

## No. 2 / 2012

MAY

## EDITORIAL

## A Prestigious Award

The Berlinale brought a surprise: besides the first international ECFA Award, an even more prestigious children's film award was announced, when European Film Academy (EFA) director Marion Döring presented the European Young Audience Award.

This award will not be handed out in December during the 25th European Film Prize celebration and in the committee, deciding about the prize, no professional grown-up will have its seat. This award will be organized differently: three nominated films will be screened on the Young European Audience Film Day on June 10th in 6 partnering cities: Amsterdam (EYE Film Institute), Belgrade (Film Center Serbia), Copenhagen (Danish Film Institute), Erfurt (Kindermedienstiftung Goldener Spatz), Norrköping (Swedish Film Institute) and Turin (Museo Nazionale del Cinema). A young audience (10–13) in every city will vote the winner. The presentation of the award will take place on that same day in Erfurt.

The 3 nominated films are: BLUE BIRD (Gust Van den Berghe, Belgium), KAUWBOY (Boudewijn Koole, The Netherlands) and SISTER (Ursula Meier, France / Switzerland). These titles were chosen by an expert's jury in which ECFA was well represented: Florence Dupont (Sancy Film Festival for Young People, France), Jerzy Moszkowicz (Ale Kino, Poland), and Maryanne Redpath (Generation section at the Berlinale, Germany) decided from a shortlist of 40 competing films. More info on [www.europeanfilmawards.eu](http://www.europeanfilmawards.eu).

In the annual General Meeting ECFA's members decided to support this new initiative. In a meeting with Marion Döring ECFA's Tonje Hardersen and Felix Vanginderhuysen made this cooperation official. Meanwhile ECFA will maintain its own award. Since ECFA feared that presenting the winner separately outside the Film Prize ceremony might alienate children's film from the rest of the industry, the European Film Academy stated that this is only to give the award the special attention that it deserves. (Gert Hermans)

## First ECFA Award for ON THE SLY

During the International Berlin Film Festival ECFA presented the winner of the 1st ECFA Award: **ON THE SLY** (A pas de loup, Olivier Ringer, Belgium / France). Both the director Olivier Ringer as well as his brother, author and producer Yves Ringer, personally came to Berlin to receive the award from ECFA president Tonje Hardersen. More than 250 guests attended the event during the 'Meeting of the Children's Film Scene' at HomeBase, Berlin.

The ECFA Award 2012 was decided by all members of the association. The shortlist for the award was built upon the single ECFA Awards that were given at nine children's film festivals throughout the year before. **THE LIVERPOOL GOALIE** (Arild Andresen, Norway) was **ON THE SLY**'s strongest challenger in the final voting. Olivier Ringer: "As parents it is our duty to bend our knees until we're on the same height as our children, to have a better understanding. **ON THE SLY** could help to understand how children think and feel. Actually it's a contemporary fairytale that starts with the words: "Once upon a time, just a minute ago..."



Olivier and Yves Ringer

## ECFA SEMINAR KRISTIANSAND

## RAINBOW – Rights Against Intolerance – Building an Open minded World

The **RAINBOW** project connects EU gay and lesbian associations, schools and media professionals promoting the rights of young people to their identity in a fight against homophobia. The project challenges stereotypes with educational tools. With ECFA as a key partner in this project, ECFA's annual seminar, hosted by the International Children's Film Festival in Kristiansand (April 27th 2012) guided the audience through the project's goals and methods.

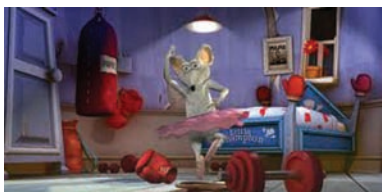
Eva Schwarzwald underlined how much tools for teachers are needed. It can be a study guide or a playful toolkit, but most of all it is a DVD, compiling short films selected by ECFA. Since the DVD will be promoted through the festivals it is of a major importance to guarantee a high cinematographic standard: it should be 'good films'. Adam Graham explained about the strategies used by ECFA in the selection process.

## Selecting the shorts

The criteria established in the selection process included topics such as: different ways of loving each other, the representation of different families (2 mothers / fathers) and the reinforcement of the idea that 'it is OK to be different'. Adam Graham came across some geographical tendencies: Scandinavian and Dutch movies are very liberal towards the acceptance of difference and sexuality, although the Netherlands mainly focused on female sexuality. While every film from the UK and Ireland dealt with the stereotype of a father not accepting his son being 'different'.

## The RAINBOW Project short film selection

**PAPA'S BOY** (Leevi Lemmetty, Finland / UK, 3') Suggested age group: 6-7 years  
A young mouse boy wants to dance, but his father won't let him. He encourages him to take up boxing. Until the cat launches an attack...



**MOBILE** (Verena Fels, Germany, '6) Suggested age group: 6-7 years  
A cow hangs lonely on one side of a mobile while the other animals are on the other side. She's longing for a friend. The only one who does not refuse her is a little mouse...



**FROM LUCAS TO LUUS** (Charlotte Hoogakker, The Netherlands, 18') Suggested age group: 8-10 years  
Luus was born as Lucas, but in his mind he's a girl. How do you become a girl? Then are you allowed in the girls' locker room? Luus explains by replying to his schoolmates' questions.



**STICKS AND STONES** (Jean Padgett, Canada, 17') Suggested age group: 8-10 years

Children describe how it feels to be teased when your family doesn't follow traditional gender roles. What can be done about it? Some words are explained with the use of animation.



**DONKEY GIRL** (Ties Schenk, The Netherlands, '13) Suggested age group: 11-14 years

An encounter between two girls on a beach. Without words, they seem to understand each other. Apparently a donkey is the object of their tenderness.



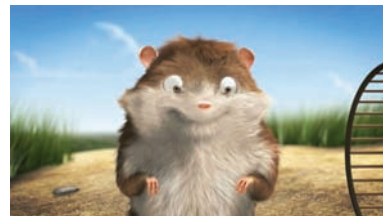
**SHARK BAIT** (Toni Nordli, Norzay, 10') Suggested age group: 11-14 years

Erlend is bullied for having a gay brother. One day Erlend's brother catches one of the bullies in the act and holds him up, encouraging Erlend to hit him.



**BOB** (Jacob Frey & Harry Fast, Germany, '3) Suggested age group: 11-14 years

A hamster picking up a glimpse of a female companion is willing to do everything to win her heart. Even chasing her around the world. But a big surprise is awaiting him...



**OMAR** (Sebastien Gabriel, France, 9') Suggested age group: 15+

Omar, the son of migrant parents, lives in the outskirts of Paris; an environment where he feels pressured to conceal his homosexuality. Until the day his love for Arthur is discovered.



