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# BOY CULTURE

A film by Q. Allan Brocka



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## **BOY CULTURE SYNOPSIS**

*Boy Culture* is the candid confession of “X,” a wildly successful male escort. After ten years of sex-for-pay, “X” gets romantically entangled with his two hot roommates and a reclusive elderly client, Gregory. But before Gregory will agree to sex, he tells an unsettling love story spanning fifty years and dares “X” to try something he hasn’t felt in years: emotion.

Based on the critically-acclaimed novel by Matthew Rettenmund, BOY CULTURE takes on issues of sexual mores and emotional risk with a witty and incisive voice, revealing the leap of faith that love demands.

### Winner of multiple film festival awards around the world!

Grand Jury Award - Best Feature – Philadelphia Gay & Lesbian Film Festival

Grand Jury Award – Best Screenplay – Q. Allan Brocka & Philip Pierce –  
Outfest (Los Angeles Gay & Lesbian Film Festival)

Programmer’s Award - Best of the Fest – London Lesbian & Gay Film Festival

Jury Award - Best Narrative Feature – Honolulu Rainbow Film Festival

Jury Award – First Prize (Alternative Spirit Award)  
Rhode Island International Film Festival

Audience Award - Best Feature – Fairy Tales Festival, Calgary

Audience Award - Best Feature – Argentina Gay & Lesbian Film Festival

Jury Award - Best Comedy – Milan Gay & Lesbian Film Festival

Jury Award - Best Feature – Festival Del Mar, Spain

Jury Award - Best Actor – Derek Magyar – Festival Del Mar, Spain

Audience Award – Best Men’s Feature – Pikes Peak Film Festival, Colorado Springs

Jury Award - Best Director – Q. Allan Brocka - Madrid Gay & Lesbian Film Festival

Jury Award – Best Male Feature – Long Island Gay & Lesbian Film Festival

## ***BOY CULTURE*** ***DIRECTOR'S STATEMENT***

Most gay-themed romances I've seen, read, and even made, tend to resemble the format of heterosexual romances. What I discovered when reading *Boy Culture* is that there are differences. The book goes further than replacing the gender of a character in a traditional heterosexual story. These characters are uniquely men.

Rather than taking the approach of the traditional romance in adapting the story to the screen, I felt it important to approach this as a "guy" film. Only instead of coming together to pull a heist, fight a war, or beat each other up, these "guys" are falling in love with each other. And the thing that makes this relationship difficult is that both men bring stereotypically "guy" relationship problems to the table.

When I first read the novel, I was quickly drawn to the inner voice of the main character, X. Here is a guy who is a lot like me, a strange combination of heartless cynic and hopeless romantic. His detached observations, coupled with his experiences as a hustler seeing people's deepest secrets, give him a cold, bleak veneer. An emotionless surface he prides himself on.

But beneath that lies a need for companionship. A need that could never be met by a mere "gay man," because gay men are flawed. And as long as he knows this, he can remain impervious to love. Until he realizes how badly he's fallen for his roommate, Andrew, who is exceptionally flawed.

The obstacle keeping them apart isn't feuding parents, a conservative society, or a secret bet; it's their own definitions of commitment and what they want in a relationship. They've met, they like each other, but neither of them has a traditional concept of a happy ending and therein lies their conflict. The realistic simplicity of such an obstacle -- oneself -- is what makes this story so exciting and personal to me.

Q. Allan Brocka, November 18, 2005

## ***BOY CULTURE PRODUCTION HISTORY***

“I remember reading the book and thinking what a great film it would make,” said writer/producer Philip Pierce of *Boy Culture*, Matthew Rettenmund’s smash hit about a wily hustler who falls for his roommate. When the book appeared in 1995, Rettenmund’s fresh voice and shrewd observations quickly amassed rave reviews in and out of the gay community. Philip, without hesitation, optioned the rights to the book.

