

RICHARD WESTON

AUGUSTA WOODS

EVA-MARIE KUNG

DAVID MENKIN

A RICHARD WESTON FILM

NOCTURNE

SINE WAVE MEDIA PRESENTS A

CITADEL PICTURES PRODUCTION A FILM BY RICHARD WESTON 'NOCTURNE' RICHARD WESTON AUGUSTA WOODS EVA-MARIE KUNG DAVID MENKIN ELEANOR THOMPSON AND NATALIE HONES

DIRECTED BY RICHARD WESTON PRODUCED BY IONA COBURN KEITH THOMPSON NEIL PERRIAM DIRECTOR OF PHOTOGRAPHY MEURIG MARSHALL MUSIC BY MATTHEW DWIVEDI ASSISTANT DIRECTOR BENJAMIN LONGTHORNE MAKE UP ARTIST LAURA MARIA VALLEJO

CITADEL PICTURES PRESENTS

A FILM BY RICHARD WESTON

NOCTURNE

WITH RICHARD WESTON, AUGUSTA WOODS,
EVA-MARIE KUNG AND DAVID MENKIN

2020 / UNITED KINGDOM / 25 MINUTES



@citadelpic



@citadelpictures

#NocturneFilm

Contact: **Keith Thompson**
info@citadelpictures.com



SYNOPSIS

After the untimely death of his wife Claire, Martin finds letters from her former lover. Finding out only the place and the name, he travels there to find and confront him.

Richard Weston's *Nocturne* featuring Augusta Woods, David Menkin and Eva Marie-Kung tells the story of a young couple fighting to keep their happiness alive.

Director Richard Weston's swansong to Bohemia follows the journey of Martin after he finds his wife Claire led a double life.

This heatbreaking fable features the powerhouse support of **David Menkin** (*Hologram for a King*, *Florence Foster Jenkins*) as John, **Eva-Marie Kung** (*The Circle*) as Merteuil and **Augusta Woods** (*The Innocents*) as Claire. The cast is completed by Eleanor Thompson (*Precipice Hours*), Natalie Hones (*The Wasteland of Education*) and a cameo from Isabelle Bonfrer (*Pandora*).

With stunning cinematography from award-winning Director of Photography **Meurig Marshall**, and a captivating and emotional score complete with variations on Chopin Nocturne Op.62 No.2 from **Matthew Dwivedi**, *Nocturne* tows the line between loss and discovery, between love and mortality.





CASTING

Richard Weston is an actor and director who first appeared in *The Young* (2011) and *Sadly Now* (2016).

Augusta Woods is a TV and film actor whose credits include *The Innocents* (2018) and *Downton Abbey* (2014).

David Menkin is known for his supporting roles in *The Man from U. N. C. L. E.* (2016), *Hologram for a King* (2016) and *Florence Foster Jenkins* (2016).

Eva-Marie Kung was trained at the Royal Central School of Speech and Drama, appearing in *The Circle* (2017) and the award-winning *Chasing Shadows* (2019).

THE DIRECTOR

RICHARD WESTON

His first feature film *The Young* earned him Best Director and Best Feature Film at the Wirral International Film Festival, before an Honorable Mention at the Los Angeles Movie Awards and Best Feature Film with the Latina Film Commission.

While training as an actor at East 15 Acting School, Weston learned from directors such as Mike Alfreds and Tim Sandifer. In collaboration with Pelague-May Green, his docudrama study of body language, *Sanctimonia*, was exhibited at Histories of Thought in Ghent, 2013.

He wrote and directed his fourth feature film *The Burying Party* about the poet Wilfred Owen, winning 15 awards including Best Picture at the New York Film Awards, Best Narrative Feature at the Los Angeles Movie Awards and Best Feature Film at the New Renaissance Film Festival, London.

His previous credits include *The Young*, *Precipice Hours* and *Saddenly Now*. *Nocturne* is his first narrative short film.