**DANNY'S PARADE** (Anneke de Lind van Wijngaarden, The Netherlands, 15') Suggested age group: 15+  
Danny is fourteen and...gay! Because life is lonely for gay teens, Danny decides to participate in the annual Canal Parade with a 'gay youngsters boat'!



### The seminar

With the Rainbow event ECFA continued the tradition of quality seminars in Kristiansand. In a chronological tour through the history of homophobia in the UK, equality trainer and 'ego maniac' Tony Fenwick described how the LGTB movement, their organisation 'Schools Out' and their new online service for teachers 'The Classroom' ("*it's fantastic; it's our baby*") gave visibility to the issue. Also Åshild Marie Vige (Queer Youth Norway) underlined how schools are an important working area. She challenged the audience with questions: How do you become a minority? How come 'gay' and 'whore' are the two most commonly used Norwegian swearing words? Why no teacher will tolerate the use of racist language but will not interfere when someone is addressed as gay? And how can a fair legal environment affect children's behavior?

European children's film festivals can play an important role in presenting this project to a wider audience, with the use of all further educational tools, like the study guide (also available online), as it was presented today in its preliminary version by Elise Van Beurden. ECFA has a budget available for festivals showcasing the Rainbow project but the conditions and amounts have not yet been decided: "*We should define a strategy for the further distribution of the project (also in non-participating countries) and for the co-operation with festivals in general.*"

ECFA will co-organise the final presentation of the Rainbow project during the Brussels Pink Film Festival from November 8–17th.

Rainbow is considering a follow up with a second project, focusing primarily on family situations. ECFA will not participate in this eventual continuation.

## APPROVED FOR ADOPTION

Director Laurent Boileau: "A comic book is not a film script"

In the Ciné-Jeune Festival de l'Aisne (St Quentin) French director Laurent Boileau guided us through his film APPROVED FOR ADOPTION, based on the biography of Jung, whom 40 years ago came as an orphaned child from South-Korea to Belgium.

Laurent Boileau: "At the age of 5 Jung was picked up from the streets of Seoul and brought to an orphanage. From there on he left for an adoption family in Belgium. In his comic book 'Couleur de Peau: Miel' (Colour of Skin: Honey) he sketched the memories of his youth, his adoption and integration." The drawings turned out an outstanding bases for an animated film.

A show reel was put online to research the films course as regards the content and artistic choices. "This promotion reel created a buzz and woke the interest of co-producers and distributors. The project gained a life of its own." Meanwhile characters were designed and modeled in 3D while the backgrounds were in 2D. Blending those two together in one integrated result was the biggest challenge on the technical level.

### A comic book is not a scenario

"The essence of APPROVED FOR ADOPTION was the personal story with a universal content. But a comic book has its own narrative codes; you can't just use it as a script. A scenario requires more psychological depth and less one dimensional characters." APPROVED FOR

ADOPTION combines all sorts of visual formats: 2D and 3D animation, live action, drawings, super 8 films from the family archives, etc. "For every aspect of the story it was important to choose the ideal format."

In 2010 Jung for the first time in 40 years went back to Korea. In the orphanage and on the same streets where he used to live he went searching for flash backs in his memory. A camera captured how he experienced this confrontation with the past.

### The conductor

For an animation debut this was quite an ambitious project (budget: € 4 million). "As director I had the ungrateful task to constantly readjust people. I can't draw a single bit but I felt like the conductor of an orchestra: I was the one who knew where we were heading."

The cooperation with the author Jung was crucial. "Emotionally he felt closely connected to the project. For me the characters were marionettes, for him it were real living people. It wasn't easy to find a balance, but I think we succeeded." (GH)



## DIGITAL DIARY

Highlighting possible video games of the past and the future which could be included in your programmes to enhance digital and interactive possibilities for children and young people.

### Events

#### Nordic Game 2012

Malmö, Sweden, 23-25th May 2012

[www.nordicgame.com](http://www.nordicgame.com)

The annual Nordic Game conference brings together developers to showcase their latest projects. The event will include an Indie Night, the Nordic Game Awards, as well as the main conference tracks.

#### E3 Expo

Los Angeles, USA, 5-7th June 2012

[www.E3Expo.com](http://www.E3Expo.com)

The world's premier trade show for computer and video games and related products. Dedicated to serving the business and public affairs needs of the companies, publishing interactive games for video game consoles, handheld devices, personal computers, and the Internet.

### Video Games

#### Little Big Planet 2

Genre: Family, Platform, Creation

Company: Media Molecule (UK, 2011)

[www.littlebigplanet.com/en](http://www.littlebigplanet.com/en)

Not only is this an inventive 3D platform game there is also the tools to create your own games and share them throughout the world with their Little Big Community.

#### Uncharted Trilogy

Genre: Action, Adventure

Company: Naughty Dog (Australia, 2007 / 2009 / 2011)

[www.unchartedps3.com](http://www.unchartedps3.com)

Part action, part puzzler you control fortune hunter Nathan Drake catapulted headlong into many adventures throughout the three Uncharted games. Unmatched cinematic gaming adventure; the new Indiana Jones!

#### The Amazing Spider-man

Genre: Action, Adventure

Company: Activision (USA, 29 June 2012)

[www.theamazingspidermangame.com](http://www.theamazingspidermangame.com)

In collaboration with the re-boot of the Spider-man films expect this to follow seamlessly with the movie and take control of Peter Parker as he becomes Spider-man; perfect for big screen gameplay.

## The News Section: Films, Festivals, Awards

### Cine Junior; Val-de-Marne, France

Grand Prix: "El Premio" by Paola Markovitch, Mexico & Argentina, 2010.

Prix CICAIE & Prix Passeurs d'Images:

„Forgiveness of Blood“. Du Grain à

Démoudre Award: "En el Nombre de la Hija" by Tania Hermida, Ecuador, 2011.

Young people's Jury Awards: "En el Nombre de la Hija" & "Silver Forest" by Christine Repond, Switzerland, 2011.

Audience Awards for Short Films: "Le Grand frère" by Jesús Pérez & Elisabeth Hüttermann, Switzerland, 2011; "Citrouille et vieilles dentelles" by Juliette Loubières, France, 2009; "Sudd" by Erik Rosenlund, Sweden & Denmark, 2011.

[www.cinemapublic.org](http://www.cinemapublic.org)

### International Filmfestival, Generation; Berlin, Germany

Best Debut Award in All Sections:

"Kauwboy" by Boudewijn Koole, The Netherlands, 2012.