In true Hollywood fashion, the project was slow to coalesce. At least a dozen screenplay drafts were written and scrapped and false starts plagued the production. All told, it took nearly ten years to cobble out a great script and assemble key crew. The final team came together in July 2004 with writer/director Q. Allan Brocka at the helm. Allan, whose first feature *Eating Out* was heating up the festival circuit, had been collaborating on the shooting draft with Philip for some time. “When Philip asked me to direct *Boy Culture*, I accepted immediately,” said Allan. “I wanted to make a love story that is more true to life than what I’d seen before.” Victor Simpkins (*Swingers*) and Stephen Israel (*Swimming With Sharks*), two veteran producers with tremendously popular “indie” films under their belts, signed on with Philip to lend their extensive experience to the production.

Casting Agents Linda Philips Palo (*The Rainmaker*, *The Virgin Suicides*) and Robert McGee (*The Virgin Suicides*, *Billy’s Hollywood Screen Kiss*) auditioned over two hundred actors in search of “X.” “Finding that perfect blend of physical attractiveness, presence and talent is never easy,” says Palo. “But when Derek (Magyar) walked in the room, we knew we had a winner.” Likewise, the casting search for the other two boys was just as extensive. Linda and Robert agreed that Darryl Stephens and up-and-comer Jonathon Trent were superb compliments to Derek’s “X.”

Casting Gregory presented a different challenge. “We knew we had the option of going for someone with a bit more gravitas,” says Israel, “as well as greater experience.” Patrick Bauchau began his film career in the French New Wave and, over the course of 40 years, worked with an impressive roster of directors such as Wim Wenders and Eric Rohmer. “When I heard Patrick Bauchau was available, I was thrilled,” adds Brocka.

With the cast in place, the team started shooting in Seattle in November of 2004. “The first couple of days were vintage Seattle,” quipped line producer and Seattle native Jenny Hinkey. “It rained non-stop for three days, which made for some miserable moments but sure helped the team gel together fast.”

Shot over 19 days on location, the film encapsulates the genuine flavor of the city -- from the gay neighborhood of Capitol Hill to Pike Place Market, Seattle’s century old farmers market. “I really wanted to capture an urban flavor,” notes Brocka. “And Seattle is a unique city, not so often featured in films. I knew these locations in a special way, having grown up in Seattle myself. This made the experience of filming there doubly exciting.”

The film received extensive support from the local gay community. Several locations came from the producers’ public appeals during the Seattle Gay and Lesbian Film Festival, which happened to coincide with the pre-production period. Most of the extras were locals coming from the gay community as well as from an African American church group. “We owe a great debt of gratitude to the local community,” notes Israel. “The film simply wouldn’t have been possible without their support.”

The novel’s author, Matthew Rettenmund, was totally involved in the filmmaking process at the beginning, sending casting ideas to Philip almost weekly. He never imagined it might take more than a year or two to see *Boy Culture* on the big screen. “It sometimes feels like we've been talking about making this movie since the silent era.” Matt’s strategy was to put it out of his mind until the film was past the planning stages. “Now I finally have the unique opportunity to watch a film adapted from my work, which is like being a parent and getting the chance to see how your neighbors would raise your child if given the chance.”

# **BOY CULTURE CAST**

(In order of appearance)

<b>X</b>	Derek Magyar
<b>Blondie</b>	George Jonson
<b>Gregory Talbot</b>	Patrick Bauchau
<b>Andrew</b>	Darryl Stephens
<b>Jill</b>	Peyton Hinson
<b>Joey</b>	Jonathon Trent
<b>Scooter</b>	Kyle Santler
<b>Lucy</b>	Emily Brooke Hands
<b>Frank</b>	Matt Riedy
<b>Renaldo</b>	Clifford Harrington
<b>Cheyenne</b>	Molly Manago
<b>Phyllis</b>	Kibibi Monié
<b>Threeway Hottie</b>	Jesse Archer
<b>Wedding Guest</b>	Jeffrey Gilbert
<b>Mathew</b>	Laprell Nelson

