



# GOLDFISH GAME

[ DOOR ERWIN JANS ]

**“YOU HAVE THE ABILITY TO TURN  
THIS PARADISE INTO A LIVING HELL.”**

GOLDFISH GAME, the first feature film by Jan Lauwers, tells the story of a small community of people who are violently torn apart. It is a contemporary moral fable, true to life, that develops with the fatality of a Greek tragedy. But besides a tale of human drama, it is also a perceptive and subtle anthropological study of the mechanisms that hold a group together and the forces that work towards its disintegration. At the centre of these forces stands death, one's own death and those of others, as the irreducible empty spot that determines and delimits all human behaviour.

The setting of the dramatic events is Liliane and Leonard's 'castle'. On the eve of the departure of their disabled daughter Lena for a sanatorium in Switzerland, this is the last chance for the company to spend an evening together. The 'castle', a grand mansion set in the woods, is managed by the gentle but firm 'matriarch' of the group, Liliane. Over the years, the mansion has become the meeting place for a group of friends who have become part of the family: Harry, Lena's husband; Ushi, the family lawyer; Afang, Xiang and little Jai, the Chinese family who make up the domestic staff; and Eddy and his new girlfriend Pol. The goldfish game of the title is a tradition of their own invention. It has become the playful and nearly childlike expression of their companionship and friendship: they all stand around the pool, waiting for the starting shot, at which they take their clothes off as fast as they can and jump into the water. The aim is to be the first to come up with the golden figurine of a fish that lies at the bottom of the pool. Even Mike, the local policeman and friend of the family, enjoys taking part in this compelling group ritual. But exactly at the moment when the group affirms itself in the game, disaster is announced in the form of David, a detective whom Mike has introduced to the company in good faith. The arrival of David, the outsider, poses a threat to the identity of the group. "He's a snake", people say about him, with an allusion to the

garden of Eden. This image becomes even more explicit when David is told: "you have the ability to turn this paradise into a living hell." In this reversal from paradise to hell, the story of *GOLDFISH GAME* develops into a modern-day fable in which man becomes the sum of his secrets, his past and his moral choices.

Director Jan Lauwers has made the film very compact: all the action is condensed in one place and unfolds in a space of twenty-four hours. In the second half of the film, he lets this small universe explode and shatter into a thousand pieces. Whereas, in his theatrical productions, this kind of explosion is mainly expressed as a formal fragmentation, in *GOLDFISH GAME*, it is articulated in the dramatic disintegration of a small community. Most of the scenes are set in the kitchen, the bedroom, around the pool and around the dining table. Intimate, personal spaces, which are suddenly disturbed by the brutal, ruthless intrusion of the outside world. At a blow, the seemingly well-regulated network of friendships and loves is overtaken by the past and shattered by a story of international crime, trafficking, forced prostitution, rape and violence. Their safe and secluded here and now is brutally exposed to the past and to the real world. It is the outsider, David, who reveals the terrible story of the Chinese family. Afang and Xiang are really the victims of an international gang specialised in human trafficking to Europe. They are not, as everyone thinks, husband and wife, but brother and sister, and Jai is possibly the child of a gang rape. As a child, Jai embodies innocence, but he is also the living reminder of a suppressed violent past. When he stages his own death by drowning and thereby gives the others a real fright, he is really enacting the tragedy of his conception. After that horrible experience, Afang and Xiang approached Harry, a well-known journalist, who took pity on them and vowed to help them. But Harry has a hidden history of his own: the



violent actions he took against the traffickers are called 'terrorist actions' by David. As a detective, David has spent ten years working on his case against the traffickers, and he wants Afang and Xiang to be witnesses at the trial.

The 'paradise' in which everyone had been living until that moment is exposed as a falsehood, created and upheld by secrets, lies and manipulations. Harry and Ushi, his lawyer, knew the real story of the Chinese family, but kept quiet about it. But Harry is also very secretive about his own past as a war-zone journalist: a picture that shows him dressed like a mujahedeen holding a machine gun suggests a much greater involvement than that of a neutral reporter. And is his marriage with Lena really a love match, or it is rather an attempt to find a safe refuge, as David suggests? Furthermore, David makes it clear to Harry that the happy years at the castle have only been possible because he, David, has been manipulating everything. All those years, he has been keeping an eye on them, until his investigation into the trafficking gangs was completed. That way, everybody in the film turns out to be harbouring a secret that contributes to the disintegration of the group.