Kplus Children's Jury:

Crystal Bear for Best Feature: „Arcadia“ by Olivia Silver, USA, 2011; Best Short:

„Julian“ by Matthew Moore, Australia, 2011.

Kplus International Experts' Jury:

Grand Prix for Best Feature: „Kauwboy“; Crystal Bear for Best Short: „B I N O“ by Billie Pleffer, Australia, 2011.

14plus Youth Jury:

Crystal Bear for Best Feature: „Night of Silence“ by Reis Çelik, Turkey; Crystal Bear for Best Short: „Meathead“ by Sam Holst, New Zealand, 2011.

[www.berlinale.de](http://www.berlinale.de)

### Europees Jeugdfilmfestival Vlaanderen; Antwerp & Bruges, Belgium

Children's Jury Antwerp:

Best Feature: "Totally True Love" by Anne Sewitsky, Norway, 2011. Best Short: "Flamingo Pride" by Tomer Esched, Germany, 2011.

Children's Jury Bruges:

Best Feature: "Will" by Ellen Perry, Turkey & UK, 2011. Best Short: "Flamingo Pride".

Film Fun in Bed Jury for Best Short Film: "Specky Four-Eyes" by Jean Claude Rozec, France, 2010.

Professional jury:

Best Feature: "Totally True Love"; Best Short: "Specky Four-Eyes".

Audience Award Antwerp: "Totally True Love". Audience Award Bruges: "The Runway" by Ian Power, Ireland, 2010.

[www.jeugdfilmfestival.be](http://www.jeugdfilmfestival.be)

### International Children's Film Festival; New York, USA

Grand Prize Feature: „A Letter To

Momo“ by Hiroyuki Okiura, Japan, 2011; Grand Prize Short: „Capturing Santa“ by Peter Cattaneo, Ireland, 2011.

Special Award Live Action: „Child's

Play“ by Lars Kornhoff, Germany, 2010; Special Award Animation & Parents’ Award: „The Storyteller“ by Nandita Jain, India & UK, 2011.

Audience Awards: Ages 3-6: „The Grufalo’s Child“ by Uwe Heidschötter / Johannes Weiland, UK, 2011; Ages 5-10: „Extinction of the Sabertooth House Cat“ by Damon Wong, USA, 2010; Ages 8-14: “Capturing Santa”; Ages 12-18: „I Am a Girl!“ by Susan Koenen, The Netherlands, 2010.

[www.gkids.com](http://www.gkids.com)

### International Children’s Film Festival (FIFEM); Montreal, Canada

Children’s Jury: “Nicostratos, the Pelican” by Olivier Horlait, France, 2010. International Jury Grand Prix: “Walking to School” by Peng Chen & Peng Jiahuang, China, 2010.

Audience Award: “Nicostratos, the Pelican”.

[www.fifem.com](http://www.fifem.com)

### Cartoon Movie; Lyon, France

Directors of the Year: Rémi Bezançon & Jean-Christophe Lie for “Zarafa”, France, 2011; Producer of the Year: Perro Verde Films (Spain). Marc Bonny (distribution company Gebeka Films) was awarded the Rhone-Alpes Region’s Personality of the Year.

[www.cartoon-media.eu](http://www.cartoon-media.eu)

### BUFF – International Children & Youth Film Festival; Malmö, Sweden

International Jury, City of Malmö Award: “Ice Dragon” by Martin Högdahl, Sweden, 2012;

Swedish Church Award & Young People’s Film Award: “Giants” by Bouli Lanners, Belgium & France, 2011.

County Council of Skåne’s Short Film Award: „Being Bradford Dillman“ by Emma Burch, UK, 2011;

ECFA Award: “Taking Chances” by Nicole van Kilsdonk, The Netherlands, 2011.

[www.buff.se](http://www.buff.se)

### Young People’s Film Festival; Leeds, UK

Audience Awards: 1st “Lotte and the Moonstone Secret” by Janno Pöldma & Heiki Ernits, Estonia, 2011; 2nd “Moomins and the Comet Chase” by Maria Lindberg, Finland, 2010.

Young Jury Award 9 - 14: “Nicostratos the Pelican”; Young Jury Award 15 - 19: “Death of a Superhero” by Ian Fitzgibbon, Ireland & Germany, 2011.

[www.leedsyoungfilm.com](http://www.leedsyoungfilm.com)

### International Children’s TV & Film Festival; Taipei, Taiwan

Best Feature: “Eep” by Rita Horst, The Netherlands, 2009.

Best Animated Film: “Tecopolis” by Javier Mrad, Argentina, 2009.

Best Documentary: „Once Upon a Hill“ by Charlotta Copcutt, Anna Weitz, Anna

## PRODUCTION INFO

### THE TWITCHERS

Twitchers are the ultimate birdwatchers’ elite, the top of the spotters, the ones able to capture birds with their cameras that nobody could capture before. 12 year old Victor wants to be one of them. With his dad he joins an ornithology competition, ready to prove his worth by spotting the rarest bird.

But the rivalry amongst twitchers has grown out of bounds since dad lost his wife to a competing ornithologist. And now Victor’s opponent Daniel has a broken leg, personal contention intensifies...

Danish director Christian Dyekjær has chosen a very particular subject. Did he realize that his presence now will work like a freak magnet on bird watchers? “I hadn’t thought of that...and not only will I have to listen to all the bird-nerds’ personal experiences. I also have to defend the (few) bird-factual mistakes that have slipped into the film. On the other hand I’m a bit of a bird-nerd myself so it might turn out to be fun!”

Made for Nimbus film THE TWITCHERS was shot on a € 1.6 million budget under particular circumstances: on one island, using mainly authentic locations. “Previous experience has taught me the benefits of shooting everything in the same spot. My first film MOVING UP was shot entirely around the faculty of psychology in the Copenhagen University. It helps me holding the film together visually and story-wise. I like the idea of using a micro-cosmos to tell something about the big world and human conditions in general. It also helps reducing the costs on transportation and location rental fees.”

Balancing between tragedy and comedy THE TWITCHERS is aiming for an audience from 8 and up. “The fact that twitching is a matter of life and death for the characters gives the drama a comic twist. I asked the actors to act “big” which adds to the comedy feeling.”

THE TWITCHERS will premier in Denmark on June 7th 2012.

