

16:00



WE



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Sun, 9 Oct at 11:36

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**MATES**

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THE PITCH

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meet me at our spot

# TOMMY & MATTHEW ARE MATES

From birth to primary school. Classmates. Teammates. Best mates.

...Until Tommy finds an old school stereo in his attic which sends him 7 years into the future. Encountering his 18-year-old self, Tommy is horrified to learn that not only are his future self and Matthew strangers... they're **ENEMIES**.

Determined to end the feud before he must return to the past, Tommy embarks on a mission of self-discovery when he slowly realizes it may be more than a friendship he's rekindling...

it's **BACK TO THE FUTURE** meets **HEARTSTOPPER**.







## MATTHEW

Charming and kind,  
he's the best friend any  
11-year-old could ask for.  
Until puberty hits.

## TOMMY

Stubborn and scrappy,  
his heart of gold gets him  
into trouble often. Currently  
trying to get good at football.

## TOM

Still stubborn.  
Far less optimistic.  
Still very bad at football.

## MATT

Rude. Cocky. Vain.  
Albeit, still very charming.





# SUBURBAN “WONDERLAND”

Coming-of-age spaces like playgrounds, football pitches, and childhood homes are hubs for homogeny. **MATES** finds the queer quiet in these spheres.

South Dublin has become a landscape of queer acceptance, but it is not yet embraced. The smaller nuisances of queer life, such as dating and socializing, is what the film aims to represent.

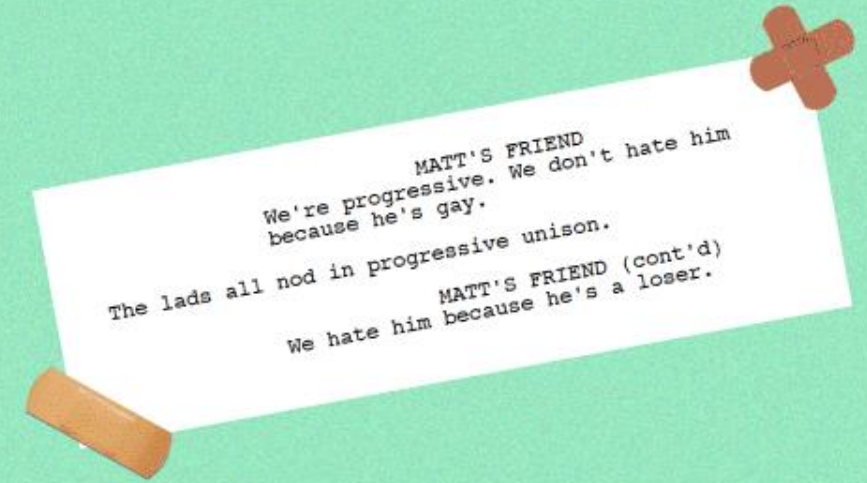




# ROMEO &... ROMEO?

Plenty of queer stories already tackle coming-out narratives, where conflict is born from shame and intolerance.

Tom and Matt's friends to enemies to lovers journey is fuelled by the fact that Matt has transferred to Tom's rival school.



**hate  
you.**

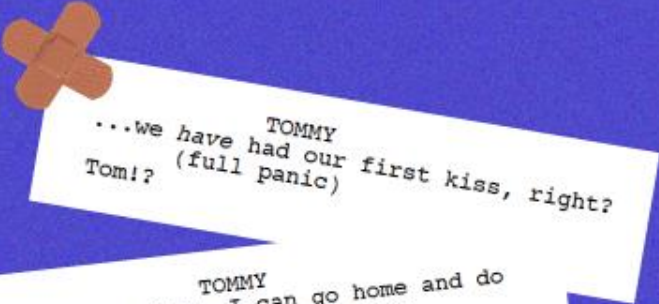
When Matt's football coach bans any interaction with Tom's school, it does not matter who identifies as what: the boys must keep their feelings secret... until Tommy intervenes.



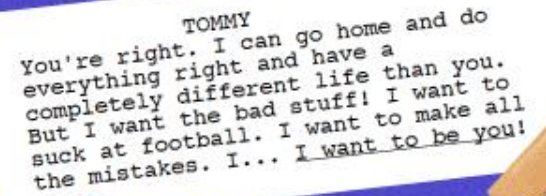
# YOUTH COLLIDE

The dynamic between a late teen and his pre-pubescent self is full of potential Outside of the core romance, Tom and Tommy's dynamic is the heart of the film

Tom's conversations with his younger self are both funny and self-reflective Childhood expectations unfulfilled, choices he still regrets, ultimately allowing Tom to heal his inner child in order to grow himself, whilst Tommy learns the value in embracing imperfection



TOMMY  
...we have had our first kiss, right?  
Tom!?



TOMMY  
You're right. I can go home and do everything right and have a completely different life than you. But I want the bad stuff! I want to suck at football. I want to make all the mistakes. I... I want to be you!





# BURY YOUR ~~GAYS~~ CLICHÉS

**MATES** is fully aware of the romance tropes, both straight and queer.



Acknowledging that many queer people do not get their love stories until later in life, the film finds the middleground between bleak pessimism and far-fetched optimism.



# MATES TO ENEMIES TO... WHO NEEDS LABELS?

In the end, Tommy encourages his older self to fight for Matt one last time. Forced to return to the stereo time machine before time runs out, Tommy races home, oblivious to whether he will end up with Matt, yet content with knowing that nothing in life is guaranteed.



Meanwhile, Tom cycles through the rain and interrupts Matt's football match to kiss him while the crowd applauds!

Except, no. That doesn't happen. Tom imagines it, but knows it's not realistic. Instead, he tells Matt his feelings after the game. Matt asks him out for real, and they agree to give it a shot. No labels. No promises. But isn't that the beauty of it?



meet me at our spot.



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A heightened concept  
with a nuanced, realistic  
representation of queer  
youth in Dublin.