The last supper is a central scene in the film. Sharing a meal is a major group ritual. It is no accident that several crucial scenes are set in the kitchen, "the heart of the house", as one of the characters remarks, the place where the food is prepared. But preparing food involves gutting, drawing and cutting up dead animals. Eating, feeding one's body (in other words, living), is fundamentally connected to violence and death. It is Harry (the hunter) and the Chinese (who work in the kitchen) who are most aware of the connection between life and death. Moreover, it is no accident that Afang and Xiang's secret is revealed in the kitchen. The kitchen has a 'hidden' connection with the castle vaults. For in these dark subterranean spaces, Harry keeps worms: they eat the flesh off the antlers from the deer he has shot in the woods. Pol, Eddy's girlfriend, who is an artist, is so fascinated by the sound made by the worms chomping away at the deer skulls that she even contemplates, for an instant, giving her next exhibition the title of 'worms in paradise'. The anonymous presence of the munching worms in the vaults is a harbinger of inescapable decay.

## AFTER THE REVELATION OF THE SECRET AND THE RETURN OF THE GHOSTS FROM THE PAST, DISASTER COMES ABOUT ACCORDING TO AN INEXORABLE DARK LOGIC OF ITS OWN.

"Have you ever killed a man?" Eddy asks both Harry and David when the three school friends are alone for a moment. In a dropped passage of the film scenario, Eddy says to his two friends: "What do the three of us have in common? Harry here fights for freedom, David, you uphold freedom and I try to create freedom. (...) That's what art is about, to create freedom, or better still, to give the possibility to others not to fear freedom." Freedom as the ultimate value at stake in war, politics and art. But apparently the makers did not want the film to be all that explicit, and certainly not about the position of the artist. The real antagonists of the film are Harry and David. We are told that "Harry is a passionate and moral man, who sometimes lets his emotions get the better of him". Harry is the moral and emotional centre of the group, as well as a sexual magnet: Lena, Ushi and even Liliane all feel attracted to him. He is the only person

who is trusted by Afang and Xiang. Harry is the nucleus around which the group seems to coalesce anew after every rift. David is the absolute stranger. Everything about him – his clothes, his behaviour, his attitude and his speech – spells 'outsider'. He represents the logic of law, politics and power. Still, both Harry and David are dragged down along with the others in the fatal conclusion of the drama. Both of them eventually lose their grip of the situation. After the revelation of the secret and the return of the ghosts from the past, disaster comes about according to an inexorable dark logic of its own.

A group can only exist thanks to a 'secret' (a 'sacrifice' or a 'murder'). When the secret is unveiled, the group is bound to disintegrate. The group can only be 'bound' again by a new secret. That is precisely the cycle that is completed in *GOLDFISH GAME*.

The last shot reminds the audience of the fatal shot with which Jai wounded Harry's dog in the beginning of the film. Just like the worms, the dead dog was a sign of the catastrophe that is always present, of the crisis that is only waiting for the right (or wrong) moment to manifest itself with the dark fatality of a Greek tragedy. *GOLDFISH GAME* defines human behaviour as an impossible choice between freedom and fate, past and future, the group and the individual.







## CURRICULUM VITAE

### VICTOR Lauwers - Jai

Want to be an explorer when he grows up.

### GRACE ELLEN Barkey - Afang

This actress and dancer of Indonesian descent studied at the Amsterdam drama school, after which she worked with a variety of theatrical companies. She has been with Needcompany since 1986. She has performed in several productions of Jan Lauwers and Needcompany and has created performances of her own.

### ANNEKE Bonnema - Pol

Studied at the Amsterdam drama school. She has realised a number of theatrical productions and has written many texts for the theatre. In 1995, she started her continuing collaboration with Hans Petter Dahl in the theatre group L&O. NEEDCOMPANY'S KING LEAR was her first production with Jan Lauwers.

### TIMOTHY Couchman - David

Was born in Gloucester, UK. He trained at the London Royal Ballet School and at the Vaganova Academy in St Petersburg. In 1997, he joined William Forsythe's Ballett Frankfurt. Couchman joined Needcompany in 2001 on the occasion of the collaboration between Needcompany and Ballett Frankfurt on the production DEAD DOGS DON'T DANCE/DJAMEDJJOYCEDEAD.