**Contact Festivals:** Danish Filminstitute, Lizette Gram Mygind, [lizetteg@dfi.dk](mailto:lizetteg@dfi.dk).

**International Sales:** Executive producer Bo Ehrhardt, [bo@nimbusfilm.dk](mailto:bo@nimbusfilm.dk).



### CHILLAR PARTY

In 2011 an utterly charming film was released on the Indian market that so far hasn’t been picked up by many European festivals. CHILLAR PARTY (by Vikas Bahl & Nitesh Tiwari) tells about a gang of seven friends, the self-called heroes of a fancy residential area. Until one day a beggar boy settles on the patio with his dog. When a political decision brings the life of the dog in danger, the children close a pact. Now the heroes can finally live up to their status.

A light-hearted film with a bunch of delightful actors almost unnoticed touches a series of problems in India’s contemporary society. The film is marked by a certain innocence that makes more than 2 hours of Indian cinema easily digestible for an 8+ audience.

**Contact:** UTV Group, Abigail Rodrigues, + 91 22 40981400, [abigail.rodrigues@utvgroup.com](mailto:abigail.rodrigues@utvgroup.com), [www.utvgroup.com](http://www.utvgroup.com).



### SWCHWRM MAKES A WISH

In the poetic Dutch movie MY ADVENTURES BY V. SWCHWRM (by Froukje Tan) a young boy strives for a better world. And so does production company Flinck Film on <http://www.swchworm.nl/>, where you can post your ultimate wish for a better world. In a sort of Swchwormish universe people express their dearest wishes and most of them are as dreamy as the film itself. Like ‘I wish everybody would believe in fairy tales and no longer in war, crisis and money’. Or ‘African bosses should be more gentle to the people living there.’ On the same website you can leave an advice for the queen (‘Can’t you install a law that nagging is forbidden’) or find out more about War Child ([www.warchild.nl](http://www.warchild.nl)), receiving a percentage on every ticket sold.



## NEW MEMBER:

### THE CHILDREN'S MEDIA CONFERENCE



Representing the Showcomotion festival Kathy Loizou has been an ECFA member for many years. Now she joined again as director of the Children's Media Conference. "ECFA has supported all of us working with children as our focus. We joined because we think it's important to be part of such a network, and also because the contacts ECFA provide are necessary in helping us fulfill our own remit. Our ethos is to help practitioners in our industry make the best possible quality media for young people. We do this by encouraging development of quality content amongst writers, producers, directors and business sustainability amongst kids media companies.

The Children's Media Conference (CMC) runs every July in the north of England in the city of Sheffield. It's a three-day conference, which means we focus on debate - our event is full of inspirational sessions, discussions, workshops and keynotes - so we don't have a lot of screenings, and we don't have any viewing booths.

2012's keynote speaker is Canadian Lane Merrifield. Lane is one of the three co-founders of Club Penguin, the world's largest online playground for children, and he's currently Executive Vice President of Disney Online Studios, responsible for all Disney's virtual worlds. Lane will share his insights into the success of Club Penguin and social networking for kids. We'll continue this future focus through the conference: this year's hot topics are dual-screen viewing, the rise of Apps for kids and transmedia for children's media brands.

Our motto has always been to provide top quality content and top networking. Delegates return again and again for the inspiration and information they can get from our sessions (more than 35 sessions this year). Great networking opportunities and potential for deal making are the other important part of the CMC mix. We open our doors to delegates from television, radio, film, games, interactive media, magazine and book publishing, the licensing and toy sectors and the arts and culture sectors."

If you'd like to join them from 4 - 6th July 2012, please email for more information: Kathy Loizou, Director, The Children's Media Conference, [Kathy@thechildrensmediaconference.com](mailto:Kathy@thechildrensmediaconference.com); <http://www.thechildrensmediaconference.com>.

### SHOWCOMOTION SHEFFIELD



Look Who's Back! After last year's successful re-launch the Sheffield-based Showcomotion festival is proud to present the 2012 edition (May 25th - June 3rd). We asked festival manager Joan Parsons to sum up the 3 festival sections that she is looking forward to the most:

- Our competition has expanded this year and includes films from the far-flung corners of the world, from New Zealand (MAORI BOY GENIUS) to Denmark (TIGERS AND TATTOOS). With the Showco Youth Jury for 11-14 year olds, we're ready to hand out even more prizes.
- This year we continue our tradition of opening night celebrations with THE YEAR DOLLY PARTON WAS MY MOM (Tara Johns, Canada). We encourage all forms of fancy dress and will be premiering our delicious homemade Showroom ice cream.
- The classic OLIVER TWIST and our Polish cinema retrospective will showcase the long European tradition of children's cinema. We'll have an exhibition of Polish film puppets and workshops on film making, astronomy and puppetry as well as Q + A's. [www.showcomotion.org.uk](http://www.showcomotion.org.uk) is the best place to find up to date festival info. Also, you can follow Showcomotion on twitter (@showcomotion) to see what they're up to.

Klara Ahren, Sweden & Chile, 2010.  
Special Jury Prize: „The Colors of the Mountain“ by Carlos Cesar Arbelaez, Columbia & Panama, 2010.  
Children's Jury Prize: „Our Secrets After School“ by Fu Shan School, Taiwan, 2012.  
Audience Award: „Monster and Dumpling“ by Jung Ji-hwan, South Korea, 2011.  
[www.ticff.org/tw](http://www.ticff.org/tw)

### International Children's Film Festival; City Montessori School, Lucknow, India

Best Feature: "Taking Chances" & "On the Sly" by Olivier Ringer, Belgium & France, 2011.

Best Animation: "Chocolate Underground" by Takayuki Hamana, Japan, 2010.  
[www.cmsfilms.org/iecff](http://www.cmsfilms.org/iecff)

### Kids International Film Festival; Toronto, Canada

Children's Audience Awards:

Best Feature: "Cool Kids Don't Cry" by Dennis Bots, The Netherlands, 2012; Best Short: "Joanna Makes a Friend" by Jeremy Lutter, Canada, 2011.

Children's Jury, 8-11:

Best Feature: "Famous Five" by Mike Marzuk, Germany, 2011; Best Short: "The Little Team" by Roger Gomez & Daniel Resines, Spain, 2011.

Children's Jury, 11-13:

Best Feature: "Nicostrados, the Pelican"; Best Short: "The Little Team".  
[www.tiff.net/tiffkids](http://www.tiff.net/tiffkids)

### Ciné-Jeune Festival; St Quentin & Department of Aisne, France

Best Short for children 3-6: "Bottle" by Kirsten Lepore, USA, 2010.

Best Short for children 7-11: "Zing" by Kyra Buschor & Cynthia Collins, Germany, 2011.

Youth Jury, Best Short: "La Détente" by Pierre Ducos & Bertrand Bey, France, 2011.

ECFA-Award: "Jitters" by Baldvin Z, Iceland, 2010.

Prix de la Ville: "Kauwboy".