DIRECTOR'S NOTE

From the very beginning, *Nocturne* has been a deeply personal journey. The story deals with young, impressionable people who experience love for the first time. As their lives move on, they harden and begin to long for the way things were. As someone who has worked and constantly been in touch with people in the arts, I've found that this is not a unique situation. There are many elements, one being that for many it is difficult to make a living once out of arts school.

The film was borne out of some very powerful influences on my storytelling. The first was *The End of the Affair* by Graham Greene. I wanted to somehow emulate the way he moved a reader, but to translate it to cinema. The second was Murnau's impossibly beautiful *Sunrise: A Song of Two Humans*. In a sense, the subject is the same, but a what-if scenario. In *Sunrise*, when their relationship falls apart as he considers her murder, they then go on a discovery of what they meant to one another in the first place. *Nocturne* is the discovery of a person through their death, and how much one takes for granted. We are in an age where distraction becomes all too easy. Proust's *In Search of Lost Time* is directly quoted in the film itself. Leonard Cohen's music, too.

There's clearly a sense, without becoming too political in these matters, that many of the things we hold dear are beginning to fade or become forbidden. We must celebrate and protect the NHS, our art, our inclusivity before it's too late.

SOUNDTRACK

Matthew's soundtrack is based around Chopin's Nocturne, Op. 62, No.2. I felt the script and the concept worked around the melancholic, reminiscent quality of Chopin's work. Having been with him to Chopin's last piano in Warsaw, and knowing the extent of his knowledge on the subject, I asked him to pick the piece that the film's atmosphere should be based around. From then, a piece became the core of the visual storytelling. The images, colours and atmosphere of the film relies quite heavily on his interpretation of the script and the music, which is diageitic from when Martin first screws up on the piano



INTERVIEW WITH AUGUSTA WOODS

So, Augusta, how was the filming process?

It was a very comfortable and natural shoot. We had a lot of intense and emotional scenes, so that was helpful to take our time in finding those moments.

Was there anything that drew you to the character? Did anything resonate with you?

It felt like two real people having real arguments. The reactions, how they communicate with one another – it feels familiar. It feels like you've been

there before, whether that be friendships or relationships. The dialogue between Claire and Martin was so reminiscent.

I just really loved her! She's a ballsy little so and so! She has a temper on her, but that's because she has her own life, and there are things she wants to do before time runs out. If he doesn't fit into it, it disrupts her. They're in a constant tug of war.

What would you say this film is about?

It's about a couple that think they have their life together, but they don't. It all becomes apparent when she's gone.

