
MEN DON'T TALK
A FILM BY JAMIE PATTERSON



SUMMARY:

After Cyrus calls/texts/emails four of his college buddies to discover that none of them are available, he commits suicide. This is shocking to his friends who thought Cyrus was the one person who had it all together, little did they know that he was terminally ill.

After the funeral, these four men are forced to examine how good of a friend they actually were. When they realize they've been emotionally out of touch and self-absorbed, they decide to rectify the situation by getting brutally honest with one another…even if it means ending their friendships.



Men Don't Talk is a groundbreaking ensemble dramedy with heart and good humor about the lengths men will go to keep the truth from those closest to them, and from themselves.

The truth is, men have a hard time being honest with other men. They generally have an unspoken covenant — "You don't call me on my bullshit — I won't call you on yours." Consequently, male friends often don't even know there's a problem until the shit hits the fan.

DIRECTOR'S STATEMENT

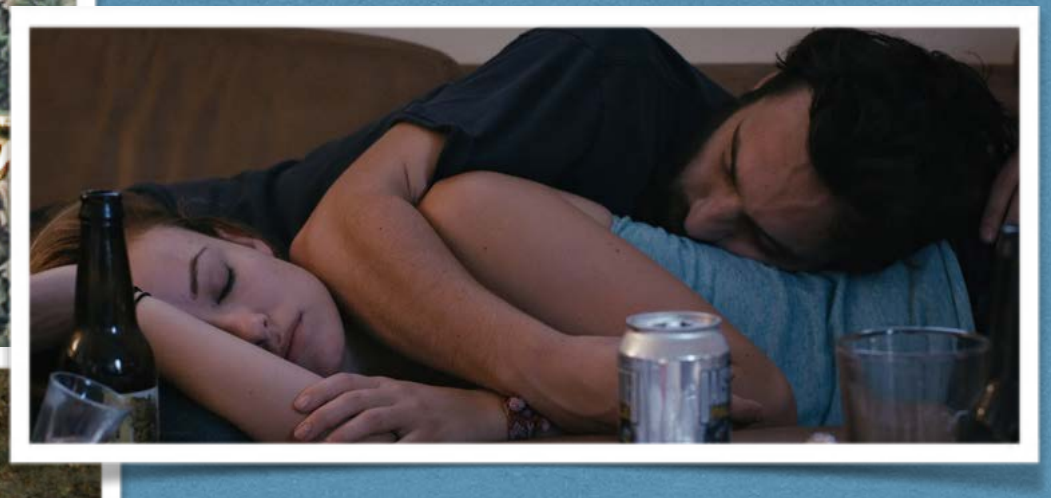
My male heroes growing up where characters like James Bond, Axel Foley, John McClain. I used to run around the house in a vest shouting "Yippee Ki Yay Motherfucker!" and shooting my dart guns. I was being shown what a man was, what being masculine meant and what was expected of me. I was 11.

My inspiration for the look and feel of the movie is rooted in films like *Garden State* , *Little Miss Sunshine* and *The Perks of Being a Wallflower*. The way they deal with tragedy is what particularly interests me. Zach Braff's Andrew Largeman is the personification of depression in all its guises, which makes him relatable, fallible, and at times, darkly funny. *Men Don't Talk* has five central, male characters, each with their own failings and I intend to do justice to each of their stories by representing them as simply as I can, nothing fancy, just good dialogue and great performances. I love the idea of keeping everything handheld, flooding the screen with a realistic yet punchy colour palette, making use of an incredible soundtrack augmenting that feeling of nostalgia associated with male icons of the past, and offsetting that against this frank, modern depiction.

Much like my previous movie, *Tucked*, I am going to affectionately present characters dealing with tragedy in the most human way possible. We often use comedy as a coping mechanism. Finding the humour in something gives us relief from what could be too real or even overwhelming. I want this film to be inspiring and joyful, even cathartic. I hope it empowers people open up and talk about how they feel, my aim is for the audience to leave the cinema with a smile on their face.



