

A Sony Pictures Classics Release

WINTER IN WARTIME

A film by Martin Koolhoven
Produced by Isabella Films & FU Works
Based on the Bestseller by Jan Terlouw

Awarded with the 'Gouden Griffel' / Golden Calf - Netherlands Film Festival

www.winterinwartimemovie.com

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SHORT SYNOPSIS

Nazi-occupied Holland, 1945. In a snow-covered village, thirteen-year-old MICHIEL (Martijn Lakemeier) is drawn into the Resistance when he aids a wounded British paratrooper. Michiel's boyish sense of defiance and adventure soon turns to danger and desperation, as Michiel is forced to act without knowing whom to trust among the adults and townspeople around him. Wartime's harsh reality encroaches on childhood innocence as Michiel confronts good and evil, courage and duplicity, and his own burden of responsibility.

LONG SYNOPSIS

In the wintry Dutch countryside of 1945, the wreckage of a crashed English plane is an irresistible lure to two thirteen-year-old boys from the nearby village. It's a game of adventure when the occupying German soldiers chase MICHIEL (Martijn Lakemeier) and his best friend THEO (Jessie van Driel) away from the wreck, but the excitement turns scary when Michiel is caught and brought before the local Nazi commander. Michiel's father, JOHAN VAN BEUSEKOM (Raymond Thiry) is the town mayor, who tries to maintain neutral relations with the Nazis in hopes of protecting his village and townspeople. Michiel gets off with a warning, but he defiantly considers his cautious father a coward for appeasing the Nazis. In contrast, Johan's brother BEN (Yorick van Wageningen), who arrives for a visit with a mysterious suitcase full of ration cards and a wireless radio, is a dashing man of action and secret resistance hero to his dotting nephew Michiel. Tension is high in the village: the war is turning badly for the Germans, they've increased their pressure on the town, and nobody knows who's an informer, who's a resistor, and who will be arrested next. Michiel hears his father and uncle arguing and resolves to aid the resistance himself.

Because Michiel avoided naming Theo to the Nazis, he gains the trust of Theo's older brother DIRK (Mees Peijnenburg), who entrusts Michiel with a letter to be delivered in case Dirk fails to come back from his resistance mission to blow up an armaments depot. Dirk is arrested, and when Theo goes to deliver the letter to the local blacksmith, he makes a careless slip of the tongue which may—or may not—be the cause of the blacksmith's death, shot by the Germans while fleeing. Uncle Ben suspects that Michiel knew something of Dirk's arrest and the blacksmith's shooting, and he gruffly warns his nephew to stay out of grown-up business and stick to child's play.

Nevertheless, Michiel sets off to follow the instructions that the blacksmith should have been given, following the directions in Dirk's letter to an old hunting cabin in the nearby deep woods. He finds JACK (Jamie Campbell Bower), the wounded young pilot who parachuted out of the crashed British plane, hidden in an underground shelter. Jack is desperate—his resistance helpers are dead or arrested, he's running out of food, and his wounded leg is infected. He must get to the nearest large town across the river to rendezvous with people who can help him get back to England. Hardly more than a boy himself, he has no choice but to entrust his life to the thirteen-year old.

Michiel brings Jack pilfered food and the company of his halting English, and they hatch a plan to smuggle Jack across the river on a ferry. But Jack's infection turns life-threatening, and Michiel is forced to confide in his older sister ERICA (Melody Klaver), a nurse, and bring her to look after Jack's wound. Erica is able to clean up the wound and bring down Jack's fever, but she takes more of an interest in the case than Michiel would like: Erica and Jack are clearly attracted to each other, and Erica recklessly visits Jack's hiding place on her own.

Michiel is caught up in dangers and decisions far beyond his years, without knowing who he can turn to: he loves his parents, but worries that his father is too chummy with the Nazis; he'd like to confide in Uncle Ben, but fears his anger; he relies on his sister, but resents her burgeoning romance with Jack. And he must confront the reality that his own actions could have terrible repercussions on his family and others. When the Nazis arrest Johan, to make an example and scapegoat of the town's mayor for the shooting of a German patrolman, Michiel must decide whether to betray Jack to save his father or trust in Uncle Ben's ability to pull strings to have Johan set free.

By the time the war is won only months later, Michiel has come of age through terrible ordeals, but the possibility of postwar life starting anew leaves his story on a hopeful note.

