sense but in the way that they become true friends over the course of the story,” says Plummer. “Charley is constantly in search of love — from his father, from Del and Bonnie, eventually from his aunt. When Pete gives him that kind of love, it’s the most amazing feeling in the world to him.” Adds Haigh: “Every morning Charlie got up and learned how to look after and care for the horse. Once I saw the connection they had together and how protective he felt towards Starsky, I knew we’d be fine.”

Sevigny also traveled to Portland prior to filming to work with Henry and Sonnenburg and practice leg-ups with Plummer and the horses Starsky and High Pockets. Additionally, she did extensive training in Los Angeles to become more comfortable around horses in general, watching movies like the horse-whispering documentary *Buck* in order to better acquaint herself with the vernacular of horseracing and equine handlers. “This helped me get over any fears I had about being around horses,” says Sevigny. “You have to learn a lot of sensitivity when you’re around them because every environment they go into is different to them. You learn where to nuzzle them or stroke them to make them feel more comfortable. This was a great opportunity.”

A particular challenge for Haigh and his director of photography Magnus Nordenhof Joenck (*Bridgend, A War, A Hijacking*) was filming the racing scenes at Portland Downs, many of which had to be shot in one take. “The races were especially stressful in that we usually only had one chance to get it right,” says Haigh. “We couldn’t afford to run more than one set of horses, and we had to mix professional horses like Starsky with actual race horses. Luckily we had very few problems with the animals. Starsky in particular was a complete professional who had been trained incredibly well by his handlers.”

L'IMAGE

Le tournage de *La Route sauvage* a commencé à Portland le 13 août 2016 pour s'achever le 10 septembre. Après Portland et ses environs, le tournage s'est déplacé vers les montagnes qui entourent le Mont Hood, à l'est, puis en plein désert dans la petite ville de Burns. L'idée était de capturer les pleines verdoyantes de l'Ouest, puis les grands espaces écrasés de soleil du Haut Désert de l'Oregon, les dernières étapes du voyage de Charley vers le Wyoming et le Colorado. Andrew Haigh et son chef-opérateur Magnus Nordenhof Jønck ont cherché leur inspiration visuelle en revoyant beaucoup de films, de *Fat City*, de John Huston à *Paris, Texas*, de Wim Wenders, via *The Master*, de Paul Thomas Anderson. Ils ont aussi examiné les photos de William Eggleston, Steven Shore ou Joel Sternfeld, à la recherche d'une sorte de désolation grandiose, celle des coins perdus de l'Amérique. Ils ont décidé de cadrer le plus souvent Charley au centre de l'image et de tourner au format 1:85 plutôt que l'écran large 2:35 avant privilégier la hauteur sur la largeur : les personnages sont en quelque sorte rapetissés par le paysage qui les entoure. « *C'est comme si nous avions la vie de ce garçon à portée de main, mais que nous étions incapables de l'aider* », explique Andrew Haigh. « *Magnus et moi avons beaucoup parlé de la façon de donner au film le bon mouvement - à l'aide de travellings sur rail ou à la Dolly, accompagnés de lents zooms. Avec une règle fixe : toujours suivre l'action sans attirer l'attention sur les mouvements de caméra. Je voulais que la beauté du film ne soit jamais ostentatoire.* »

THE LOOK

Lean on Pete was shot in and around Portland in late summer 2016, at the Portland Meadows racetrack and in the Delta Park suburb north of the city, moving to the mountains around Mount Hood for the film's driving and river scenes, and on to the desert for three further weeks in the remote hamlet of Burns, Oregon. Working with Danish cinematographer Joenck, Haigh set out to capture the lush green tones of the Pacific Northwest and the parched, sun-drenched, wide-open spaces of the High Desert terrain that marks Charley's later journey toward Laramie, Wyoming and Denver, Colorado.

Haigh and Joenck watched a wide range of movies for inspiration, from John Huston's *Fat City* and Wim Wenders' *Paris, Texas* to Paul Thomas Anderson's *The Master*. They also looked at realist photography from the likes of William Eggleston, Steven Shore and Joel Sternfeld, finding in their works a sense of epic desolation in America's remote corners. Haigh and Joenck worked together to push the emotional effect of the film's visuals, striving to elicit to maximum feeling through their images.

They center-framed Charley as much as possible and shot in the 1:85 aspect ratio instead of the more traditional 2:35 in order to emphasize height above rather than width on either side, resulting in screen characters that become almost dwarfed by the vast landscape surrounding them. "I liked the idea that we're watching this boy's life unfold, close at hand, but we're unable to help him," says Haigh. "Magnus and I talked about how to give the film the right kind of movement — to use tracks and dollies alongside slow zooms, with a rule of always following the action without drawing attention to itself. I wanted the film to possess a gentle beauty and a tender realism."