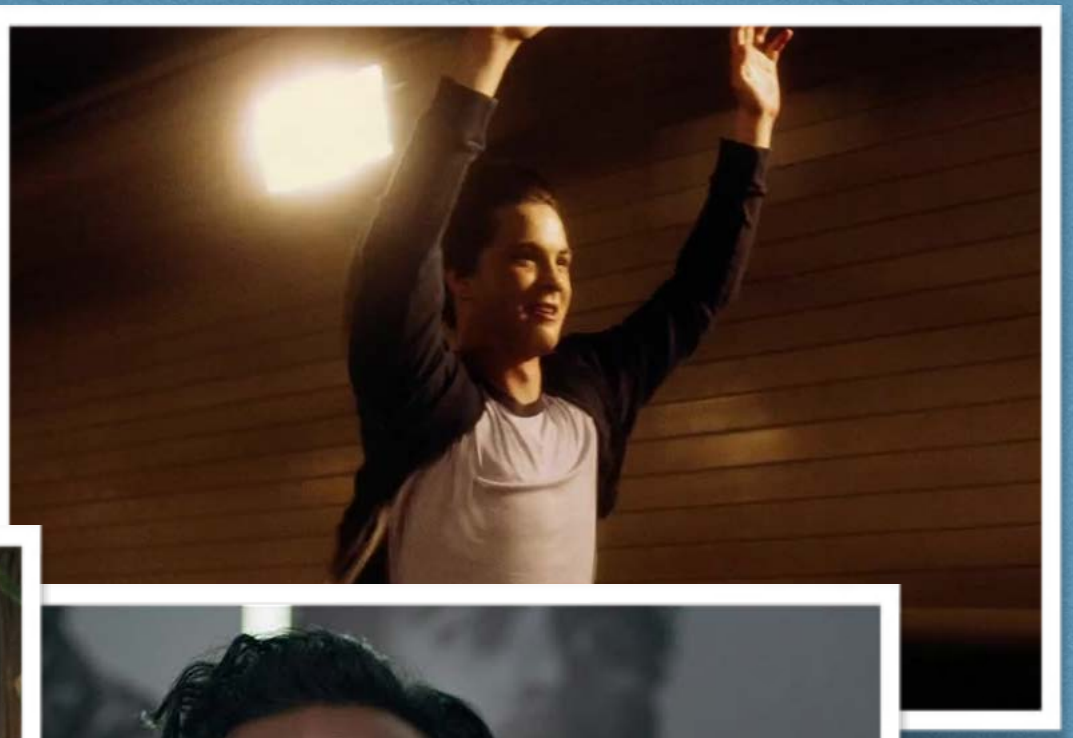




VISUAL STYLE

I am a reactive filmmaker, I pounce on magic moments given to me by my actors, I find and discover the overall visual along the way and lean in to the expertise of the crew around me. This is why I believe my style is so suited to a film like this. It is real and raw which makes it cinematic and beautiful. To illustrate my vision for this film I have included some visual influences; This image of Zach Braff in Garden State has always stuck with me, it's a perfect representation of the characters' internal world, someone who fades into the background. I love placing a character in the centre of a wide frame, it creates vulnerability for them, and shows the viewer the scope of their surroundings.

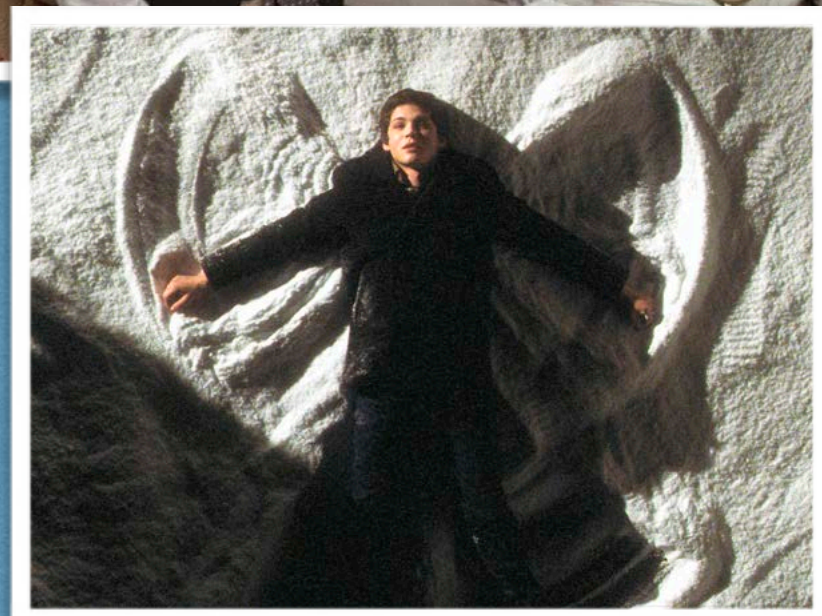
I love the colour palettes used in A Star is Born and Perks of Being a Wallflower. Both films capture characters with mental health issues beautifully, whilst hand-held camerawork keeps it grounded. I love using vintage lenses which capture light and flare in such cinematic ways, ultimately creating a sense of nostalgia on screen. For me, using techniques like saturated colour-grading, rich contrast and film-like grain, will all elevate the seemingly mundane. I see this movie set in the winter, a cold environment will add to the characters' states of unease, and I want this reflected on screen; cool-toned costuming, locations with lots of space for winter skies, seeing the actors breath in exterior shots.