**Read the book from St. Martin's Griffin**

**Soundtrack available on iTunes**

**BOY CULTURE  
2006 Approx RT: 88 mins  
Unrated**

# ***BOY CULTURE CREW***

Directed by	Q. ALLAN BROCKA
Produced by	STEPHEN ISRAEL PHILIP PIERCE VICTOR SIMPKINS
Written for the Screen by	PHILIP PIERCE Q. ALLAN BROCKA
Based on the novel by	MATTHEW RETTENMUND
Line Producer	JENNY HINKEY
Casting by	LINDA PHILLIPS PALO CSA ROBERT McGEE CSA
Seattle Casting	JASON JAMES
Costume Design	RON LEAMON
Music Supervisor	BILL COLEMAN
Original Score	RYAN BEVERIDGE
Editor	PHILLIP J BARTELL
Production Designer	CECIL GENTRY
Director of Photography	JOSHUA HESS
Co-Producer	PHIL LOBEL
Key Hair & Make-up	SHANNON FISHER
1st Assistant Director	TONY BECERRA
Art Director	RACHEL M. THOMSON
Production Sound Mixer	SCOT CHARLES

## **BOY CULTURE SOUNDTRACK LISTING**

### "HEY KINKY"

written by S. Lolley, F. Townsend  
courtesy of Peace Bisquit  
performed by Sophia Lolley

### "SLOW GRIND"

written by U. Naté, e. Khutosky, V. Yegudkin  
courtesy of BluFire Records  
by arrangement of BluFire Records  
performed by Ultra Naté

### "THE MARIJUANA SONG"

written by N. Hernandez, C. Castagno, D. Blume  
Courtesy of GoodandEvil, Inc. and Peace Bisquit  
performed by Los Indios

### "SHOW ME LOVE"

(Oceandrive's Sand in My Shoes Mix)  
written by C. Clark, C. Filori  
courtesy of A Different Drum  
performed by The Wideband Network

### "MAKING THE GRADE"

written by J. Mobley, C. Dockins  
courtesy of Peach Bisquit  
performed by Neoverse & C-Dock

### "TAKE ME UP"

written by Barton Friedland  
courtesy of .netspheres  
performed by Barton

### "RIDE"

written by Burchett, M. Arp, S. Thottrup  
courtesy of Peace Bisquit  
performed by Colours featuring Elisa Burchett

### "CHAMPAGNE"

written by Cazwell, M. Skinner, C. Bracco  
courtesy of Peace Bisquit  
performed by Amanda Lepore

### "DINNER WITH CAROL"

written by Rodney Lee  
performed by Rodney Lee

### "LAST CHANCE FOR LOVE"

(Welcome Mix)

written by J. Cardwell, J. Carrano  
courtesy of Nomad Industries  
performed by Joi Cardwell

### "THE ALGEBRA OF NEED"

written by r. Morel, P. Flood, and J. Allen  
courtesy of Shifty Entertainment  
performed by The Soft Core

### "THINGS I NEED TO HEAR"

written by Mike Barnard  
courtesy of Gold 18 Records  
performed by Ari Gold

### "WHAT'S SEXY?"

written by Chris Willis  
courtesy of Chris Willis Entertainment  
by arrangement with Peace Bisquit  
Performed by Chris Willis

### "SET ME FREE"

written by Chris Willis  
courtesy of Chris Willis Entertainment  
by arrangement with Peace Bisquit  
Performed by Chris Willis

### "3AM"

written by C. Clark, C. Filori  
courtesy of A Different Drum  
performed by The Wideband Network

### "95"

written by C. Clark, C. Filori  
courtesy of A Different Drum  
performed by The Wideband Network

### "DON'T GET ME STARTED"

written by B. Coleman, I. Wallman, A. Campbell  
courtesy of Peace Bisquit  
performed by Daisy Spurs

### "DROWNING IN THE CLEAR"

written by R. Beveridge and Stephanie Casey  
performed by Ryan Beveridge and Stephanie Casey

"DIAMONDS MAKE YOU HAPPY"  
written by J. Jones, I. Ginsberg  
courtesy of Peace Bisquit  
performed by The Grand Royals

"DO U DAMAGE"  
written by M. Gorney, C. Castagno, D. Blume  
courtesy of Peace Bisquit  
performed by The Specimen

