

NASRDIN  
DCHAR

CYNTHIA  
ABMA

KO  
ZANDVLIET

ELISE  
VAN 'T LAAR

RAYMOND  
THIRY

OLGA  
LOUZGINA



GIORNATE  
DEGLI AUTORI  
VENICE DAYS

OFFICIAL SELECTION  
VENICE DAYS  
2014

# BETWEEN 10\_AND\_12

\_\_\_\_\_PRESSBOOK  
ENGLISH \_\_\_\_\_



# BETWEEN 10 AND 12

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Feature film / Drama / Digital / 69 min / release 2015

ORIGINAL DUTCH TITLE TUSSEN 10 EN 12  
WRITER/DIRECTOR Peter Hoogendoorn  
PRODUCERS Keren Cogan Films: Keren Cogan (NL)  
Phanta Film: Petra Goedings & Maaïke Benschop (NL)  
COPRODUCERS Unlimited: Philippe Avril (FR)  
Minds Meet: Tomas Leyers (BE)  
AVRO: Mylene Verdurmen/ Simone van den Ende (NL)  
Mollywood: Guy & Wilfried Van Baelen (BE)

## CAST

FATHER GERARD Raymond Thiry  
MOTHER IRINA Olga Louzgina  
POLICE OFFICER Nasrdin Dechar  
FEMALE POLICE OFFICER Cynthia Abma  
GIRLFRIEND KATJA Elise van 't Laar  
SON MIKE Ko Zandvliet

## CREW

WRITER/DIRECTOR Peter Hoogendoorn  
D.O.P. Gregg Telussa  
PRODUCTION DESIGN Ben Zuydwijk  
EDITING Tom Denoyette  
COMPOSER Bruno Ferro Xavier Da Silva  
SOUND DESIGN Srdjan Kurpjel  
COSTUME DESIGN Sophie van den Keybus  
MAKE UP & HAIR Karine Uvijn  
LINE PRODUCER Lisette Kelder

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BETWEEN THE HOURS OF TEN AND TWELVE A PIECE OF NEWS STOPS A FAMILY IN ITS TRACKS, WHILE AROUND THEM LIFE GOES ON AS BEFORE.

Just another summer's day. But on this particular day a piece of news, delivered by two officers in a police car, changes the lives of a family forever.

As the journey progresses, the vehicle becomes more and more crowded with family members, picked up from home, work, the hairdressers.

As they sit in the backseat, alone with their thoughts, what they thought they knew about life, about relationships, has been violently altered. And while the focus for their despair is all too clear, around them everyday things begin to lose meaning as the world becomes increasingly absurd.



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## PETER HOOGENDOORN ABOUT THE FILM

The tension between the tragedies that we encounter in life and the nitty gritty of everyday worries is what fascinates me. Everything to do with the human condition is located somewhere between the extremes of eating a sandwich and drawing our final breath.

What if all the comforts and habits we cling to on a daily basis, trust dearly and depend upon, are suddenly denied to us? How endearing are we when there are no rules or codes to follow anymore? When we no longer remember how to cope with ourselves, or with others.

How do we move within a violently reconstructed 'here and now' while the world around us goes on around us, as usual?

We try to control many things in life, but sooner or later we are made to re-encounter its barest essence.

There are no codes or rules about how to deal with loss. All that is left is to travel through time and space. A journey through a vacuum, stripped of all irrelevancies.

The essential truth that remains is what I have tried to capture in BETWEEN 10 AND 12.

## ABOUT WRITER/DIRECTOR PETER HOOGENDOORN

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Dutch Writer/director Peter Hoogendoorn (1979, Rotterdam, The Netherlands) graduated with his short film WES at the Dutch Film Academy in 2009. WES was received well critically and won the Cineville Audience Award 2009, the Leids Film festival Iron Haring Award

(2010) and the Cinestud Audience Award 2010. In 2010 Peter Hoogendoorn was selected for the Binger Filmlab writers lab with the project BETWEEN 10 AND 12, for which he also received script development and production support from the Dutch Film Fund. The project was selected for CineMart at the Rotterdam Film Festival 2011. Hoogendoorn developed the script together with his Binger Filmlab writers lab tutor Franz Rodenkirchen. In 2012 Hoogendoorn finished his short film SHOW ME LOVE, with the support of the Netherlands Film Fund and broadcaster NTR. The film premiered at the Netherlands Film Festival in October 2012. BETWEEN 10 AND 12 will be released in Dutch cinemas from the beginning of 2015 by Dutch distributor Amstel Film.