Grand Prix: "Stationspiraten" by Michael Schaerer, Switzerland, 2010.

[www.cinejeune02.com](http://www.cinejeune02.com)

### Festival di cinema per ragazzi; Vittorio Veneto, Italy

Youth Jury Awards: "On the Sly"; "My Dad's a Detective!" by Will Wissink, The Netherlands, 2009; "Sunday School Musical" by Rachel Goldenberg, Ashley Holloway, USA, 2008 and

"Krokodyle" by Stefano Bessoni, Italy 2011.  
Experts' Jury Award: "On the Sly".

[www.vittoriofilmfestival.com](http://www.vittoriofilmfestival.com)

### International Children's Film Festival (KICFF); Kristiansand, Norway

Film & Kino Award & ECFA Award: "Kauwboy".

Audience Award: "The Blue Tiger" by Petr Oukropec, Czech Republic & Slovakia, 2012.

[www.kicff.no](http://www.kicff.no)

## Golden Sparrow – Festival for Children’s Media; Erfurt & Gera, Germany

Children Jury’s Awards:

Best Short: “Mia and the Minotauros” by Florian Schnell, Germany, 2011; Best Feature: “Hanni & Nanni 2” by Julia von Heinz, Germany, 2011.

Prime Minister of Thuringia’s Award for Best Direction: “Hanni & Nanni 2.

Experts’ Jury Award for Best Screenplay: Rudolf Herfurtner for “Tom and Hacke” by Norbert Lechner, Germany, 2012.

[www.goldenerspatz.de](http://www.goldenerspatz.de)

## International Film Festival Junior; Stockholm, Sweden

Best Film: “Suicide Room” by Jan Komasa, Poland, 2011. Best Film for Children: „The Crocodiles – All for One” by Wolfgang Groos, Germany, 2011. Best Film for Young People: “Coming Home” by Anders Øvergaard, Norway, 2011.

[www.stockholmfilmfestival.se/junior](http://www.stockholmfilmfestival.se/junior)

## International Festival of Animated Films, Section Tricks for Kids; Stuttgart, Germany

Best Film for Children: “Zing” by Kyra Buschor & Cynthia Collins, Germany 2011;

Cartoons for Teens: “Botanical Nightmare” by Thomas Lucas, UK, 2011;

Best Student’s Film: „The Making of Longbird” by Will Anderson, Scotland & UK, 2011.

[www.itfs.de](http://www.itfs.de)

## Forthcoming Festivals

### Showcomotion Filmfestival for Children & Young People; Sheffield, UK

May 25th to June 3rd 2012

[www.showcomotion.org.uk](http://www.showcomotion.org.uk)

### 52nd International Festival for Children & Youth; Zlin, Czech Republic

May 27th to June 3rd 2012

[www.zlinfest.cz](http://www.zlinfest.cz)

### Int. Festival of Short Films for Children Mo&Friese; Hamburg, Germany

May 28th to June 3rd 2012

[www.moundfriese.de](http://www.moundfriese.de)

### Animafest; Zagreb, Croatia

May 29th to June 3rd 2012

[www.animafest.hr](http://www.animafest.hr)

### Prix Jeunesse – Children’s TV Festival; Munich, Germany

June 1 to 6th 2012

[www.prixjeunesse.de](http://www.prixjeunesse.de)

### Kids Festival; Sarajevo, Bosnia & Herzegovina

June 8 to 12th 2012

[www.kidsfest.ba](http://www.kidsfest.ba)

### Plein la Bobine – Film Festival for Young People; Massif du Sancy, La Bourboule & Le Mont-Dore, France

## INTERVIEW HOU KEMING (China Children’s Film Association / China International Children’s Film Festival)

“All I ask is a small space on this vast national market”

After his acting debut at the age of 16 Hou Keming became a director, producer and a professor at the Beijing Film Academy. After a 35 year career in the film industry, now he has a new mission: as Chairperson of the China Children’s Film Association he represents and promotes Chinese children’s films worldwide. Being ECFA’s latest non-European member Hou Keming should be the spokesperson for every festival manager, distributor or sales agent interested in bringing Chinese children’s films to Europe.

Hou Keming is also the president of the biennale China International Children’s Film Festival, which in June 2011 took place in Jiangyin. “The festival travels around the country and might probably be organised elsewhere in 2013.”

### What is on the festival program?

Hou Keming: “The best European productions. For more than 30 years the doors to China are open. Now we want our young generations to know about all types of children’s film that are produced around the world. Chinese students should know about the lives of their age-group in Europe. The festival includes an international market and meetings in which children let the directors know about their preferences. Afterward we try to have one of the festival films released in China. All I ask is a small space on this vast national market. Last year we brought a Russian animation to China, this year I’m hoping to do the same with EEP. I’d love to see this film touring in Chinese commercial film theatres.”

### How do you promote the Chinese national production abroad?

Hou: “Out of the yearly 550 titles produced in China there are 50 children’s films and 20 animations. That’s a huge amount of mainly low budget productions made by small companies. I help the producers bringing these titles to the European market. I’m also trying to have our films screened in European festivals.”

### 50 children’s films per year is a whole lot!

Hou: “I would prefer if we only made 10 films, all of them quality productions with commercial potential for the theatres, schools and the international market. We need good stories. Today many Chinese films are made for educational purposes. But I want these educational values to be embedded in funny stories. I want the children to laugh and to have an opinion of their own. In European festivals directors often watch films together with a young audience. Learning from your audience is important.”



Monkey King

The Star and the Sea

### How do you define the specific strength of a Chinese children’s film?

Hou: “In this huge country you come across so many different cultures. China fosters more than 50 ethnic minorities whom are all trying to keep their traditional culture alive. BLISSFUL SUNFLOWER tells about the Uyгур people while THE SCHOOL ON WHEELS IN ERGUNA takes us to Inner-Mongolia, which is a totally different world. Chinese history is another source of inspiration. China’s prestigious animation movie THE MONKEY KING by Wan Laiming was released in 1965. Based on only a few of the 100 chapters from the 16th century classic novel ‘Journey to the West’ it includes infinite aspects of Chinese culture. Every character in that movie represents another chapter in China’s history. Recently the film was remastered in 3D. And in THE STAR AND THE SEA the social background of a young boy from the Tanka boat people in Macau is combined with a historical drama about tumultuous times in China’s early 20th century.”

### In what way can Chinese schools support the nationwide spreading of film culture?

Hou: “A special decree was issued by central government in 2008 that every Chinese student should see 4 films per year and teachers, through discussions, should help the children to get a better understanding of the film’s aesthetical, cultural and ideological content. Schools are an important market in need of a better infrastructure. European titles dealing with serious issues can only be appreciated in the best possible conditions. The school infrastructure differs from one place to another. For instance countryside schools sometimes have no more than 20 pupils.”