### DICK Crane - Mike

Dick Crane studied at the Polytechnic School of Performing Arts, Leicester. After his studies, he travelled to Los Angeles, where he was in numerous commercials, pop videos and B films. In 1992, he joined Michel Laub's theatrical company, Remote Control. He wrote the scripts for a number of movies, including BITTER SWEET and JACOB'S PILLOW, in pre-production for Adelson Entertainment and subsidised by the Irish film commission. Together with Jan Lauwers, he wrote the screenplay of GOLDFISH GAME, Needcompany's first feature, in which he also plays the role of Mike.

### MISHA Downey - Xiang

Born in the UK, studied at the London Contemporary Dance School. In 1994, he joined the Brussels dance company Rosas led by Anne Teresa De Keersmaeker. Later he worked with Matthew Bourne. Since 1998, he has collaborated on the creations of Grace Ellen Barkey and has been in many theatrical productions of Jan Lauwers. Together with Kosi Hidama, he had recently formed a dance company of his own, called Amgod.

### HANS PETTER Dahl - Eddy

Since 1987, Hans Petter Dahl has been with the Norwegian company Bak-Truppen. In 1995, he co-founded the theatre group L&O Amsterdam with Anneke Bonnema. GOOD GOOD VERY GOOD was their first production, created in co-production with Bak-Truppen. Their most recent production is POST COITUM OMNE ANIMAL TRISTE EST. The first time Hans Petter Dahl worked with Jan Lauwers was during NEEDCOMPANY'S KING LEAR.

### TIJEN Lawton - Lena

Born in Vienna to a British father and a Turkish mother and raised in Austria, Italy and Turkey, Tijen Lawton eventually ended up in the UK. She is a graduate from the Arts Educational School and the London Contemporary Dance School and was an exchange student at the Julliard School in New York for a year. In 1996, she performed in several creations of Pierre Droulers and started



making her own choreographies. Her collaboration with Jan Lauwers started with her performance as an actress and dancer in the restagings of *CALIGULA* and *MORNING SONG*.

#### **GONZALO Cunill - Harry**

Lives in Madrid and grew up in Buenos Aires (Argentina), where he also trained as an actor. He has acted with various theatrical companies in Spain and Argentina. Cunill often appears in television productions and motion pictures, e.g. *BLUE EYES*, an Argentinean-German co-production, the short *ALMOST TWENTY HOURS* by Luis Varona, the feature *AIRBAG* by Juanma Bajo Ulloa and the television movie *THE WANDERER* by Alan Grint. His first collaboration with Jan Lauwers was in 1997, when he was in *NO BEAUTY FOR ME THERE WHERE HUMAN LIFE IS RARE, PART ONE*. He was also involved in later productions. For his performances in *MORNING SONG* and *CALIGULA*, the Spanish theatre critics voted him 'best actor', for which he received a prestigious prize.

#### **VIVIANE De Muynck - Lillian**

Studied at the Brussels drama school and with Jan Decorte. In 1980, she performed with *Mannen van den Dam*. In 1987, she received the Theo d'Or

award for her rendition of *WHO'S AFRAID OF VIRGINIA WOOLF* by De witte Kraai. After that, she was an actress with *Maatschappij Discordia*, *Zuidelijk Toneel* and *Toneelgroep Amsterdam*. In 1994, she was in *PHILOKTETES VARIATIONS* directed by Jan Ritsema, alongside Dirk Roofthoof and Ron Vawter. She has also performed with the *Wooster Group*, in O'Neill's *THE HAIRY APE*, and has regularly made an appearance in films and television productions, e.g. in *VINAYA*, a film by Peter van Kraaij and Josse De Pauw, *DE AVONDEN* of R. Van Den Berg and *DUISTER LICHT* of Martin Koolhoven. For these two last performances, she was nominated for the Gouden Kalf award at the Utrecht film festival. Ever since her role in the opera *ORFEO*, she has been a regular collaborator of Jan Lauwers and Needcompany. For *DEADDOGS DON'T DANCE/DJAMESDJOYCEDEAD*, she wrote the theatre text together with Lauwers. In 2000, she created *DIE VAGINA MONOLOGUE* at the *Deutsches Schauspielhaus*, a co-production with Needcompany.

#### **SIMON Versnel - Leonard**

Simon Versnel, who received classical voice training, has been performing as a singer and actor since 1979. He has given song recitals and opera concerts in both France and the Netherlands. He has also appeared in various shorts,

including a Japanese-English film made especially for the Holland exhibition in Japan. He collaborated on *THUIS* staged by *Huis aan de Amstel*, which was later adapted for television by the Dutch broadcasting corporation *VPRO*. He has regularly appeared in *Needcompany* productions since 1993.