## ABOUT THE CAST

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### RAYMOND THIRY AS FATHER GERARD



Raymond Thiry started his own theatre group Alex d'Electrique in 1987. The group became very successful at various festivals and theatres in the Netherlands and Germany. After his appearance in several prime time TV series, he starred in *LANGER LICHT* by David Lammers (2006) and received a prestigious Golden Calf nomination at the Dutch Film Festival. In 2009 he won this same award for his role in *OORLOGSWINTER* (Winter in Wartime) by director Martin Koolhoven, which was a huge box office success. Thiry has also appeared in feature films such as *WOLF*, *SONNY BOY* and *LOTUS*.

### OLGA LOUZGINA AS MOTHER IRINA



In 1991 Olga moved from Moscow to Amsterdam where she joined the international Amsterdam Chamber Theatre. She appeared in the Dutch film *KATIA'S SISTER* directed by Mijke de Jong, which was nominated for a Golden Leopard at the Locarno IFF in 2008. For this movie Olga was awarded 'Best Supporting Actress 2008' and received a 'Golden Calf', the most prestigious Dutch movie award. The film was nominated for four other Golden Calves, and was screened at numerous international film festivals. Olga was awarded a Special Jury Mention as Best Supporting Actress at the Miami International Film Festival. She was also highly commended for her performance in the drama-series *CIRCUS WALTZ*, which was nominated for the Prix Europe.

### NASRDIN DCHAR AS POLICE OFFICER



Nasrdin Dchar (1978) won a Golden Calf for Best Actor and was nominated for a Rembrandt Award in 2011 for his role in *RABAT*. The film won various other prizes. Together with the cast and crew of *RABAT* he made *WOLF* which was successfully released in cinemas in September 2013. *WOLF* was nominated for eight Golden Calves, winning the award for Best Director. Dchar also appeared in other notable Dutch Feature films such as *TIRZA*, *LOTUS*, *SUSKIND* and *VALENTINO*.



CYNTHIA ABMA \_\_\_\_\_  
\_\_\_\_\_ AS POLICE OFFICER



Cynthia Abma is a regular performer in feature films and theatre as well as in both popular and quality drama series. In 1990 she made her

debut in the drama series SPIJKERHOEK, followed by various roles in other drama and comedy series. Film credits include Peter Hoogendoorn's short prizewinning film WES, and feature films such as DE TRIP VAN TEETJE and DOWN, the American remake of the Dutch feature film DE LIFT. In 2012 Cynthia featured in the very successful Dutch feature film DE MARATHON.

KO ZANDVLIET \_\_\_\_\_  
\_\_\_\_\_ AS MIKE



Ko Zandvliet (1993) is a Dutch actor and musician. Zandvliet made his film debut in the successful feature film SONNY BOY. Next he

played his first lead role in RAZEND (FURIOUS), an adaptation of the successful youth novel by Carry Slee. Zandvliet played in the short prizewinning film COWBOYS JANKEN OOK which premiered at the Berlinale Generation 14 plus section in 2014. Zandvliet plays the trombone in the afro beat band Jungle by Night. They performed at Lowlands and Nort Sea Jazz in 2011, and at various other European festivals.

ELISE VAN 'T LAAR \_\_\_\_\_  
\_\_\_\_\_ AS KATJA



Elise van 't Laar (1989) graduated from the Arnhem Theatre School and works both in film and theatre. In 2011 she played Eliante in

the THE MISANTHROPE with Theatregroup Oostpool. She has also played roles in drama series such as LIJN 32, and IN VLAAMSE VELDEN. In 2014 she appeared in SUPERNOVA, a feature film by Tamar van den Dop, which premiered at the Berlinale Generation Section. The film was awarded the Grand Jury Award at the International Film Festival Xining in China.