### What can ECFA do for you?

Hou: “Through ECFA I can work on the international reputation of Chinese children’s film, exchange information and connect with festival directors. Meanwhile I keep myself available for everyone in the European industry interested in screening or buying Chinese films or contacting Chinese filmmakers.” (GH)

## FILMS ON THE HORIZON

New European films for children or young people which are ready to be discovered for your programmes. More information and more films can be found at [www.ecfaweb.org](http://www.ecfaweb.org). Producers, distributors and sales agents are kindly invited to inform us of their new releases.

### Alfie, The Werewolf

Feature Film, The Netherlands, 2011  
Director: Joram Lürsen  
Production: Bos Bros.  
World Sales: Delphis Films Inc., 5455 De Gaspe Ave., Suite 803, Montreal, Quebec, H2T 3B3  
phone: ++1-514-843-33-55  
E-Mail: [distribution@delphisfilms.com](mailto:distribution@delphisfilms.com)  
[www.delphisfilms.com](http://www.delphisfilms.com);  
[www.dolfjeweewolfjedefilm.nl](http://www.dolfjeweewolfjedefilm.nl)

### The Blue Tiger



Feature Film, Czech Republic, 2012  
Director: Petr Oukropec  
Production: Negativ Film Productions  
World Sales: Level K, Gl. Kongevej 137 B, 3rd Fl., 1850 Frederiksberg Copenhagen, Denmark  
phone: +45-48-44-30-72  
E-Mail: [freja@levelk.dk](mailto:freja@levelk.dk)  
[www.levelk.dk](http://www.levelk.dk)

### Cool Kids Don't Cry

Feature Film, The Netherlands, 2012  
Director: Dennis Bots  
Production & World Sales: Rinkel Film  
Rapenburgerstraat 109  
1011 VL Amsterdam, The Netherlands  
phone: ++31-20-616-32-31  
E-Mail: [info@rinkelfilm.com](mailto:info@rinkelfilm.com)  
[www.rinkelfilm.com](http://www.rinkelfilm.com)

### Death of a Superhero

Feature Film, Ireland & Germany, 2011  
Director: Ian Fitzgibbon  
Production: Bavaria Pictures, Grand Pictures  
World Sales: Bavaria Film International / Global Screen, Bavariafilmpfad 8, 82031 Geiselgasteig, Germany  
phone: ++49-89-64-99-26-86  
E-Mail: [info@globalscreen.de](mailto:info@globalscreen.de)  
[www.globalscreen.de](http://www.globalscreen.de)

### Eating Chips / Patty's Catchup

Feature Film, Germany, 2012  
Director: Tina von Traben  
Production: Dagstar\*film  
World Sales: Media Luna New Films  
Aachener Str. 24, 50674 Cologne, Germany  
phone: ++49-221-51-09-18-91  
E-Mail: [info@medialuna.biz](mailto:info@medialuna.biz)  
[www.medialuna.biz](http://www.medialuna.biz);  
[www.pommesessen.de](http://www.pommesessen.de)

### Famous Five

Feature Film, Germany, 2011  
Director: Mike Marzuk  
Production & World Sales: Sam Film  
Rumfordstr. 10, 80469 Munich, Germany  
phone: ++49-89-33-99-530  
E-Mail: [contact@samfilm.de](mailto:contact@samfilm.de)  
[www.samfilm.de](http://www.samfilm.de);  
[www.fuenf-freunde.com/#/home](http://www.fuenf-freunde.com/#/home)

### Ivan's Dream

Feature Film, Spain, 2011  
Director: Roberto Santiago  
Production: Tornasol Films  
World Sales: Latido Films, Calle Veneras 9, 3rd Floor, 28013 Madrid, Spain  
phone: ++34-915-488-877  
E-Mail: [latido@latidofilms.com](mailto:latido@latidofilms.com)  
[www.latidofilms.com](http://www.latidofilms.com);  
[www.elsueneivan.com](http://www.elsueneivan.com)

### Moon Man

Animation, Germany & France & Ireland, 2012  
Director: Stephan Schesch  
Production: Schesch Filmkreation, Cartoon Saloon  
World Sales: Le Pacte  
5 rue Darcet, 75017 Paris, France  
phone: ++ 33-1-44-69-59-59  
E-Mail: [e.perlie@le-pacte.com](mailto:e.perlie@le-pacte.com)  
[www.le-pacte.com](http://www.le-pacte.com)

### Mustafa's Sweet Dreams

Feature Film, Greece & UK, 2011  
Director: Angelos Abazoglou  
Production: Cyclope Productions  
World Sales: Taskovski Films  
7 Granard Business Centre, Bunns Lane  
London UK NW7 2DQ, UK  
phone: ++387-65-652-046  
E-Mail: [info@taskovskifilms.com](mailto:info@taskovskifilms.com)  
[www.taskovskifilms.com](http://www.taskovskifilms.com)

### My Adventures by V. Swchwrn

Feature Film, The Netherlands, 2012  
Director: Froukje Tan  
Production: Flinck Film  
World Sales: Delphis Films Inc.  
(address see above)  
[www.swchwrn.nl](http://www.swchwrn.nl)

### Sister

Feature Film, Switzerland & France, 2012  
Director: Ursula Meier  
Production: Archipel 35, Vega Film  
World Sales: Memento Films, 40, rue de Paradis, 75010 Paris, France  
phone: ++33-1-48-00-09-48  
E-Mail: [sales@memento-films.com](mailto:sales@memento-films.com)  
[www.memento-films.com](http://www.memento-films.com)

June 9 to 14th 2012  
[www.pleinlabobine.com](http://www.pleinlabobine.com)

### Cartoon Digital; Viborg, Denmark

June 19 to 22nd 2012  
[www.cartoon-media.eu/MASTERS/dig\\_index.php](http://www.cartoon-media.eu/MASTERS/dig_index.php)

### Kinderfilmfest; Munich, Germany

June 29th to July 7th 2012  
[www.filmfest-muenchen.de](http://www.filmfest-muenchen.de)

### International Youth Film Festival; Espinho, Portugal

July 1 to 8th 2012  
[www.fest.pt](http://www.fest.pt)

### Children's Media Conference; Sheffield, UK

July 4 to 6th 2012  
[www.thechildrensmediaconference.com](http://www.thechildrensmediaconference.com)

### Irish Film Institute's Family Festival; Dublin, Ireland

July 5 to 8th 2012  
[www.irishfilm.ie](http://www.irishfilm.ie)