Principal photography on *Lean on Pete* began on August 13, 2016 in Portland, Oregon and concluded on September 10, 2016. "It was a very challenging shoot," admits Goligher. "We were dealing with twenty horses, three races and our lead was a minor. The geography was unpredictable and the desert weather meant it could be 42 degrees during the day and absolutely freezing at night."

LE REALISATEUR ANDREW HAIGH

Andrew Haigh a travaillé comme assistant monteur sur des films comme *Gladiator* et *La Chute du faucon noir* avant d'écrire et réaliser son premier court-métrage, *Oil*. En 2009, il a réalisé son premier long-métrage, *Greek Pete*, présenté au London Lesbian and Gay Film Festival et lauréat du Artistic Achievement Award au Outfest.

En 2011, son film *Weekend* a été présenté au Festival South By Southwest où il a remporté le Emerging Visions Audience Award avant d'être distribué dans le monde entier. Il a remporté de nombreux prix dont deux British Independent Film Awards, un Evening Standard Award du Meilleur scénario et le London Film Critics Award du Meilleur nouveau réalisateur. Le film a figuré sur de nombreuses listes de « *meilleurs films de l'année* », notamment celle du New York Times. Andrew Haigh est actuellement le producteur délégué de la série de HBO, *Looking* dont il écrit et réalise également certains épisodes.

En 2015, son précédent film *45 ans* qui met en scène Charlotte Rampling et Tom Courtenay, remporte L'Ours d'Argent à la Berlinale et rencontre par la suite un franc succès. *La route Sauvage* est son quatrième long-métrage, déjà présenté à la Mostra de Venise et au Festival International du Film de Toronto.

WRITER/DIRECTOR ANDREW HAIGH

ANDREW HAIGH has directed four features, including his latest, *Lean on Pete*. His previous film, *45 Years*, premiered at Berlinale 2015 where it won Silver Bears for the lead performances of Charlotte Rampling and Tom Courtenay. It went on to win a number of international awards and received an Academy Award® nomination for Best Actress for Charlotte Rampling. His second feature *Weekend* premiered at SXSW in 2011, where it won the Emerging Visions Audience Award. He was also the Executive Producer and lead writer/director on the HBO show "Looking" including the finale television movie broadcast in 2015.

FILMO

EN PRÉPARATION *The North Water*, mini-série
UPCOMING

2017 *Lean on Pete (La Route sauvage)*

2014-2016 Plusieurs épisodes de la série *Looking* ainsi que *Looking : The Film*

2015 *45 Years (45 Ans)*

Ours d'argent de la meilleure actrice pour Charlotte Rampling au Festival de Berlin
Ours d'argent du meilleur acteur pour Tom Courtenay au Festival de Berlin

European Film Award de la meilleure actrice pour Charlotte Rampling
Nomination à l'Oscar de la meilleure actrice pour Charlotte Rampling

2011 *Weekend* Prix du Public au Festival South by Southwest

LISTE ARTISTIQUE / CAST

<i>Charley</i>	Charlie Plummer
<i>Bonnie</i>	Chloë Sevigny
<i>Del</i>	Steve Buscemi
<i>Ray</i>	Travis Fimmel
<i>Silver</i>	Steve Zahn
<i>Mike</i>	Justin Rain
<i>Dallas</i>	Lewis Pullman
<i>Mr Kendall</i>	Bob Olin
<i>Laurie</i>	Teyah Hartley
<i>Tante /Aunt Margy</i>	Alison Elliot
<i>Martha</i>	Rachael Perrel Fosket
<i>Mitch</i>	Jason Rouse

LISTE TECHNIQUE / CREW

Réalisateur / Director	Andrew Haigh
Scénariste / Scriptwriter	Andrew Haigh
Producteur / Producer	Tristan Goligher
Producteurs délégués / Executive Producers	Lizzie Francke & Ben Roberts, Darren Demetre, Daniel Battsek, Sam Lavender & David Kosse
Producteur délégué Le Bureau	Vincent Gabelle
Directeur de Production	Darren Demetre
Montage / Edited by	Jonathan Alberts
Directeur de la photographie / DoP	Magnus Jonck
Décors / Production Designer	Ryan Warren Smith
Costumes / Costume designer	Julie Carnahan
BO / Original Score	James Edward Barker
Son / Sound	Joakim Sundström
1er assistant réalisateur	Antonio Grana
Casting	Carmen Cuba CSA
Scripte	Janet Beeson