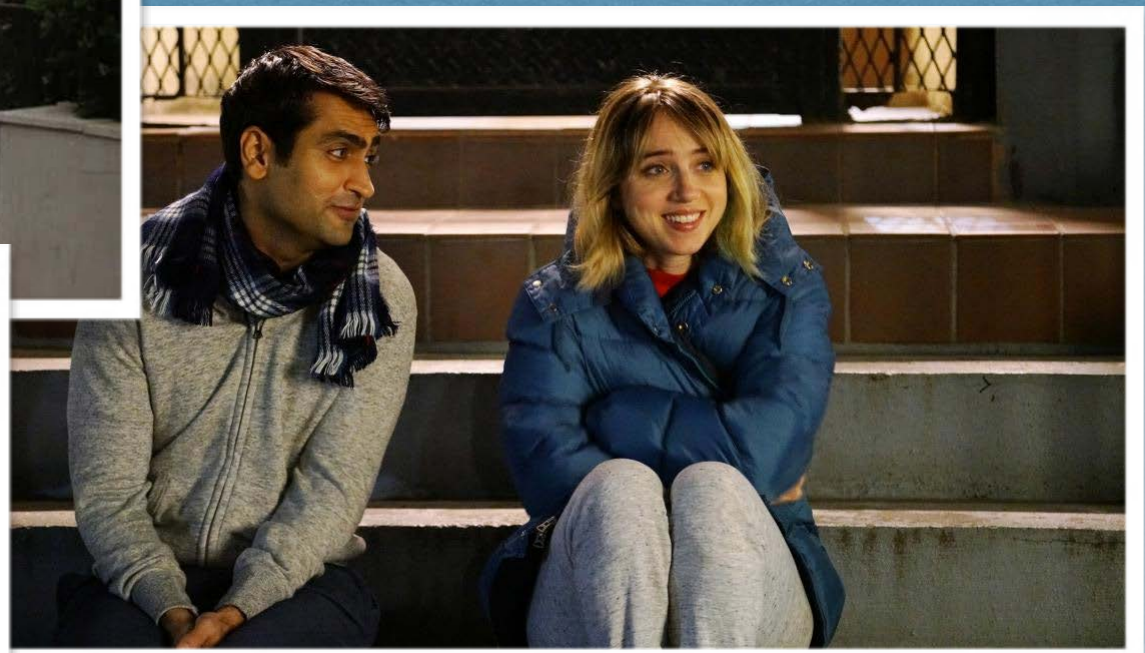




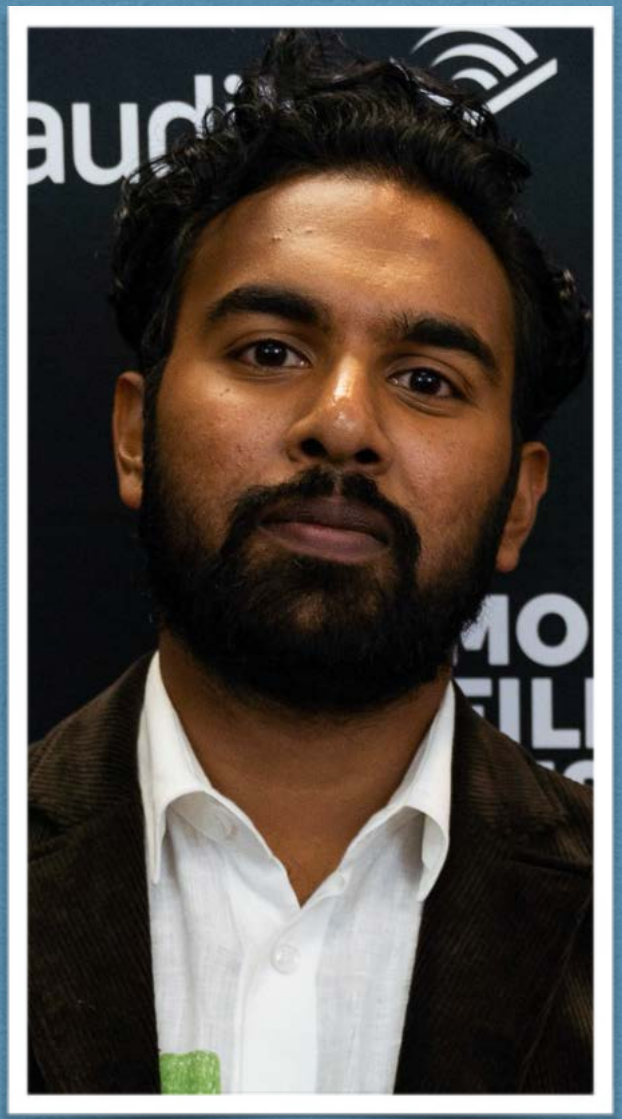




Inspired by Woody Allen films like Annie Hall, I will be making use of long meandering takes, evolving for movement like walking and taking in multiple actors and angles. I don't want to over-cut this film, I want the audience to be in the journey with us, to see the bits which so often get left out. I know we're going to attach some great actors to this project, and my main incentive is to create an environment for them to do their best work.



JACE Divorced, he shares joint custody of his only boy, Ty. Stuck in the past, he yearns for his first love, lacking motivation and drive. He lives for his son and they are best friends. He's a little overweight and suffers from anxiety and depression. He doesn't talk about stuff, feels like a failure but isn't sure why, even his son has his shit together better than him.