### Film Festival; Giffoni Valle Piana, Salerno, Italy

July 14 to 24th 2012  
[www.giffoniff.it](http://www.giffoniff.it)

### Film Festival; Pula, Croatia

July 14 to 28th 2012  
[www.pulafilmfestival.hr](http://www.pulafilmfestival.hr)

### Kodomotachino Kinder Film Festival; Tokyo, Japan

August 15 to 19th 2012  
[www.kinder.co.jp](http://www.kinder.co.jp)

### Filmfestival Cinemagi & 15+; Hauge-sund, Norway

August 17 to 23rd 2012  
[www.filmfestivalen.no](http://www.filmfestivalen.no)

### International Youth Film Festival; Seoul, South Korea

August 23 to 29th 2012  
[www.siyff.com](http://www.siyff.com)

### Nuevamisra – Festival for Children & Youth; Buenos Aires, Argentina

August 30th to September 5th 2012  
[www.nuevamisra.com](http://www.nuevamisra.com)

### Lucas International Children's Film Festival; Frankfurt/Main, Germany

September 2 to 9th 2012  
[www.lucas-filmfestival.de](http://www.lucas-filmfestival.de)

### Cartoon Forum; Toulouse, France

September 11 to 14th 2012  
[www.cartoon-media.eu/FORUM/index.php](http://www.cartoon-media.eu/FORUM/index.php)

### Buster - Film Festival for Children & Youth; Copenhagen, Denmark

September 13 to 23rd 2012  
[www.buster.dk](http://www.buster.dk)

### AniFest ROZAFa – International Festival of Animated Films for Children & Youngsters; Shkoder, Albania

September 23 to 30th 2012  
[www.anifestrozafa.com](http://www.anifestrozafa.com)

More information on all these festivals you will find on our website:  
[www.ecfaweb.org/ecfnet/festivals.php](http://www.ecfaweb.org/ecfnet/festivals.php)

# ZLIN

Mezinárodní festival filmů  
pro děti a mládež  
The International Film Festival  
for Children and Youth

# FILM

Dny irské kinematografie  
Days of Irish Cinema  
Zlín, Czech Republic

# FESTIVAL

27/5 — 3/6 — 2012  
[www.zlinfest.cz](http://www.zlinfest.cz)

## KIDS MEET ART (CROATIA)



In Zagreb, Croatia, the organisation 'Kids meet art' has picked up an interest in children's film. In cooperation with the Museum of Contemporary Art ([www.msu.hr](http://www.msu.hr)) they organized a pilot project: 6 film days dedicated to children. The project, supported by the Ministry of Culture, the Croatian Audiovisual Centre and Mediadesk, brought together over 2.200 children from kindergarten and primary schools, 50 teachers and 20 educators. Now they want more! Edita Bilaver Galinec & Ivana Jakobović Alpeza: "Our goal is to offer a systematic educational program of contemporary films and retrospectives with a special interest in quality films. Diversity should be our keyword."

For the pilot project in April and May 2012, some of the most popular titles from the last 5 years were screened: THE THREE ROBBERS, KERITY, THE CROCODILES, TOMBOY, LIVERPOOL

GOALIE and the Croatian documentary OBLAK. In total 52 workshops were organised, tutored by experts in psychology, music, film making, etc. More info about 'Kids meet art' (Zagreb): Edita Bilaver Galinec ([edita.galinec@to-one.com](mailto:edita.galinec@to-one.com)) & Ivana Jakobović Alpeza ([ifka.jakob@gmail.com](mailto:ifka.jakob@gmail.com)).

## SALAM ALEIKUM ALLEMAGNE



SALAM ALEIKUM ALLEMAGNE (by Behrooz Karamizade, Germany) is a 60' documentary about a group of war refugees from Iraq, arriving in Germany for a resettlement program. The film doesn't stretch the political backgrounds but uses a childlike tone to make a young audience familiar with refugees' simple everyday life problems. Director Behrooz Karamizade accompanies the refugees from their arrival in Germany up to the point of settlement in their new places of residence. The camera captures 6 year old Schams as well while she masters her first steps at school, as in her amazing dance performance. The traumatizing war experience can

be read subtly between the lines. The perfect way to make an actual problem open for discussion amongst children.

The film was produced by the NUR Film Group, young directors with a common goal: "We shoot films that celebrate the differences and common grounds of people. We want to know how love becomes stronger than fear and curiosity stronger than mistrust."

Contact: NUR Film Group, [nur-film-group@gmx.de](mailto:nur-film-group@gmx.de); [www.nurfilmgroup.de](http://www.nurfilmgroup.de).

## FILM EDUCATION RESEARCH

On behalf of the European Commission, a research project is carried out by the British Film Institute, Film Education (both members of ECFA) and the University of London, to explore film education across Europe.

Film Education wants to make sure that children's film festivals are appropriately represented in the report and therefore kindly request festival professionals to fill out a short online survey. For those of you working with children's film festivals, please take 10 minutes to check out the education survey on: <http://www.survey-monkey.com/s/Festivaleducationsurvey>. Many thanks on behalf of Film Education UK.



## ECFA NEWS

### ECFA AWARDS

The first films recently listed for the ECFA Award 2012:

BUFF International Children & Youth Film Festival (Malmö, Sweden): TAKING CHANCES (Nicole van Kilsdonk, The Netherlands).

Ciné-Jeune Festival de l'Aisne (St Quentin, France): JITTERS (Baldvin Zophoniasson, Iceland).

Kristiansand International Children's Film Festival (Norway): KAUWBOY (Boudewijn Koole, The Netherlands).

### NEW MEMBER: LA LANTERNE MAGIQUE

La Lanterne Magique (The Magic Lantern) is an international cinema club for children aged 6 - 12. Its purpose: to help young audiences discovering the pleasure of cinema and to provide them with tools to understand the images, using an age-appropriate concept of visual media literacy.

Every month the young members of La Lanterne Magique are invited to discover a quality film. A few days before the screening they receive a wonderfully illustrated magazine interpreting the film. In the cinema, without their parents but surrounded by adult helpers, they are welcomed with a theatrical sketch. This concept is based on an emotional and chronological approach.



Each year the members of La Lanterne Magique enjoy a selection of films in three cycles, each of which is dedicated to a certain emotion: laughter, dreams and in yearly alternation fear and sadness. Each cycle is composed of three films coming from different periods in film history. Presented in chronological order, they illustrate the evolution of the seventh art. During their six years in the club, they will thus see 54 carefully selected films that will help them to grow and develop. In Switzerland where La Lanterne Magique was launched almost 20 years ago, clubs throughout the country involve some 25.000 young cinema fans. Having spread to 13 other countries around the world, this unique cinema club for children is regularly cited by specialists as a marvelous aid to educational development.