"BONES"  
written by I. Muhammed, J. Bernstein, F. Bastone  
courtesy of Bad Behavior Records  
performed by Ihsan

"LEARNING HOW TO SWIM"  
written by P. Rasile, M. Kochanski  
performed by The Larks

Filmed entirely on location in Seattle

Timberline  
Northwest Seattle Community College  
All Saints Church  
B&O Espresso  
Bailey/Coy Books  
The Shannon Condominiums  
Volunteer Park

Shot on the Panasonic Varicam  
Tape Stock by Panasonic  
Edited on Final Cut Pro

## **BOY CULTURE ABOUT THE CAST**

**PATRICK BAUCHAU** (Gregory) Patrick's career began in the 1960's as a gofer for French New Wave director Eric Rohmer. That job eventually led to a starring role in Rohmer's 1967 landmark film, *La Collectionneuse*. In 1982, Patrick won the Golden Lion award at the Venice Film Festival for his performance in the Wim Wenders' film, *The State of Things*.

Patrick has starred in a diverse range of movies. These have included the critically-acclaimed "indie" films *Choose Me*, *The Rapture* with David Duchovny and *Twin Falls Idaho*, foreign films such as *Entre Nous* and *The Music Teacher* (both nominated for the Academy Award for Best Foreign Film) and big-budget movies like *Clear and Present Danger*, *The Cell*, *Panic Room* and the Ray Charles biopic, *Ray*.

Patrick's recent television work includes recurring roles on ABC's "Alias" (2005), FOX's action drama "24" and the HBO series "Carnivàle" (2003). For five years, Patrick also starred as Sidney on NBC's hit show "The Pretender" (1996-2001). Patrick's upcoming film projects include *Wisteria: The Story of Albert Fish*, in which he stars in the title role, *9 Lives of Mara*, and *El Amor y la ciudad*.

Patrick attended Oxford University on an academic scholarship and holds a degree in modern languages. He speaks French, English, German, Spanish and Italian. He also knows a bit of Flemish and Russian.

**DEREK MAGYAR** (X) Derek has been acting since the age of 10 when he would often dash off from Crossroads School in Los Angeles to perform at The Santa Monica Playhouse. Derek continued developing his acting skills while attending college at the California Institute of the Arts. After graduation, he co-founded an acting group, Filament Theater Company, which performs original cutting-edge productions as well as classic period pieces.

While producing and starring in stage performances of “Yerma and Farewell Juliet,” Derek also began acting in film and television. The television shows in which he has appeared include: “Jag,” “Boston Legal,” “Charmed” and a recurring role on “Star Trek Enterprise.” *Boy Culture*, in which he stars, is his feature film debut.

**DARRYL STEPHENS** (Andrew) Darryl grew up in Southern California (Altadena/Pasadena areas) and attended UC Berkeley. He studied Sociology and Ethnic Studies along with drama and dance before earning a Bachelor’s Degree in American Culture Studies. He performed for four years in San Francisco with the cult theater troupe, Sassymouth, headed by writer/director John Fisher, before returning to Los Angeles to pursue a film and television career.

He worked on TV shows like MTV’s “Undressed,” CBS’s “That’s Life” and VH1’s “Red Eye,” all the while performing in small theater venues and scene study classes. He booked supporting roles in the films, *Seamless*, and *Circuit* before earning the title role in Patrik-Ian Polk’s groundbreaking, gay, African American series, “Noah’s Arc,” which airs on Viacom’s Logo Network. Darryl thanks his mother Janice and his family for their undying support and Mr. Polk for his vision.

**JONATHON TRENT** (Joey) Jonathon is a Los Angeles native, the son of a Japanese/European mother and a Finnish father. In high school, he excelled in athletics and was captain and quarterback of the football team as well as participating on the tennis, track and wrestling teams. In his senior year, he auditioned on a whim for the school play and was immediately cast in the lead role of McMurtry in “One Flew Over the Cuckoo’s Nest.”