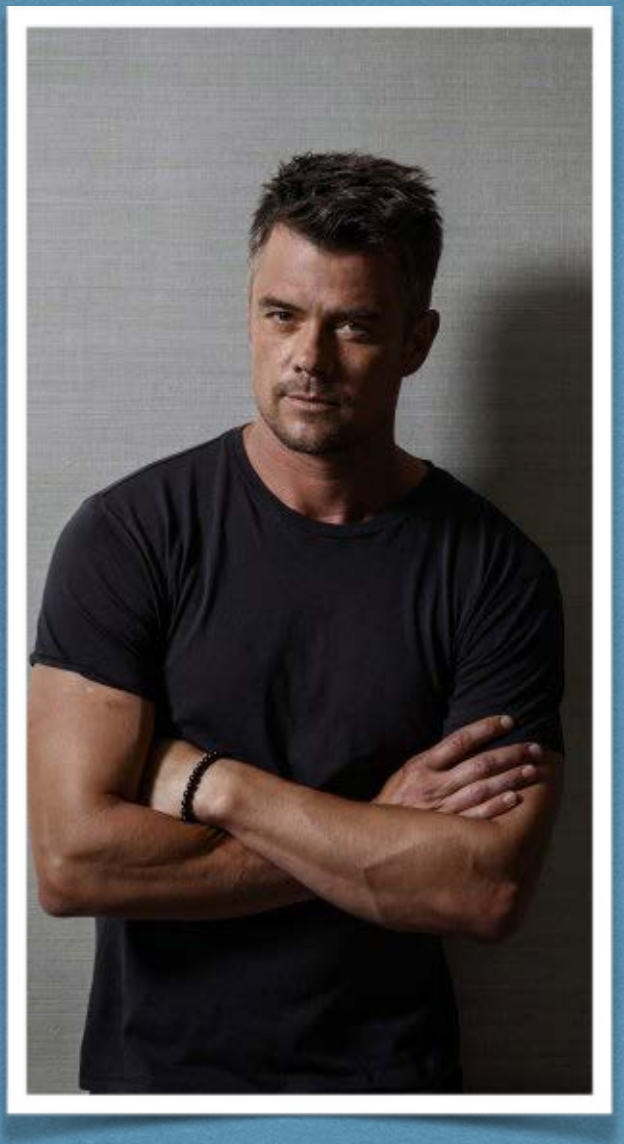


BRUMMER

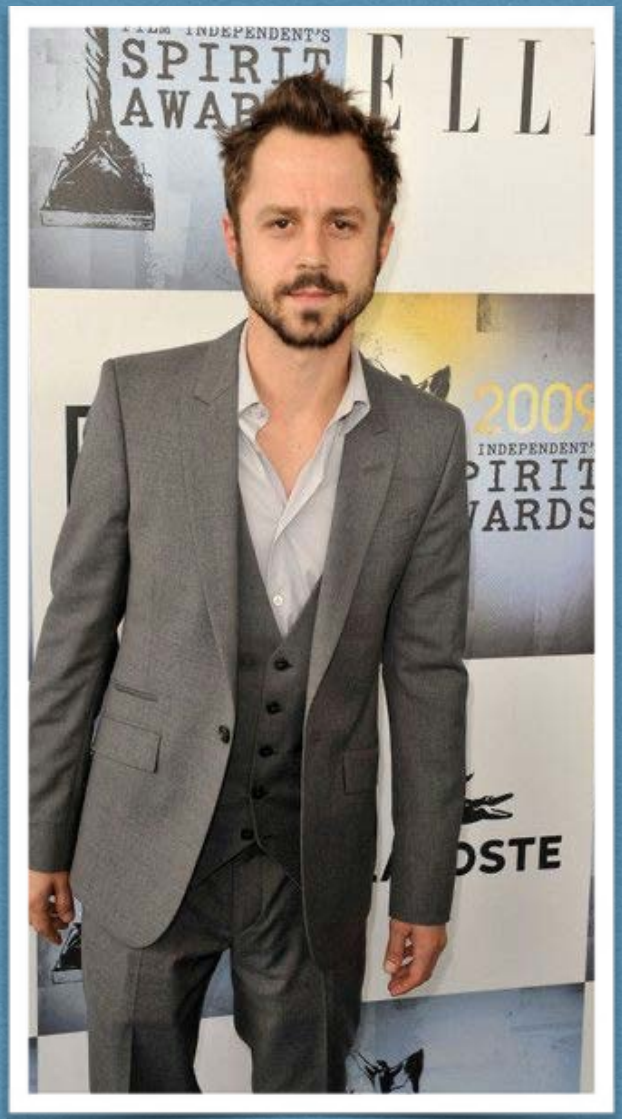
A real ‘man’s man’. He’s active and looks after himself. Disconnected from his emotions, he ignores problems like his deteriorating marriage and failing TV show. He struggles to connect with anyone, afraid of people thinking he’s weak or less of a man.







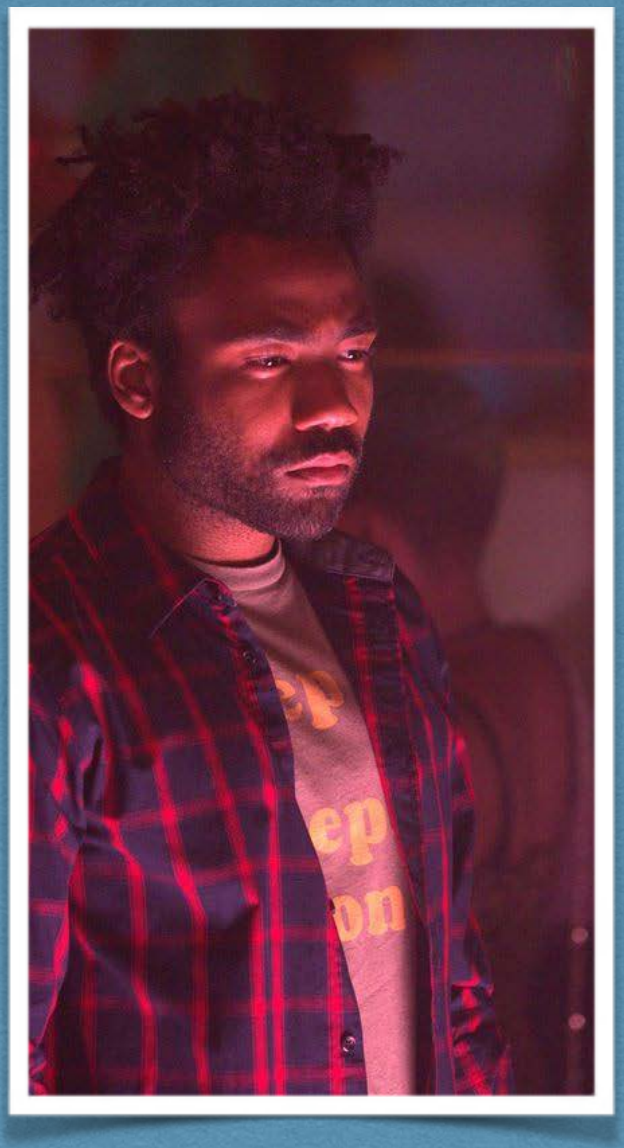
PHIL Once riding high as a published author, Phil now finds himself living back at home, desperately holding onto the idea that his next book might be a hit. He smokes too much weed and still acts like a kid, behaviour that his folks indulge in. He's hard on himself, sleeps with fans of his work who are generally younger than him, because it's easy. The idea of having a real relationship, and letting someone in to see him for who he really is, scares the shit out of him.