ABOUT THE PRODUCTION

WINTER IN WARTIME is based on the award-winning semi-autobiographical novel Winter in Wartime (Oorlogswinter, 1972) by Dutch author JAN TERLOUW, who experienced five years under German occupation and whose vicar father was twice arrested and threatened with execution. Terlouw, who in addition to his career as a bestselling novelist has also been a scientist and prominent politician, says of the film adaptation of Winter in Wartime: "It has become a beautiful, touching film of international stature."

On witnessing the film being shot on location in Lithuania, Terlouw recalls: "It was amazing to confront the past that way. The first day I was there, the suspenseful scene at the bridge was being shot. When I arrived I saw Martijn, playing Michiel, wearing a jacket that was exactly like what I wore during those times. It was just as if I saw myself again. I was completely back in wartime, also because of all those extras walking over the bridge in old clothes. Later I saw Martijn riding a horse, just like me riding bareback to the blacksmith. On my second visit, the liberation scene was being shot. It was true to life and very emotional."

"I remember reading Winter in Wartime as a boy," says director Martin Koolhoven, "and in the summer of 2002 during a holiday in Norway I read it again in one evening because it had made such a great impression on me. The next day I called (producer) Els Vandervorst and asked her to find out about the rights. Once in his life a director should

dare to make a war movie.” *Winter in Wartime* is Koolhoven’s seventh feature film.

Says producer Vandervorst, “The film adaptation of Winter in Wartime has taken five years, but we had a clear vision all along. Martin wanted to make a classic war movie but to invigorate it with contemporary, innovative style. Visually, Martin thought of *The Bourne Supremacy* by Paul Greengrass as an example. To me, *Come and See* by Elem Klimov was an important source of inspiration, one of the most beautiful films I’ve ever seen. Like that film, our story had to feel the war from the perspective of a child. His lonely, emotional struggle had to be the focus of attention. The war had to be in the background, so it’s not a history lesson, it’s a character drama.”

Interestingly, author Terlouw says that the film reflects a peculiar reality of the “Hunger Winter” of Nazi occupation when he turned thirteen: “School was shut down and I was completely preoccupied with the war; gathering food for people who were hungry, on the run for airplanes, helping people in hiding. Not heroic, but those were the things I encountered. It was a special time, in which I matured rapidly. But after the liberation, it was back to school, be home on time at nine o’clock, do homework. I had to become a child again, with all its limits. I didn’t like being a child.”

And yet, at the end of *Winter in Wartime*, the viewer wants nothing more than for young Michiel to be able to enjoy the innocent happiness of a child once again.

Q&A WITH DIRECTOR MARTIN KOOLHOVEN

What is the attraction of a war movie?

War is sharp-edged and bigger than life. It’s mythical and tragic. And in Holland the Second World War is a pervasive theme; if you want to tell a big story and you don’t want to create a fantasy world, you’ll end up in WWII. A war movie has the ‘smell’ of realism along with all the grand themes to explore.

What did you like best about the book?

As a boy, I loved the adventure and suspense. That’s the book’s double meaning: Terlouw wrote it to tell young people how terrible the Second World War had been, but afterwards, the people I spoke to about it seemed to remember it especially as a thrilling boys’ book. I also liked the fact that it takes place in winter. Of course this is a figurative reason, but I really wanted to make a film in the snow. I wanted to show the ‘Hunger Winter’ of 1944 like I never saw before in movies.

You don’t explicate the historical background much.

Viewers already know about the war and the resistance, including young people. I didn’t

want to explain anything the public already knows. When Uncle Ben opens a can of sardines, you see Michiel's reaction; you don't need to be told explicitly that he hasn't eaten anything like that in a long time. More than any other art form, film draws you closer to a person or character. You witness what he's witnessing. Which makes you – I think – a richer human being.

What's the film's main theme?

The loss of innocence. In the beginning of the film the boy wants to become an adult, and by the end he is in an adult – but the question is whether he's so pleased about it.

The screenplay is written by Paul Jan Nelissen, Mieke de Jong and yourself. Why three writers?

We worked on the script for some time, but I thought some things were not coming along right. For instance I was not pleased with Michiel's parents. Their characters were sketchy. When Mieke joined us, everything evolved rapidly. The characters became more alive and Mieke's writing style added to the atmosphere I had in mind. The ending remained a problem, especially the last confrontation, which did not work well on paper. We worked on it by improvising with the actors, and it came together.