#### **CARLOTTA Sagna - Ushi**

Studied dancing in Turin, at the *Académie de danse classique* of Monte Carlo and at the *Mudra* school in Brussels. She has danced in several creations of *Micha Van Hoecke*, *Anne De Keersmaeker*, *Meg Stuart* and *Caterina Sagna*. Later, she joined the company of *Cesare Ronconi* in Italy and played in a number of films of *Jean-Claude Wouters*. *Carlotta Sagna* joined *Needcompany* in 1993 and took part in several productions. She was also responsible for the choreography of *NEEDCOMPANY'S KING LEAR*. Together with *Caterina Sagna*, she created the production *La testimone*. She is currently creating a production of her own, called *A*.



#### MAARTEN van der Put - Cameraman center

The track record of Maarten van der Put should be enough to prove is excellence as a cameraman. As a video artist, he has collaborated with Ivo Van Hove, De Nederlandse Opera and Jan Lauwers, amongst others. He has also designed video installations which have been exhibited in several places. His earlier work with Jan Lauwers and Needcompany included the video films of *ÇA VA* and *RABBIT DAY*, for which he was responsible for both the camerawork and the editing.

Besides his work as a cameraman and video artist, Maarten Van der Put is also a director and scenographer with his own company, United Cowboys. As an artist, Maarten van der Put is active both in the theatre and film and video. A person with such unique experience in both fields is indispensable to this project, in which each separate medium brings an added value to the project as a whole.

#### MAARTEN Vanden Abeele- Cameraman off-center

Worked in Barcelona and London as a designer and photographer's assistant. He studied Communication Design in Rotterdam, where he later worked as a stage designer, e.g. for the Helsinki and Turku theatres. It was there that he started to take photographs himself. Later, he was commissioned by the Paris Théâtre de la Ville to photograph the work of Pina Bausch. This collaboration yielded the book *Pina Bausch photographiée par M.V.D.A.*, published by Edition Plume, 1996, Paris.

Vanden Abeele has also photographed for a variety of bands, such as *deUS*, *Zita Swoon* and *Die Anarchistische Abendunterhaltung*. Meanwhile, he has become the house photographer for Needcompany, for which he made the much-acclaimed Needcompany photo book in 1998. In 2000-2001, his work was shown at the *MUHKA*, the Folkwang Museum and the Lyon Biennale. After that, he worked with Meg Stuart on the video film *MEG STUART'S ALIBI* and was asked by Tom Barman to make the set photographs and a 'making of' documentary for *ANYWAY THE WIND BLOWS*.

#### NICO Leunen - Beeldmontage

Nico Leunen studied experimental film at the Brussels Sint-Lukas Hogeschool. He has made a great number of short films. In addition, he edited both the soundtrack and the film of *GRIEZELIG* by Dennis Nap, *SINGELS* by Ingrid Lemaire, and of *THE CUTTING*, a motion picture of Peter Missotten and Bram Smeyers. He was an assistant editor for a number of other motion pictures such as *BLINKER* (Filip van Neyghem), *IEDEREEN BEROEMD* (Dominic Derudere), *OLIVETTI 82* (Rudi Vandenbossche) and *PENALTY* (Pieter Van Hees). Peter Missotten was so impressed by his work and by the experience of cooperating with him that he absolutely wanted him to be part of the crew for *GOLDFISH GAME*.



## JAN Lauwers & Needcompany

Jan Lauwers, theatre-maker and visual artist, studied painting at the Ghent art academy. At the end of 1979, he founded the company Epigonen ensemble, which later became Needcompany. This theatrical company brings concrete, direct and strongly visual theatre in which music and language are the structural elements. Both the field of action and the core group of actors are very much international. For instance, every production is performed in several languages.

Lauwers's training as a visual artist determines his approach of the medium of the theatre. This leads to a highly innovative and often radical theatrical idiom in which the frontiers of drama are not merely explored, but actually pushed back. Two of the main characteristics of his creations are the emphasis on transparent and 'thoughtful' acting, and the permanent paradox between acting and non-acting.