ELI A ladies man, through necessity, he has a real fear of being alone. Hates his own company but has never given himself a chance. He's competitive and driven, the opposite of Jace. His bravado is all an act, behind that he's actually quite lonely.

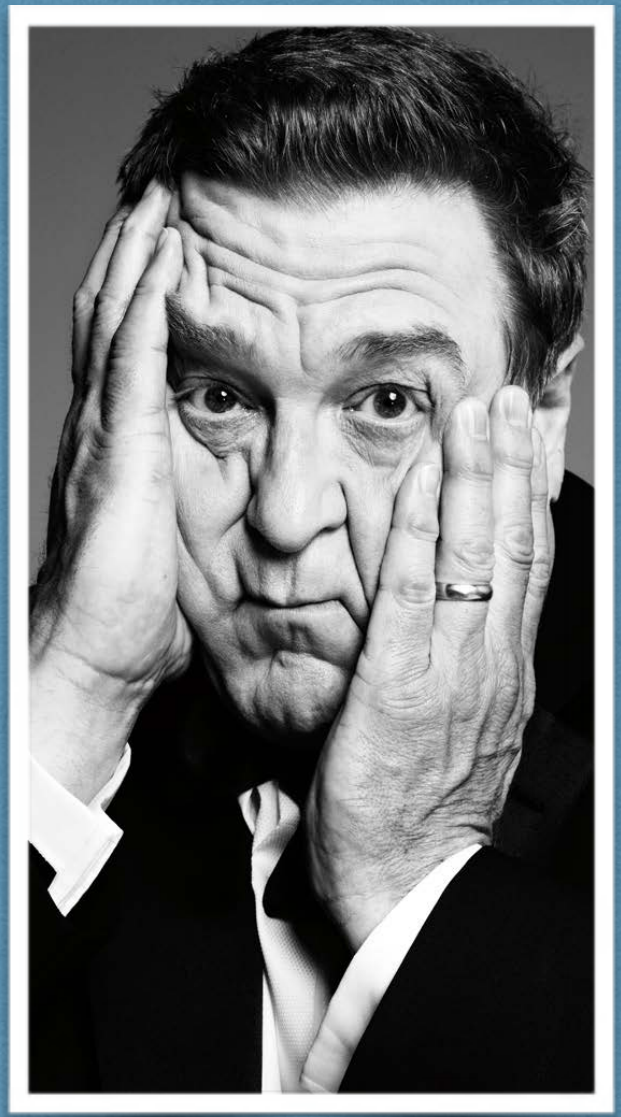




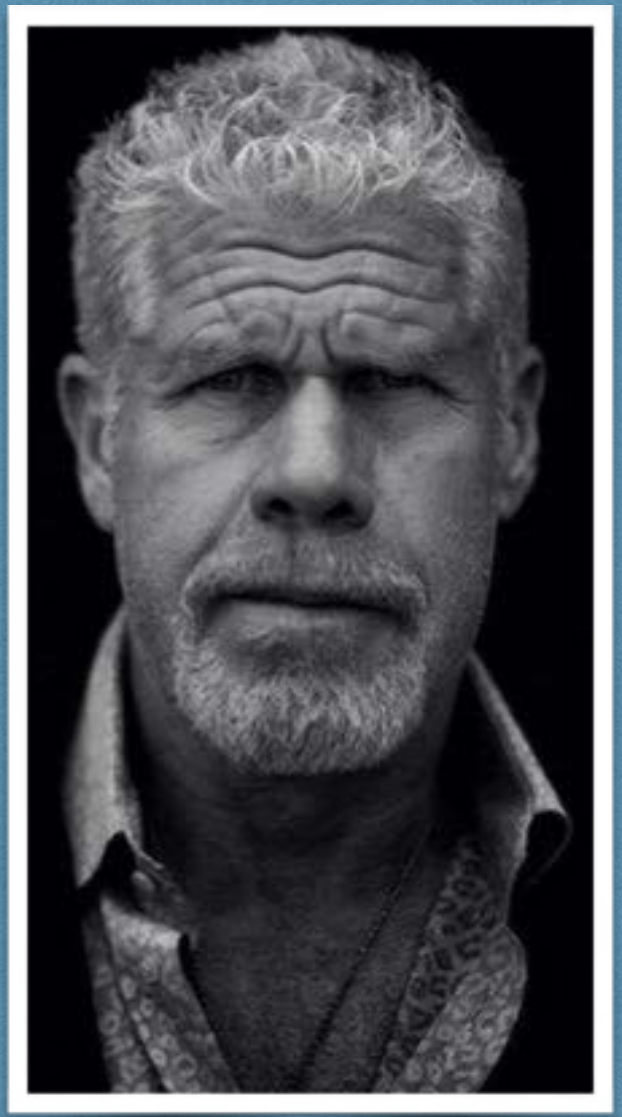


PHIL'S DAD

Larger than life. He says it how it is. He loves his son and his wife, he would do anything for them. He only wants the best for his family.







LAUREN

A successful woman. On the face of it, she has everything; the great job, intelligent daughter, well-known husband, big house, nice car. But looks can be deceiving. All she wants is the man she married, the man who used to make her laugh. Everything should be perfect and that's what hurts, the fact that she doesn't know how to fix it.