What kind of boy did you have in mind for Michiel?

You have to believe that in the beginning of the film Michiel is still a boy at play with his friend, but by the end he dares to make harsh decisions. During the casting I saw many boys who were just too old or too young. At the beginning of the shooting Martijn was still a boy, but during the shooting – just like Michiel – he grew physically and mentally. We made use of that.

How did you find Martijn?

We tested hundreds of boys. We needed a young actor who could hold his own opposite disciplined trained actors, so we did the rest of the casting after we chose Martijn. They had to fit him. Martijn had just joined a Rotterdam youth theatre group and had only been acting for two months. Yet he was the one. He was very good at improvisation, and wasn't self-conscious. That's tough for a boy his age. But he had trouble showing anger, so the casting team worked on anger with him so he could take that emotion to his scenes. They succeeded well. When they showed me the results, I was very surprised. Martijn is an intelligent, sensitive and spontaneous guy. That's what I was looking for. Someone to look straight through. You see what he's thinking and feeling.

How did you work with cinematographer Guido van Gennep?

My idea always was to shoot two takes: Michiel close, followed by what he is seeing. But in that way you are keeping a film 'small'. For instance the execution scene to me had to be a grand and breathtaking scene, like an 'Italian' scene. These two styles are miles apart, so we had to search how to get them together. Guido and I both love spaghetti

westerns, Sergio Leone, Sergio Corbucci and others. They succeeded in combining a sloppy hand held style with hyper stylized, opera-like scenes. So we spoke a lot about how to do this. This was my second film with Guido, and we often had different ideas. Sometimes that caused friction, but it also brought in interesting solutions. I'm very pleased with how we worked together.

What kind of ideas did you have in mind about the look?

The loss of innocence theme shows in the art direction and costumes. I told production designer Floris Vos that everything should be historically accurate but fit with our own special reality. No use of the brownish colors of most World War movies, but using a fresh feeling instead. The snow landscape helped. And the light interiors, like the mayor's home. Floris and I have collaborated on six films, so I talk with him in a conceptual way and leave the completion to him, because I fully trust him.

Why did you shoot in Lithuania?

In eastern Lithuania, at the Russian border, the snow and the landscape look like Holland. The area has been drained and pastured, like Holland. But it's strange working there, because it's a former communist country with a different mentality. The size of the crew was gigantic. There were drivers to drive drivers. In Holland we're used to working with a small crew but in Lithuania there were some hundred men constantly around me. Even during a simple scene, like when Michiel is walking through the woods. There were crew members for the heating, people who took care of the horses, shit diggers. And they were even working with less people than usual! During the communist era there was a lively film industry. It collapsed, but now Russian and American productions are shot there.

How did you succeed in approaching Pino Donaggio to do the music?

I've been a fan of his music since I was a teenager, when I first heard his music in Brian de Palma's films. He brought elegance, class and romance to a harsh thriller, *Dressed to Kill*. The theme for the striptease in *Body Double* sounds very 'eighties' now, but I thought it was great and still works. Later I discovered he also composed the music for *Don't Look Now* and the films by Dario Argento. And he's also the composer of "You Don't Have To Say You Love Me," which sold eighty million records in performances by Elvis Presley and Dusty Springfield. Though I still like the original version he sings the best, "Io che non vivo." I like the lyrical pathos of Pino Donaggio. For that, one has to originate from the land of opera. Only the Italians know how to create an emotion by using just a few tones. I was searching for this feeling for *Winter in Wartime*. It's incredible that we were able to convince him. He told me which directors he had to cancel lately since he's so busy. Big names. I just sent him the screenplay and he liked it. During our first meeting I told him what I wanted with the music. The whole film is about the boy's loss of innocence, and I had the idea for a boy soprano voice to be used in the musical theme. That was his inspiration for the soundtrack. It was really great to hear some of the music for the first time. I recognized it as real Pino Donaggio-music, but at

the same time it suits my film perfectly.

ABOUT THE CAST

Martijn Lakemeier (MICHIEL)

Martijn Lakemeier was selected out of numerous young talents for the role of 13-year-old Michiel. This is his feature film debut. Martijn joined a youth theatre school in the city of Rotterdam. He played roles in a travelling show (“Aap!”) of the Young Theatre School Zuidholland and played the lead in the school musical “Showbiz”. Acting in a film is a dream come true.