In nearly all his works, he engages in a direct confrontation with themes such as death, power and desire. With the creation of *MORNING SONG* (1998), the artist set off in a new direction in which humour is allowed to counterbalance tragedy. These later performances seem to have a lighter touch, but they still leave the audience with a series of penetrating images and pressing questions. With *MORNING SONG*, Jan Lauwers & Needcompany won the prestigious Obie Award in New York for the best international theatrical production.

Later, on the request of William Forsythe, Jan Lauwers collaborated with the Ballett Frankfurt on the production *DEADDOGS DON'T DANCE/ DJAMESDJOYCEDEAD*. In 2001, he staged an impressive adaptation of William Shakespeare's *THE TEMPEST* at the Deutsches Schauspielhaus. Recently, on the occasion of the 15th anniversary of Needcompany, he created *IMAGES OF AFFECTION*, a production full of references to the oeuvre of Andy Warhol. Humour, rabbits and art are the holy trinity of this controversial production that caused quite a stir when it was first performed.

Lauwers also has a number of film and video projects to his name, including *FROM ALEXANDRIA*, *MANGIA* and *SAMPLED IMAGES*. In the summer of 2002, he made his first feature film, *GOLDFISH GAME*, for which he also wrote the script together with Dick Crane.





For more than 8 years now, De Filmfabriek has been an independent production company for film and multimedia. Peter Missotten is not only a producer but also a creator. His experience as a director includes the projects *THE WAY OF THE WEED*, *AIX* and *THE CUTTING* (in collaboration with Bram Smeyers) and others. De Filmfabriek (literally, 'The Film Factory'), has built itself a solid reputation in the production of all kinds of artistic projects: autonomous projects such as *THE WAY OF THE WEED*, *MATROOS*, *LES SOEURS LUMIÈRE*, *AIX* and *THE CUTTING*, but also video installations such as *EVERYTHING WILL BE ALRIGHT* and *PLEK* - in co-production with Bronks. *THE CUTTING* is regularly screened on the international film circuit (e.g. at the international film festival of Rotterdam, the international film festival of Jeonju in Korea, the Gay and Lesbian Film Festival of New York and the international film festivals of Ghent and Amsterdam).

There are also the many scenography and video projects in the world of the theatre. These include the set design for *SANDS OF TIME* and *DUST MAKES DAMAGE*, the video installation for *FAUST* and the digital image processing for *ANTON* and the scenography for *DE WESPENFABRIEK*, as well as the video sets for *THE WOMAN WHO WALKED INTO DOORS* and *HAROEN EN DE ZEE VAN VERHALEN*. In 2000, De Filmfabriek staged the first theatre project of its own: *K HEB MOETE BOTSE*.

In recent years, De Filmfabriek broadened its sphere of action considerably to include the new field of multimedia. And in their case, 'multi' really does mean 'many': their projects in this field range from digital graphics over web design to interactive CD-ROM projects (such as *DZIGAROM*, a CD-ROM about Flemish media art; *DIE ZAUBERFLÖTE*, on the fascinating world behind the scene of an opera creation, with La Monnaie/De Munt as its co-producer; and *BONTE WAS*, an educational CD-ROM for learning Dutch aimed at unskilled non-native speakers).

Since 1999, De Filmfabriek has been designing the complete corporate identity of ro theater, including the web applications. De Filmfabriek is also responsible for the website of Needcompany. From their converted milk-bottling plant in Bierbeek, they continue to engage themselves in all kinds of meaningful projects and further hone their already considerable skills in creating and managing cultural digital productions.

## PRODUCTION



## PRODUCTIONAL

*Goldfish Game*, the first feature film by Jan Lauwers, is a film project featuring the international actors' ensemble of Needcompany, a family drama that was written especially for this company.

The story is set in and around a castle in the French Ardennes, where the whole film was shot in five weeks, in isolation. This intense collaboration between the cast, the director and the creative and technical crew is tangible in the final result. The rehearsals for this project were started three months before shooting. On the basis of the improvisations, the characters were fleshed out and the screenplay was rewritten.