ALLIE Funny, interesting, the kind of girl you'd spend all night talking to. She lacks confidence when it comes to dating, something she tries to hide by talking non stop. Her low self-esteem won't let her see how great she is.







CYRUS

A free spirit. A painter, romantic, kind-hearted, fun-loving guy. The life and soul of any party. He loves the world and the people in it, always putting everyone else first. But he's harbouring a secret, which has made him angry with himself for keeping it, and angry with his friends for not caring.



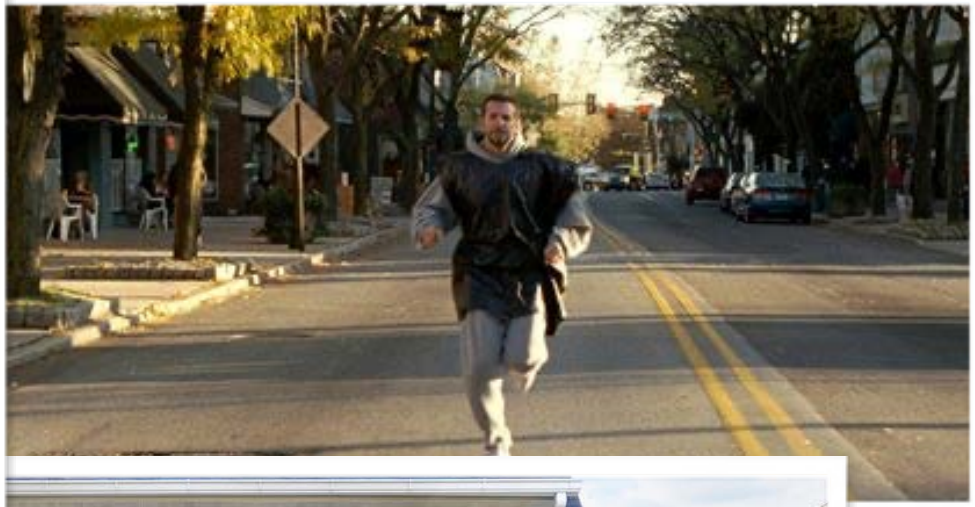




LOCATIONS



I want to shoot this whole film on location. It needs to have that small town vibe to it, a sense of community. I would love to use locals as extras.