Yorick van Wageningen (UNCLE BEN)

During the nineties Yorick van Wageningen acted in several Dutch television drama series, and made his international break-through with his role in the successful film *Total Loss*. Steven Spielberg’s enthusiasm about the actor brought him to Hollywood. Since then he has been performing in films with actors such as Angelina Jolie, Vin Diesel, Judi Dench, Colin Farrell, Christian Bale and Clive Owen. Recently he was seen in Terence Malick’s *The New World*. He now lives and works in Los Angeles. He came back to Holland especially for his performance in WINTER IN WARTIME.

SHORT FILMOGRAPHY

2010 WINTER IN WARTIME
2009 HANNIBAL THE CONQUEROR
2007 THE BLUE HOUR
2005 THE NEW WORLD
A LIFE IN SUITCASES
2003 BEYOND BORDERS
2002 TULSE LUPER SUITCASE: THE MOAB STORY
DESERTER (aka SIMON: AN ENGLISH LEGIONNAIR)
2001 SOUL ASSASSIN
ME AND MORRISON
2000 TOTAL LOSS

Jamie Campbell Bower (JACK)

In 2008, the English actor Jamie Campbell Bower was seen in movie theatres starring as the young sailor Anthony opposite Johnny Depp and Helena Bonham Carter in Tim Burton’s film *Sweeney Todd: The Demon Barber of Fleet Street*.

SHORT FILMOGRAPHY

2010 WINTER IN WARTIME
2008 SWEENEY TODD: THE DEMON BARBER OF FLEET STREET

2007 ROCKNROLLA
“The Dinner Party” (TV)

Raymond Thiry (JOHAN VAN BEUSEKOM)

Raymond Thiry performed in the TV police series “Van Speijk” and “Grijpstra & de Gier”. He made his film debut in 1995 in *Venus in Furs*. He received a ‘Golden Calf’ best actor nomination for his role in *Northern Light* by David Lammers.

SHORT FILMOGRAPHY

2010 WINTER IN WARTIME
2009 SCHOON SCHIP
2008 BRIEF VOOR DE KONING
“Deadline” (TV)
BLOEDBROEDERS
2007 DENNIS P.
“Flikken Maastricht” (TV)
2006 NORTHERN LIGHT
“Shouf shouf!” (TV)
1998 TUSSEN DE BOMEN (TV movie)
1995 VENUS IN FURS

Melody Klaver (ERICA VAN BEUSEKOM)

Melody Zoë Klaver likes acting and singing. She performed in the musicals “101 Dalmatians” and “The Sound of Music”. For her role as a difficult teenager in the film *Diep* she received a ‘Golden Calf’ nomination and became the youngest nominee ever. In Switzerland she won the Tudor prize for best foreign actress in *Diep*. With Raymond Thiry she performed before in *Northern Light*. Melody’s break-through was her role in the film *XTC Just Don’t Do It*.

SHORT FILMOGRAPHY

2010 WINTER IN WARTIME
2006 NORTHERN LIGHT
XTC JUST DON’T DO IT
2005 DIEP
2003 ZLATA (TV short)

Anneke Blok (LIA VAN BEUSEKOM)

Anneke Blok studied at the Theatre School in Arnhem. Since the founding in 1988 of the Theatre Company ‘De Trust’ she has been performing with the company. She won the prestigious Theo d’Or theatre prize for her role in “Presidentes” and won twice the Colombina award for supporting roles in “Overgewicht, Onbekend, Vormeloo” and “Fridrichswald”. At the Netherlands Film Festival in 1989 she received she special Jury

Award for her role in *Your Opinion Please*. Blok appeared in many Dutch films and television series. She became famous for her mother role in the popular movie *Love is All*. She received a ‘Golden Calf’ best actress award for her role in *Tiramisu*.

SHORT FILMOGRAPHY

2010 WINTER IN WARTIME
2009 UPSTREAM
COACH (TV movie)
2008 TIRAMISU (Golden Calf for Best Actress)
2007 LOVE IS ALL
2005 WINKY’S HORSE
2003 SEA OF SILENCE
2001 FAMILY
ZUS & ZO
1999 MAN, VROUW, HONDJE (TV movie)
1996 ANOTHER MOTHER
1990 KRACHT

Dan van Husen (AUER)

Born in Germany, Dan van Husen is a trained professional. Since the ‘60’s he acted in many films and TV series in Germany and abroad. He performed in dozens of spaghetti westerns as well as *Enemy at the Gates* and the *Band of Brothers* series. He also appeared in films by Werner Herzog and Federico Fellini.