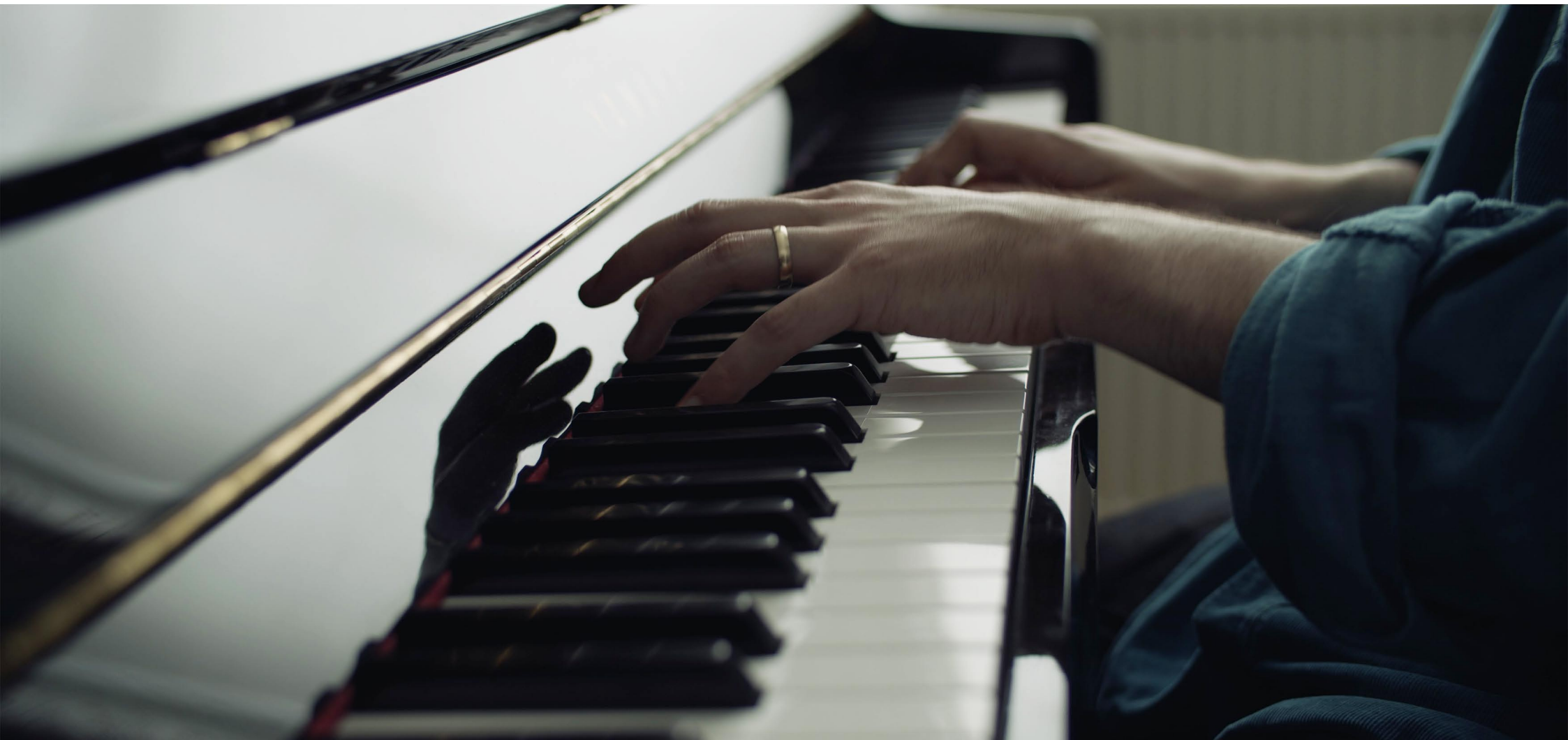
You find out who she really was, only after Martin has lost her. It's tragic when she passes on, but it gives some closure on who she really was. I love how it integrates loss with discovery.

CINEMATOGRAPHER
MEURIG MARSHALL

Meurig Marshall is the Director of Photography for *Nocturne*, which is his third collaboration with Richard Weston. most recently winning **Best Cinematography** at the **LA Film Awards** and the **New York Film Awards** for *The Burying Party* (2018).

SOUNDTRACK
MATTHEW DWIVEDI

Matthew Dwivedi is the composer for *Nocturne*, a film that only exists due to his rich and personal interpretation of Chopin's original work. He was nominated for **Best Soundtrack** at the **New York Film Awards** with *The Burying Party* (2018)





CREW

Written and Directed by	RICHARD WESTON
Produced by	KEITH THOMPSON IONA COBURN RICHARD WESTON
Executive Producer	NEIL PERRIAM
Associate Producer	IAN HORSMAN
Music by	MATTHEW DWIVEDI
Director of Photography	MEURIG MARSHALL
Hair and Make-Up	LAURA MARIA VALLEJO
Costume	HELENE LYTH IONA COBURN
Assistant Director	BENJAMIN LONGTHORNE
Sound Editor	MARK McMILLAN

CAST

Martin
Claire
John
Merteuil
Jill
Doctor Greene
Mary

RICHARD WESTON
AUGUSTA WOODS
DAVID MENKIN
EVA-MARIE KUNG
ELEANOR THOMPSON
NATALIE HONES
ISABELLE BONFRER