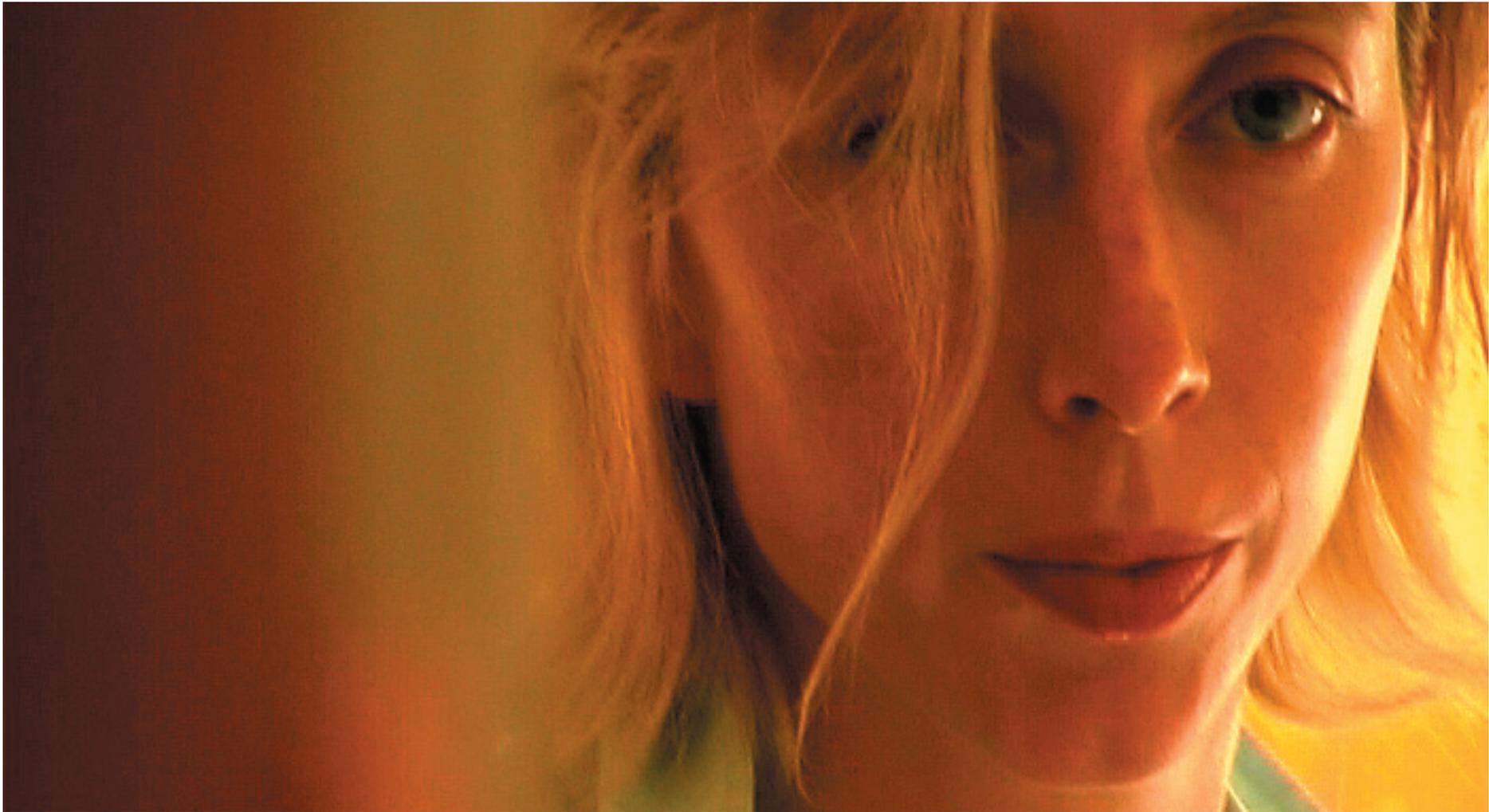
After a number of public readings, Dick Crane (co-scriptwriter and actor in the film) and Jan Lauwers (co-scriptwriter and director) further refined the script, adding a few scenes and deleting others, etc. Over the same period, preparations were made for the shooting. The castle was equipped to house a crew of 30 for a period of five weeks, on the one hand, and was decorated to serve as the setting for the film on the other. All the scenes were shot with two digital handheld cameras, filming simultaneously. Because all the scenes were set in the same location (the castle and its grounds), all the sets were provided with a fixed basic lighting from the start, so that shooting could start practically immediately for every scene. This gave the whole crew and cast great freedom. Multiple takes took hardly any extra time, the actors did not have to spend endless hours waiting during set changes, and it also had great advantages for the planning.