SHORT FILMOGRAPHY

2010 WINTER IN WARTIME
2006 THE MAN WHO SOLD THE WORLD
2005 CHAIN REACTION
DRAWN IN BLOOD
TSUNAMI
2004 COLD AND DARK
2003 BEHIND THE WALL
DARKHUNTERS
2001 BAND OF BROTHERS (TV miniseries)
“Perfect Strangers” (TV series)
2000 ENEMY AT THE GATES

Ad van Kempen (SCHAFTER)

In 1967 Ad van Kempen graduated at the Theatre Academy in the city of Maastricht. Van Kempen is an experienced professional actor. He performed in theatre with Toneelgroep Centrum, Toneelgroep Amsterdam and Nationale Toneel. He also works in education and wrote and directed theatre plays. Van Kempen played the role of Jules de la Torette in the succesful TV series “Van Speijk” and the lead in the romantic comedy *Happy Family* by

director Martin Koolhoven. In December, the regional drama *Wolfseinde* for local TV will be broadcast in which he plays a lead.

SHORT FILMOGRAPHY

2010 WINTER IN WARTIME
2008 WOLFSEINDE (TV)
2007 “Van Speijk” (TV)
ERNST BOBBIE EN DE GESLEPEN ONIX
2006 HAPPY FAMILY
“Sporloos Verdewenen” (TV)
2004 “Het Glazen Huis” (TV)
2002 LOONIES

Mees Peijnenburg (DIRK KNOPPER)

Mees Peijnenburg performed in many theatre plays, including “Kikkerkoning,” “ChatChallenge” and “Sorry dat ik Besta”. In 2007 Peijnenburg appeared in his first feature film *Timboektoe*, in which he performs the role of a main character Kars.

SHORT FILMOGRAPHY

2010 WINTER IN WARTIME
2008 HOE OVERLEEF IK...MEZELF?
2007 TIBOEKTOE

Tygo Gernandt (BERTUS VAN GELDER)

Tygo Gernandt debuted in an Olympic promotion clip on TV when he was 12 years old. He is well known for his roles in the popular TV series “Fort Alpha,” “De Garage” and “Van Speijk”. He made his break-through in feature film with his role of Maikel Verheije in the succesful film *Van God Los*, for which he won a ‘Golden Calf’ award. In 2005 again he won a ‘Golden Calf’ for his role in *Het Schnitzelparadijs* for a supporting role, he shared this prize with four other actors.

SHORT FILMOGRAPHY

2010 WINTER IN WARTIME
2007 DUNYA EN DESIE
2006 SEXTET
IK OMHELST JE MET 1000 ARMEN
2005 EILANDGASTEN
SACRIFIED (TV movie)
JOYRIDE
HET SCHNITZELPARADIJS
2004 POOT!
THE PREACHER
2003 ANDERLAND

VAN GOD LOS
LOVERBOY (TV movie)
2001 SOUL ASSASSIN
1999 JESUS IS A PALASTINIAN
1996 HUGO
WASTED!

ABOUT THE CREW

Martin Koolhoven (Director)

Martin Koolhoven discovered his passion for movies when he first started an image and sound study in Sittard, continued his studies at the Belgian Film School, and then realized the Amsterdam Film Academy was the place to be.

In 1996, Koolhoven graduated from the Netherlands Film Academy in Direction, Screenplay and Feature Film. His graduation film was received well. He was discovered as a young talent with the 'Lolamoviola' low budget TV movie *Duister Licht* (60 min.) He made a break-through with *Suzy Q*.

Suzy Q won many awards in the Netherlands and abroad in 1999, including the young talent of the year award of the City of Utrecht and was nominated for the NPS TV Culture prize.

Since then Koolhoven's films have been received very well, winning prizes at the Netherlands Film Festival in the city of Utrecht for the actors' performances. The prestigious trade magazine *Variety* wrote about *Het Zuiden*: "Martin Koolhoven is known for eliciting topnotch performances from his actors and "South" is no exception." In 2001, Koolhoven received a 'Golden Calf' award at the Netherlands Film Festival (for directing *De Grot*).