It was not long before Jonathon was noticed by Hollywood, and by the age of 18 he was working professionally. Since his first film, *Smile* (Sean Astin, Linda Hamilton, and Beau Bridges), was released theatrically last year, Jonathon has starred in five more features. These have included *Pray for Morning* (starring Udo Kier), the family film, *The Wonder Dogs* (starring Charles Durning and Lesley Ann Warren), and the thriller, *Alone With Her* (Colin Hanks). Jonathon recently co-starred with Daryl Hannah in the feature, *Love is the Drug*, which world premiered at the 2006 Slamdance Film Festival.

## ***BOY CULTURE ABOUT THE CREW***

**Q. ALLAN BROCKA** (writer/director) Allan Brocka is quickly becoming a distinctive voice in the next generation of GLBT filmmakers. Allan achieved instant notoriety with his Sundance sensation, an irreverent animated short film, *Rick & Steve – the Happiest Gay Couple in All the World*. Allan's other short films, *Roberta Loved*, and *Seventy*, have tirelessly toured the international festival circuit garnering top awards along the way.

His first feature film, *Eating Out*, won the Phoenix, Hawaii, and Rome Gay and Lesbian Film Festivals. At Outfest in Los Angeles, the largest film festival on the West Coast, it was selected for the prestigious "5 In Focus" New Director Series. In San Francisco at the Frameline Festival, *Eating Out* was selected as Best First Feature and won for Allan the prestigious \$10,000 Levi Award.

Three years ago, Brocka was chosen by *Variety* as one of five gay and lesbian directors to watch and was profiled in the AMC documentary series, "Gay Hollywood." The series followed five talented openly gay men as they built careers in the entertainment industry.

Allan is currently shooting, *Uncle Lino*, a feature length documentary about his uncle, director and queer provocateur Lino Brocka. "Rick & Steve" will soon be a series on Viacom's gay network, Logo.

*Boy Culture* is Allan's second feature film.

**STEPHEN ISRAEL** (producer) Stephen Israel is probably best known for executive producing the critically acclaimed sleeper hit *Swimming With Sharks*, starring two-time Academy Award Winner Kevin Spacey. More recently, Stephen produced Kevin DiNovis's *Death & Texas*, starring Academy Award Nominee Charles Durning (*O Brother Where Art Thou*, *State & Main*) and Steve Harris ("The Practice," *Minority*

*Report*), and *Dan Mirvish's Open House*, starring "Rent's" Anthony Rapp and Academy Award nominee Sally Kellerman.

Stephen's corporate experience includes Senior VP Development & Acquisitions at American Cybercast, VP of New Business Development at Turner Broadcasting System. Stephen has also worked in production at Roger Corman's Concorde Pictures, strategic planning at Warner Bros., and served four years as a management consultant with the firm Booz, Allen & Hamilton. He's also a trained rocket scientist.

**PHILIP PIERCE** (writer/producer) Philip Pierce is a screenwriter and former creative executive for a producer at Twentieth Century Fox. He was involved in the development of *The Fight Club* (starring Brad Pitt) and *The Sky is Falling* (New Line).

As a screenwriter, he has been a Chesterfield and Nicholl Fellowship Semi-Finalist and has had numerous scripts optioned by major companies. He has collaborated on scripts with Academy Award Nominees Lawrence B. Marcus (*The Stuntman*) and Matthew Diamond (*Dancemaker*). Philip co-founded the Performing Arts Center for Health, associated with New York University Medical Center.

**VICTOR SIMPKINS** (producer) Victor Simpkins is best known as the producer of the critically acclaimed, *Swingers*, a 1996 Miramax release directed by Doug Liman, starring Vince Vaughn and John Favreau. Other production credits include: *Dean Quixote* (2001); the Trimark release *Getting In* (1994), directed by *Swingers'* Doug Liman; the TNT original films *Dead on the Money* (1990) starring Corbin Bernsen and John Glover; and *Final Verdict* (1991) starring Treat Williams.

As the American Chief Executive of UK's Anglia Television Group, he supervised the production of "Roald Dahl's Tales of the Unexpected with John Houseman," and mini-series for PBS's Masterpiece Theatre and Mystery Programs. He attended Princeton University and graduated cum laude.