**You play Katja the girlfriend of Mike, who hears of his sister's death early in the film, but you are nevertheless an outsider observing a family tragedy. How did you prepare for the role?**

*Actually, I already set out to observe a lot of things even before we arrived on set. As I was preparing for my audition and the first rehearsals, I observed typical teenagers from the city of Rotterdam - the way they look, talk, behave... That made me change the way I presented myself, and so I found the way I could transform into Katja. People say that the outsider role is complex. I don't know if this is the case. It took a lot of listening and absorbing everything around me. I think that I have a kind of transparent expression. It's not so difficult to read my thoughts and it was important to keep the sense of uneasiness in every scene.*

**Peter's story is a very personal and autobiographical one. How did he direct you? Please describe his approach?**

*Peter was very honest and open about his own tragic story, so in the beginning we talked a lot about it. But it wasn't his intention to make an exact remake of it. During the rehearsals, he gave us space to find our own interpretation through improvisation. But during the shoot, everything was very well thought-out. He made us aware of the details, especially in those very tense scenes and situation when each little movement could have a huge meaning.*

**Describe the experience of starring in your first feature.**

*It was my best role so far, not because it was my first feature, but because of the personal touch of this production. I mean... when you shoot a film, the surroundings are often more hyper-realistic than on stage. They can help you to believe in a new reality. But this time, most of the shooting locations were the places where these things really happened a few years ago. In the same street, the same garage... that made this production extra unique for me.*

**Were you comfortable acting in such an intimate ensemble film?**

*Yes, really. The intimate setting gave me more freedom to try things out during the rehearsals, and I felt no need to prove myself. It's also easier to get to know each other in a short time, when you work with a small group.*



**How did you prepare for the role?**

*We did a huge amount of rehearsals before we started shooting – that was really intense because normally it is just one or two rehearsals, but I really got to know Peter well during this period. We rehearsed what had been written but the script was continually changing based upon things that Peter would observe. Even seeing me making a sandwich inspired him to see something else in the film.*

*We rehearsed one scene for a whole day and we knew how we wanted to play it but when it came to shooting the whole thing changed. It was intense and it took a long time but it was challenging, and it was necessary to stay concentrated. Peter is a special guy and on the set he made it feel so real. He was really inspired by the places where we were shooting, which were very personal to him.*

**What do you believe are your strengths as an actor, especially as applied to *Between 10 and 12*?**

*I have had no training in acting at all, so it is hard to answer that. I was raised in a theatre as my parents played in a well-known acting troupe, so the theatre was always around me. I started acting just five years ago in movies.*

*I asked Peter why he chose me, because I know that the casting process lasted a long time. He told me he chose me because even though I was acting, it seemed raw and naked. I had some kind of realistic edge that the others didn't have. Maybe that's a strength, I don't know. I was determined wanted to become this character within this specific time and place, and it was a fascinating experience.*

*Of course, sometimes I am frightened that you wouldn't believe what I am playing and that I fail in scenes. That's the hard thing about acting.*

*But everything clicked in *Between 10 and 12*.*

*I played a role that is pretty far removed from the way I am and the way I move, and I spoke with this Rotterdam accent. I was satisfied with my performance, but I want to see the film before Venice, otherwise I'll be so fucking nervous.*

**You have starred in a small handful of very good, highly regarded films over the past few years. Describe that experience.**

*I have really enjoy the experience. A film production always feels like a small circus that lasts for a week or a month, traveling with really nice and talented people. That was very much the situation on *Between 10 and 12*, and in *Boys*, which has won a lot of awards. I am learning a lot through doing this, so I always immerse myself within the process, and I learn more from every film I play in.*

## KEREN COGAN – PRODUCER'S STATEMENT

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In Peter Hoogendoorn I really found my soul-mate in film making. We were at film school together and made our graduation film *Wes* together, which won a lot of prizes.

Of course I knew of the death of Peter's sister and I suggested this as the first feature that we should make together. *Between 10 and 12* is his story but I always felt comfortable with the idea of producing it, both on a professional level and on a personal level. The story is universal. We will all one day suffer the trauma that this family suffers. But for me, this film isn't about death, it's about life, about knowing that each day can be your last with the ones you love.

What I have learned about Peter, working with him for such a long time, is that his eyes are so detailed. He has so many emotional levels. He can watch a fluttering leaf for hours and experience the widest spectrum of feelings.

And what I learned from this debut process is that I, as a producer, really need to love the film and I need to love the filmmaker. And I loved both. That is the most important thing. Right after graduation we got into Binger, we got into CineMart and within two years we got the whole film financed, so for me, from a creative point of view I can talk of success. But love and trust is at the heart of this success.



# BETWEEN 10\_AND\_12

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## CONTACT \_\_\_\_\_



AIM TO  
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