In 2005, two films by Martin Koolhoven were released: the box office hit *Het Schnitzelparadijs* and the art house hit *Bonkers*. He was the first Dutch film director having two films in the Dutch movie theatre top 20 chart at the same time. In 2005, *Het Schnitzelparadijs* rated best Dutch film at the box office. In 2006 he followed with the romantic comedy *Happy Family*.

FILMOGRAPHY

2010 WINTER IN WARTIME
2007 "Koefnoen" (TV)
2006 HAPPY FAMILY
2005 BONKERS
HET SCHNITZELPARADIJS

2004 SOUTH
2002 DE GROT
2001 AMNESIA
1999 SUZY Q
1997 DUISTER LICHT (TV movie)
VET HEFTIG
1996 DE ORDE DER DINGEN
1995 KOEKOEK!

Mieke de Jong (Screenplay)

2010 WINTER IN WARTIME
2007 “Landje” (TV)
2006 “Blonje” (TV)
2005 BONKERS
JOHAN
LEPEL
2004 SOUTH
2001 OCHTENDZWEMMERS (TV movie)
1999 PARADISE (TV movie)

Paul Jan Nelissen (Screenplay)

2010 WINTER IN WARTIME
2008 NOTHING TO LOSE
2007 DENNIS P.
2004 “Zinloos” (TV)
2003 VAN GOD LOS
2000 “Wildschut & De Vries” (TV)

Job ter Burg (Editor)

2010 WINTER IN WARTIME
2008 SUMMER HEAT
2006 HAPPY FAMILY
BLACK BOOK
AMERICAN DREAMS
2005 BONKERS
DRIVING TEST
HET SCHNITZELPARADIJS
2004 SNOWFEVER
ZIEN
SOUTH
2003 LOONIES
2001 AMNESIA
FORGIVE ME

1999 SUZY Q

Guido van Genep (Director of Photography)

2010 WINTER IN WARTIME
2008 WIJSTER (TV movie)
TIRAMISU
2007 KILLER BABIES
THE BIRD CAN'T FLY
2006 BIRTHDAY BOY
2005 JOHAN
HET SCHNITZELPARADIJS
LEPEL
2004 HET VERBORGEN GEZICHT
2003 BEET
CLOACA (TV movie)

Niko Post (Line Producer)

2010 WINTER IN WARTIME
2008 HET ECHTE LEVEN
2006 SPORTSMAN OF THE CENTURY
THE PRINCE AND THE GIRL (TV)
BLACK BOOK
2005 KAMELEON 2
1997 CHARACTER
1995 FLODDER 3

Pino Donaggio (Composer)

Prominent movie composer Pino Donaggio composed the soundtrack. Donaggio is famous for his body of film music work, including *Blow Out*, *Carrie*, *Body Double*, *Raisin Cain* and *Dressed to Kill* and he has collaborated with directors Brian De Palma, Nicolas Roeg, Roberto Benigni, George A. Romero, Joe Dante, Dario Argento and Quentin Tarantino.

Pino Donaggio started his career as a composer and pop song vocalist. His biggest hit “Io Che Non Vivo” became even more famous internationally: “You Don’t Have To Say You Love Me.” Over 80 million copies were sold in performances by Dusty Springfield and Elvis Presley, among others. The very first soundtrack Donaggio composed was the classic *Don’t Look Now* by director Nicolas Roeg. He has composed music scores for over 170 films.

The Producers

FILMOGRAPHY FOR ISABELLA FILMS

IN PRODUCTION

CHNCHIK, 100 min, screenplay by Aram Shahbazyan and Ara Mnatsakanyan, to be directed by Aram Shahbazyan – co producer

ADRIENN PAL, 110 min, screenplay and direction Agnes Kocsis – co producer

AQUA FRIA DE MAR, 90 min, screenplay and direction Paz Fabrega – co producer

FEATURE FILMS

THE AVIATRIK OF KAZBEK, 100 min, screenplay by Arthur Japin, directed by Ineke Smits

MANDERLAY, screenplay and direction Lars von Trier – co producer

SOUTH, 85 min., screenplay Mieke de Jong, direction Martin Koolhoven

IT'S ALL ABOUT LOVE, 100 min., screenplay Thomas Vinterberg and Mogens Rukov, direction Thomas Vinterberg – co producer