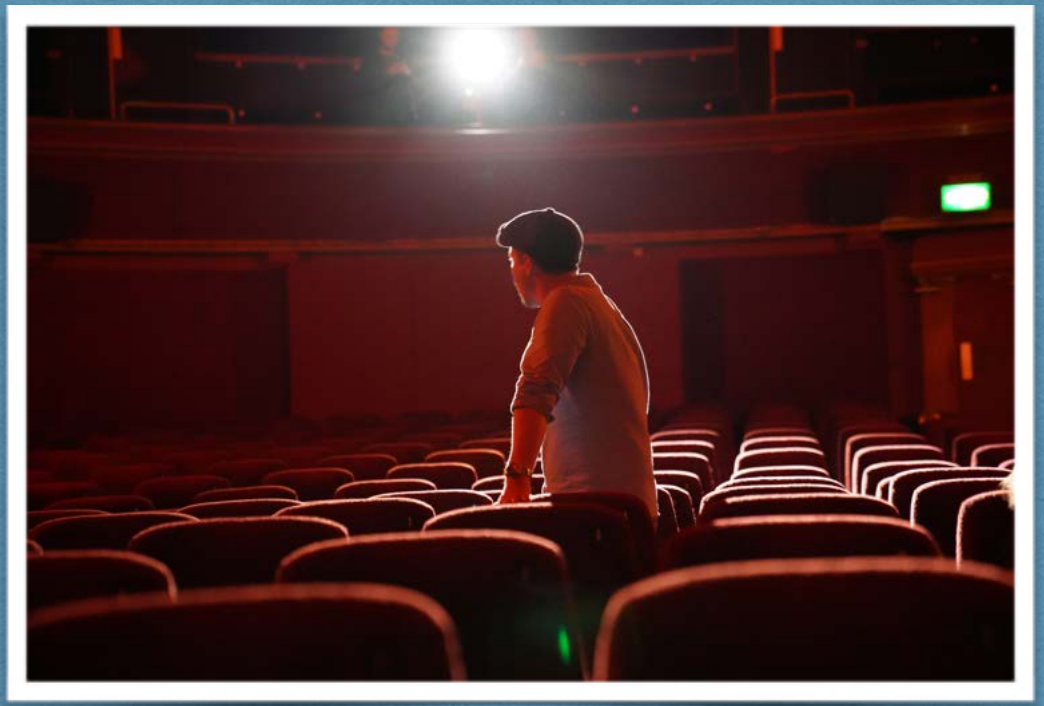
CORY TYNAN

WRITER

Since selling his first spec, *Nightland*, in a bidding war to Paramount Pictures, Cory Tynan has written and produced film and TV for most of the major studios and several networks. His award-winning film *Play'd: A Hip Hop Story* won the prestigious New York Indie Film Festival and was nominated for a Vision Award. Cory's film *Woman Thou Art Loosed: On The 7th Day* (starring Blair Underwood) was nominated for an NAACP Award and won Best Film at the American Black Film Festival.

His acclaimed faith-based script, *St. Patrick*, was developed in Ireland with Jim Sheridan, and his action film *A Man To Fear* was written in collaboration with Chuck Norris. Cory recently scripted family comedy *Capture The Dragon* for producer Bill Borden (*High School Musical*, *Kung Fu Hustle*). Other recent projects include *Buffalo Flats*, a gritty love story set in the world of hip hop tap dance culture with producer Matt Jackson and MGM, *Maximum Speed*, a one-hour dramatic series in the vein of *Friday Night Lights* in the world of NASCAR, and the ensemble actioner *The Collectors*, a collaboration with screenwriter Michael Elliott and producer Debra Martin Chase.





JAMIE PATTERSON

WRITER/DIRECTOR

Jamie Patterson is a prolific British filmmaker who co-owns Brighton-based production company Jump Start Productions. In 2017 Patterson wrote and directed *Tucked*, a British drama set in the world of drag queens. The film premiered at Outfest Film Festival 2018 in Los Angeles, where it won the 'Audience Award' and 'Best International Narrative'.

Patterson's subsequent feature film *Tracks* had its world premiere to a sold-out crowd at London's Raindance Film Festival. Written and directed by Patterson, this 'interrailing comedy' about a couple who take a trip by rail around Europe, was shot in some of the biggest tourist destinations on the continent, including London, Paris, Nice, Rome and Venice. The romantic comedy will be released in the US this year.

Previously Patterson directed sci-fi thriller *Caught* which premiered at Portugal's renowned Fantasporto Film Festival, receiving the 'Critics Choice Award'. Patterson's other films include 2017's *Fractured*, which won a record-breaking six awards including 'Best Director' at the British Horror Film Festival.

Patterson is currently in post-production on both supernatural thriller *The Kindred* and dark comedy *God's Petting You*. He directed his first feature film at the age of 21.



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