On top of their regular activities La Lanterne Magique develops numerous educational projects. In accordance with its objectives of visual media literacy, it has a large presence on the Internet, on television, at film festivals and countless cultural events. As an example, don't miss [the-cat.the-magic-lantern.org](http://the-cat.the-magic-lantern.org), a website in 5 languages aimed at all children!

La Lanterne Magique operates not only with cinema theatres, schools or festivals, but also with institutions and associations providing the young audience with a cultural background, as well as proper tools to analyze the images they are continuously seeing. This is how La Lanterne Magique became a member of ECFA.

Contact: Francine Pickel, +41-32-723-77-01, [box@lanterne.ch](mailto:box@lanterne.ch); [www.lanterne-magique.org](http://www.lanterne-magique.org)

### NON PROFIT DISTRIBUTION

During ECFA's General Meeting some members brought up their interest in new forms of children's film distribution. Film clubs, festivals and educational organisations could benefit from having films at their disposal, without relying on the goodwill of local commercial distributors. ECFA is ready to explore the possibilities of what could be described as 'non-profit distribution'. A first small survey was started under the coordination of ECFA-board member Reinhold T. Schöffel (BJF).

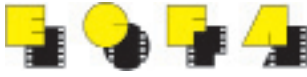
Non-profit distribution could include screenings in film festivals, schools or film clubs, eventually with reduced entry fees to cover limited costs. That would be a way to make films (on 35mm, DVD, BluRay and DCP) available to a young audience that otherwise never could be seen.

These activities offer the chance to broaden the distribution of arthouse films for young audiences towards more regions and countries. On the other hand these activities demand a lot of work for producers and/or sales agents. Therefore ECFA is trying to find ways how both interests can be brought together more closely. If you have an interest to participate in this working group on non-profit film distribution, please contact Reinhold T. Schöffel on [RTSchoeffel@t-online.de](mailto:RTSchoeffel@t-online.de).



### ECFA'S ANNUAL GENERAL MEETING, BERLIN

On February 11th almost 50 people attended ECFA's annual General Meeting to discuss with the board and with president Tonje Hardersen ECFA's main targets for 2012: the RAINBOW Project, the ECFA Award (for 2012 ECFA is hoping to arrive on the same amount of 9 participating festivals) and the co-operation with EFA's European Film Academy Young Audience Award. With 3 members (including Tonje Hardersen) leaving the board in 2013, ECFA would like its members to consider possible candidacies for future board members.



## ECFA Journal

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ECFA's goal is to support cinema for children and youth in its cultural, economical, aesthetic, social, political and educational aspects. ECFA since 1988 brings together a wide range of European film professionals and associations, producers, directors, distributors. ECFA aims to set up a working structure in every European country for films for children and young people, a structure adapted to Europe's multicultural interests.

For more information and memberships (€ 200 per year):

ECFA  
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Phone: +32 (0)2 242 54 09  
E-mail: [ecfa@jekino.be](mailto:ecfa@jekino.be)  
[www.ecfaweb.org](http://www.ecfaweb.org)

The European Children's Film Distribution Network:

[www.ecfaweb.org/network.htm](http://www.ecfaweb.org/network.htm)  
Databases on children's film festivals, sales agents, distributors and TV-programmers interested in European films for children.

## FILM IN FOCUS: KAUBOY

### Actor Rick Lens (10): "Film makers often pick children with ADHD"

In this polite and decent boy named Rick Lens you'd hardly recognize the smudgy Jojo who messes and paddles all the way through KAUBOY. "Usually I don't splash in puddles but now I quite liked it. At home I'm not much of a country-boy. I prefer playing indoors with my Playstation and Playmobil."

### Did you have to study all your lines?

Lens: "Boudewijn told me little bits of the story and from there on I improvised. The lines I should repeat literally he whistled and the rest I made up myself. At home I had this thick script but I never read a single word in it."

### How did you work with the jackdaw?

Lens: "We followed one nest from the very beginning. There were 6 of them. Not so sweet at first: stinky and naked like a slug. But it got more fun as they grew up. After a while they came begging to be cuddled, thinking I was their mum. As a child Boudewijn Koole had a crow. Every day after school it came flying all the way from home to sit on his shoulder."

### KAUBOY has some remarkable scenes. Like the 'friendly fight' with your dad. Did you understand what was going on?

Lens: "It started as making fun but then got wilder, till dad punches me hard. All those punches were fake of course, but sometimes they did hurt a bit. Well... I suppose acting always requires a bit of pain."

### Your memorable 'Happy Birthday' performance made my flesh creep.

Lens: "That wasn't so difficult. I had to sing it over and over again, every time a bit louder, a bit more out of a tone and with a bit more angry face."

### That's what I liked most in your performance: all that anger raging under your skin.

Lens: "Thank you! At home when I'm angry I have the same gaze. My family recognized it immediately. They said Rick in the film is very much alike the one they know."

### Also playing water polo?

Lens: "No, I'm into hip hop and street dance. I have ADHD (Attention Deficit / Hyperactivity Disorder) and sports are good to canalize my energy. Film makers often choose children with ADHD: we have loads of energy, we can keep going and because we often live in a fantasy world, acting is pretty easy for us. But I can drive people nuts. On our way coming we had to drive five hours to St Quentin, France. We had a little TV and a jar of salsa sauce. That's all I need to demolish a car. When I opened



Rick Lens

the jar I spilled sauce all over. The jar was empty and the sauce was all over the TV, the seats, the window,... Then dad missed the exit and I had to sit like that for 60 more kilometers. It was horrific."

### Actrice Susan Radder was particularly good in blowing chewing gum bubbles.

Lens: "We got along very well. She was so experienced and never nervous on the set. But honestly, those bubbles... They were utterly disgusting! I had to blow a few under water. That really makes your jaws hurt."

### How did you combine the acting with your school?

Lens: "We shot from Friday till Monday. I only missed 10 days in school and got a lot of homework. To save time there was a stand-in for the technical settings (lighting and sound). Only when there was delivering to be done, I was called in. One time they had a stand-in for the bicycle scenes... but he couldn't ride a bike at all."

### Tomorrow you'll show the film at your school. Are you confident about the reactions?

Lens: "I think they'll like the film. And if one comes to tell me the film was stupid, just to bully me, I'll think of the many people who told me how much they liked the film. Then it's not so terrible if one thinks it's stupid." (GH)



Kauwboy