VERDER DAN DE MAAN, 105 min., screenplay Jacqueline Epskamp, direction Stijn Coninx

DOGVILLE, 170 min., screenplay and direction Lars von Trier – co producer

FATHER AND SON, 90 min., screenplay Sergej Potepalov and Aleksandr Sokurov, direction Aleksandr Sokurov – co producer

VILLA DES ROSES, 100 min. screenplay Christophe Dirickx, direction Frank van Passel – co producer

DANCER IN THE DARK, 139 min., screenplay and direction Lars van Trier – co producer

THE CROSSING, 90 min., screenplay and direction Nora Hoppe

fl.19,99, 86 min., screenplay Helena van der Meulen and Mart Dominicus, direction Mart Dominicus

MYKOSCH, 73 min., screenplay and direction Danniël Danniël

HET NADEEL VAN DE TWIJFEL, 52 min. screenplay Frank Ketelaar, direction Maarten Treurniet

ALASKA, 45 min. screenplay Mike van Diem and Paul Ruven, direction Mike van Diem

IN DEVELOPMENT

BOVEN IS HET STIL, 90 min, with Circe Films

LILI, LIEFJE, 90 min, screenplay Mieke de Jong

EXPAT, 90 min, screenplay Sytske Kok

FILMOGRAPHY FOR FU WORKS

FEATURE FILMS

- 2010 **THE AVIATRIK OF KAZBEK**, co producer with Isabella Films
Screenplay: Arthur Japin
Direction: Ineke Smits
- 2008 **SPY OF ORANGE** co producer with IDTV Film, In-Soo Productions, A Private View, VARA
Screenplay: Tijs van Marle
Direction: Tim Oliehoek
- HET ECHTE LEVEN** co producer with IDTV Film
Screenplay: Robert Jan Westdijk
Direction: Robert Jan Westdijk
- 2007 **LOVE IS ALL** co producer with Motel Films
Screenplay: Kim van Kooten
Direction: Joram Lürsen
- UNFINISHED SKY** co producer with New Holland Pictures
Remake of *De Poolse Bruid* (Karim Traïda)
Direction: Peter Duncan
- KICKS** co producer with Jos van der Linden and Albert ter Heerdt
Screenplay: Albert ter Heerdt
Direction: Albert ter Heerdt
- 2006 **JADE WARRIOR** co producer with Blind Spot Pictures (Finland)
Direction: A.J. Annila
- BLACKBOOK** co producer with Motel Films, Hector, Content Int.
Screenplay: Paul Verhoeven and Gerard Soeteman
Direction: Paul Verhoeven
- FINGER: THE END OF A SILENT CENTURY**
Direction: Nathalia Alonso Casala
- 2005 **TOO FAT TOO FURIOUS** co producer with Motel Films
Remake of *Old Men in New Cars* (Denmark)
Screenplay: Jan Verheijen and Wijo Koek
Direction: Tim Oliehoek
- SNOWFEVER** co producer with NL Film
Direction: Pim van Hove
- 2004 **IN ORANGE** co producer with Motel Films, media Luna

- Direction: Joram Lürsen
- 2003 **PHILEINE ZEGT SORRY** co producer with Motel Films, Fortissimo
 Direction: Robert Jan Westdijk
- THE EMPEROR'S WIFE** co producer with Staccato Films, Terras,
 Overseas Film Group
 Direction: Julien Vrijbos
- ADRENALINE** co producer with Rebel Film
 Direction: Roel Reiné
- 2002 **SCIENCE FICTION** co producer with A Private View, Man's Films, B&T Film
 Direction: Danny Deprez
- MOONLIGHT**
 Direction: Paula van der Oest
- 2001 **MORLANG** co producer with Trust
 Direction: Tjebbo Penning
- SOUL ASSASIN** co producer with Laurence Malkin, Fusion
 Direction: Laurence Malkin
- COSTA!** Co producer with Johan Nijenhuis, Jos van der Linden, Joop van den Ende
 Direction: Johan Nijenhuis
- 2000 **RENT-A-FRIEND** co producer with Jordaan Film, SND Film
 Direction: Eddy Terstall
- 1999 **THE DELIVERY** co producer with Trimark
 Direction: Roel Reiné
- 1996 **WASTED!**
 Direction: Ian Kerkhof
- 1993 **ANGIE**
 Direction: Martin Lagestee
- SHORT FILMS**
- 2008 **BRAT** co production NPS tv Kort!
 Screenplay: Roel and Berend Boorsma, Direction: Roel and Berend Boorsma
- THE HORSELESS PRINCE**
 Direction: Tim Oliehoek
- 2003 **UNTERTAGE** co production Netherlands Film and Televisie Academy
 Screenplay: Jiska Rickels
 Direction: Jiska Rickels

