



# 9<sup>e</sup> FESTIVAL INTERNATIONAL DU FILM DE LA ROCHE-SUR-YON

POUR ABORDER LE FILM  
EN ANGLAIS

## FRIDAY'S CHILD A. J. EDWARDS



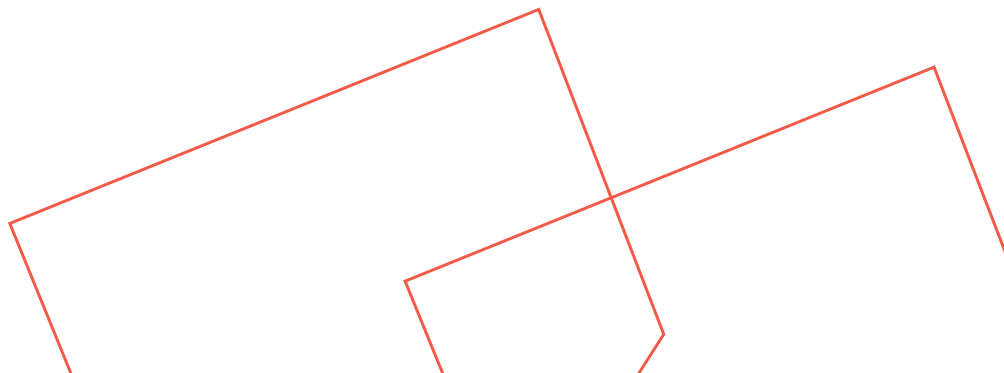
### SHOTER SYNOPSIS / LOGLINE

Fresh out of foster care at age 18, Richie Wincott collides with the perils and temptations of a life apart. Becoming a prime suspect in a botched robbery, he discovers an impossible love in an unlikely friend. But with the police on his heels, and a sinister stranger threatening to reveal Richie's past, there may not be enough time to do the right thing.

### DIRECTOR'S BIOGRAPHY & FILMOGRAPHY

A.J. EDWARDS | Writer & Director

In 2013 A. J. Edwards wrote and directed his first feature, *THE BETTER ANGELS*, which stars Diane Kruger, Jason Clarke, Brit Marling, and Wes Bentley. The film centers on the youth of Abraham Lincoln. It debuted domestically at the 2014 Sundance Film Festival and internationally at the prestigious 64th Annual Berlin International Film Festival. It opened theatrically nationwide fall of 2014. Edwards's second feature as writer and director is *FRIDAY'S CHILD*, a modern-day crime drama and redemption story set in Texas starring Tye Sheridan, Imogen Poots, Jeffrey Wright, and Caleb Landry Jones.



## DIRECTOR'S STATEMENT

FRIDAY'S CHILD is a crime and punishment story and a passionate portrait of youth set in Waco, Texas. The film's exposition was inspired by an ongoing national malady: the rootlessness and impermanence experienced by many "aging out" of foster care at 18 years old. Without proper resources, education, nor solid relations, too many young adults go astray, becoming homeless, or worse, entangled with the law. This background for the character of Richie Wincott (played by Tye Sheridan and researched firsthand by the film's creators) is the cornerstone of what I hoped would be a humane story about love, loss, wrongdoing, and redemption.

At the heart of the picture is Tye's heartfelt performance. Tye was committed to the part since the project's conception. The role was shaped around him in the writing. I have known Tye since he was 11 years old. His good-heartedness, sincerity, and intelligence perfectly embodied the role of Richie. Imogen Poots' brilliant, soulful portrayal of a nearly broken woman, Caleb Landry Jones' wildly sinister "Swim", and the great Jeffrey Wright as the long arm of the law, round out this dream cast to which I am entirely indebted.

In addition to the partnership of producers Christian Sosa, Tyler Glodt, and Nicolas Gonda, the production was aided creatively by several key collaborators. Having worked previously with Director of Photography Jeff Bierman, I am grateful this film so benefited from his one of a kind artistry. Jeff and I were influenced by medium format American photographers such as William Eggleston, Larry Sultan, Robert Adams, Stephen Shore, and Joel Sternfeld. Their iconic, boxy imagery inspired our 4x3 aspect ratio. Production Designer John Parker had the herculean task of designing and decorating our 50+ locations, all entirely unique. His job was made all the more difficult by our lean winter schedule. His haunting, austere work provided the perfect environments through which our lonely Richie could venture.

The soundtrack of the film is kaleidoscopic, comprised of: saxophonist Colin Stetson's original and tracked music, Weyes Blood's haunting original song "I Feel Saved", cues by instrumentalists Nils Frahm, Stuart Dempster, Robert Rich, and Steve Roach, and visceral songs by Lower Dens and Throbbing Gristle. The intended soundscape is one of turbulence and despair wrestling with serenity.

Finally, the picture's subject matter and style is beholden to the great works of Executive Producer Gus Van Sant. His stories of alienated young men, petty crime, and broken families certainly influenced me. Through all aspects of production, our team would recall masterpieces by Van Sant such as MALA NOCHE, MY OWN PRIVATE IDAHO, GOOD WILL HUNTING, ELEPHANT, LAST DAYS, and PARANOID PARK for their lasting impact on our lives and careers. His support has been a guiding force.

A.J. Edwards