During the shooting of this digital feature movie, a first rough editing (at high resolution) was already done on the set. Every day, the editor processed the shots of the previous day and produced a working draft, thereby providing Jan Lauwers (the director), the camera operators and the sound man with very direct feedback on the final result and enabling them to adjust the shooting system, if necessary, and check the image and sound quality as they went along.

The final editing and colour correction were finished within the same digital editing system, thus ensuring that the image quality remained optimal and did not suffer any loss of quality due to subsequent copying and image compression.

*Goldfish Game* is the third digital feature film (after *The Way of the Weed* and *The Cutting*) of De Filmfabriek. Over the years, this production company has gained considerable experience in the production of digital images. This technological and organisational knowledge is moulded to meet the artistic requirements of each project, for which an individual tailored production plan and technical shooting system is worked out which enables the artist to control his own creation. The artistic concept determines the technical framework.







# CREDITS

## ACTORS

GRACE ELLEN BARKEY Afang  
 ANNEKE BONNEMA Pol  
 TIMOTHY COUCHMAN David  
 DICK CRANE Mike  
 GONZALO CUNILL Harry  
 HANS PETTER DAHL Eddy  
 VIVIANE DE MUYNCK Liliane  
 MISHA DOWNEY Xiang  
 VICTOR LAUWERS Jai  
 TIJEN LAWTON Lena  
 CARLOTTA SAGNA Ushi  
 SIMON VERSNEL Leonard  
 and  
 POLLY as the dog

SCREENPLAY  
 JAN LAUWERS  
 DICK CRANE

PHOTOGRAPHY  
 MAARTEN VAN DER PUT  
 MAARTEN VANDEN ABEELE

EDITING  
 NICO LEUNEN

SOUND DESIGN  
 SEN JAN JANSEN

SOUND  
 BENOIT BRUWIER

LIGHT  
 JAN VAN GIJSEL

COSTUMES  
 LOT LEMM

MUSIC COMPOSED BY  
 DOACHIM MANN

PERFORMED BY  
 DOACHIM MANN

FEATURING  
 CHRIS WHITLEY

DIRECTED BY  
 JAN LAUWERS

FIRST ASSISTANT DIRECTOR  
 HANS BOCKSTAEL

CONTINUITY  
 KATRIJN DE PAEPE





SET AND PROPS  
PIET GOOSEN

BOOM OPERATOR  
JOËL HIRSCHFELD

TECHNICAL DIRECTOR  
JORIS DE BOLLE

ELECTRICIAN  
RUBEN IMPENS

LOCATION HUNTER  
CARL GYDÉ

MAKE UP  
KOBIE FOSSEY

SPECIAL FX  
FRANCESCO ROSSI

TITLE DESIGN  
WIES HERMANS  
PETER MISSOTTEN

CHINESE COACH  
MIEKE FRANQUET

VETERINARY SURGEON  
PETER WIJNENDAËLE

CATERING  
MANGETOUR  
ELS DEPOOTER & JAN CARPENTIER

PRODUCTION MANAGER  
CARL GYD

PRODUCERS  
PETER MISSOTTEN - DE FILMFABRIEK  
CHRISTEL SIMONS - NEEDCOMPANY

ACCOUNTANT  
VERA DEWALHEYNIS

PRESS & PROMOTION  
VJERA SOMERS  
BRAM SMEYERS

PRODUCTION ASSISTANTS  
GENEVIÈVE CHALTIN  
BRAM SMEYERS

MUSIC RECORDED AT DADA STUDIOS IN BRUSSELS

RECORDING ENGINEER  
DAVID MINJAUW

LENA'S SONG WRITTEN AND PERFORMED BY  
ANNEKE BONNEMA and HANS PETTER DAHL

SOUND EDITED AND MIXED AT SENSTUDIO IN ANTWERP

FILMED ON LOCATION IN LA NOUË LE COCQ, GRANDPRÉ,  
FRANCE

LOCATION OWNER  
LUC HINDRYCKX - NOBEL COUNTRY GÎTE

SPECIAL THANKS TO  
CLIO, ROMY, JIMMY, GILBERT, COLETTE, BART AND BIBI  
for their assistance during our stay

THANKS TO  
MIEL ENGELEN, AV-DIENST K.U.LEUVEN, JAN RYCKAERT  
CINEMA ZED

A PRODUCTION OF DE FILMFABRIEK AND NEEDCOMPANY

WITH THE SUPPORT OF  
FONDS FILM IN VLAANDEREN, CANVAS, CANAL+ AND BRUGGE2002

©2002