DOCUMENTARIES

2006 **4 ELEMENTS**

Direction: Jiska Rickels

MADE IN KOREA

Direction: In-Soo Radstake

TELEVISION

2008 **WOLFSEINDE** with Omroep Brabant, local TV

Screenplay: Barbara Jurgens and Patricia van Mierlo

Direction: o.a. Ger Poppelaars and Roel Reiné

IN DEVELOPMENT

SPAANSE OGEN with Anton Smit Screenplay: Marnie Blok, direction: Maarten Treurniet

SAM'S STORY with Molly Hassell Screenplay and direction: Miriam Kruishoop

SEPERATION CITY with New Hollans Pictures

PORTABLE LIFE with Bart van Langendonck Screenplay and direction: Fleur Boonman

BIRDS WITHOUT WINGS

Adaptation of the novel by Louis de Bernières

CARMEN VAN HET NOORDEN with In-Soo Productions

Screenplay: Maarten van Hinte, direction: Jelle Nesna

ZOMERZOTHEID with Mirjam Wertheim

Adaptation of the book by Cissy van Marxveldt

Screenplay: Barbara Jurgens, direction: Esmé Lammers

DE GARNALENPELSTER

Adaptation of the book by Nilgün Yerli

MILO with Samson Film Screenplay and direction: Roel and Berend Boorsma

BEYOND WORDS with Rinkel Film Direction: Ursula Antoniak

CAST

Michiel van Beusekom	MARTIJN LAKEMEIER
Uncle Ben	YORICK VAN WAGENINGEN
Jack	JAMIE CAMPBELL BOWER
Johan van Beusekom	RAYMOND THIRY
Erica van Beusekom	MELODY KLAVER
Lia van Beusekom	ANNEKE BLOK
Auer	DAN HUSEN
Schafter	AD VAN KEMPEN
Dirk	MEES PEIJNENBURG
Bertus van Gelder	TYGO GERNANDT
Theo	JESSE VAN DRIEL
Ferryman	BEN RAMAKERS
German soldier	TIBO VANDENBORRE
German soldier 2	PETER EBERST

CREW

Director	MARTIN KOOLHOVEN
Screenwriters	PAUL JAN NELISSEN MIEKE DE JONG MARTIN KOOLHOVEN
Producers	ELS VANDEVORST FOR ISABELLA FILMS
Co-producers	SAN FU MALTHA FOR FU WORKS ANTONINO LOMBARDO FOR PRIME TIME OMROEP MAX
With the support of	THE NETHERLANDS FILM FUND SUPPLETIE REGELING COBO FUND INSPIRE PICTURES VAF EURIMAGES VTM
Line Producer	NIKO POST
Director of Photography	GUIDO VAN GENNEP
Editor	JOB TER BURG
Production Designer	FLORIS VOS
Special Effects	DARIUS CICENAS
Composer	PINO DONAGGIO
First Assistant Director	WOUTER SEVERIJN
Second Assistant Director	STEFANIE HAMANN
	Lithuanian Crew: LAURA STANKEVICIUTE

Script & Continuity	MACHTELD FELTMANN
Costume Designer	ALETTE KRAAN
Makeup	DIANA DREESEN
Casting	OI MUNDO CASTING/ REBECCA VAN UNEN
Gaffer	DIETER VAN DER EECKEN
Set dresser	Lithuanian crew: DARIUS ZALMONAZ SUSANNA DE GROOT
Grip	LITHUANIAN CREW: ANDRIUS ZUBKAITIS GRIP DAAN DILLO
Supervising Sound Editor	HERMAN PIEËTE
Foley Artist	JULIEN NAUDIN
Foley Mixer	ALEK GOOSSE
Stunt Coordinator	WILLEM DE BEUKELAER
Post Production Supervisor	Lithuanian crew: TOMAS EREMINAS HANS VAN HEL