



**SAVAGEFILM**

WARD/WARD



A film by Mike Figgis

# The Co(te)lette Film

**DIGITAL PRESSKIT**

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## **Content**

THE CO(TE)LETTE FILM is Mike Figgis' cinematographic adaptation of the dance performance by Ann Van den Broek.

Women and flesh, beauty and perishableness, raw and fragile. A delirious desire overwhelms the dancers. A desire for physical and mental satisfaction. The dancers go from appeal to sensuality, over lust, fleshness, fame, success, reflection and control, to silence. They are slaves of their own desires while trying to get in control of them. Female bodies in a frenzy.

In THE CO(TE)LETTE FILM, three female dancers are shown in a rather intimate atmosphere, in a chicken-and-egg situation between desire and satisfaction. There is no confrontation, nor rivalry. No story-telling, no solution and no ending. Co(te)lette's story is restless and... empty.

## **Synopsis**

Mike Figgis (Writer/Director/Composer) has roots in experimental theatre and music, which are just two primary influences that contribute to the creative vision in all of his feature films and documentaries. In a career that includes just seven feature films, Figgis has emerged as a visionary filmmaker who thrives on taking artistic risks. Although he has been at the helm of such 'mainstream' movies as *INTERNAL AFFAIRS* with Richard Gere, the British born filmmaker has exhibited his more eclectic personal style in such films as *STORMY MONDAY* and *LIEBESTRAUM*.

As a teenager, he started playing trumpet and guitar with various rock and roll bands, one of which was the R&B group "GAS BOARD", featuring future British pop star Brian Ferry. Figgis studied music for three years and began playing with *THE PEOPLE SHOW*. This band made one album for Transatlantic Records, this being produced by Rolling Stones Drummer Charlie Watts.

In the early 1970's, Figgis joined England's foremost avant-garde theatre group, *THE PEOPLE SHOW*, as a musician, but was soon drafted into performing. For the next ten years, *THE PEOPLE SHOW* toured the world with great success and critical acclaim.

In 1980, Figgis left *THE PEOPLE SHOW* to concentrate on writing and directing theatre, as well as to break into film. He formed his own theatre

## **Director**

### ***Mike Figgis***

company, *THE MIKE FIGGIS GROUP*, and began creating multi-media productions, which included extensive use of film. Some of his earliest projects, including *REDHUGH 1980*, *SLOW FADE*, and *ANIMALS OF THE CITY*, won awards for their innovative blend of live action with music and film. This first caught the eye of England's Channel Four, which then financed Figgis' first film, *THE HOUSE*, which starred Steven Rea (*THE CRYING GAME*).

*STORMY MONDAY* was Figgis' next film that marked his emergence into full-length features. Figgis wrote, directed, and scored the movie that was set in Newcastle's steamy jazz club world and boasted an impressive cast, including Melanie Griffith, Tommy Lee Jones and Sting. He then made an impressive entrance into American films by directing and co-scoring *INTERNAL AFFAIRS*, starring Richard Gere and Andy Garcia.

Kim Novak came out of early retirement to star in Figgis' next film *LIEBESTRAUM*, a dark thriller written, directed and scored by Figgis. He then went on to direct *MR JONES*, pairing Richard Gere and Lena Olin and *THE BROWNING VERSION* starring Albert Finney and Greta Scacchi. In addition, Figgis wrote and directed the HBO film *MARA*, based on Henry Miller's short story, starring Juliette Binoche and Scott Glenn. In 1996 Figgis achieved international critical acclaim for his film *LEAVING LAS VEGAS*, starring Nicolas Cage and Elisabeth Shue, which he wrote, directed and

scored. The film was nominated for four Academy Awards, and Nicolas Cage won Best Actor for his portrayal of the alcoholic screenwriter Ben Sanderson. In the same year Figgis wrote, directed and scored another film, *ONE NIGHT STAND*, that has been released internationally. The film starring Wesley Snipes, Nastassja Kinski and Robert Downey Jr. has received a great deal of international attention and won Best Actor at the Venice Film Festival.

Figgis has also directed documentaries on English fashion designer Vivienne Westwood and on avant-garde ballet choreographer William Forsythe for Channel 4 in England. Figgis' last documentary *FLAMENCO WOMEN*, shot in Madrid, was broadcast on Channel 4 last April and Dutch broadcaster VPRO in December 1997.

*THE LOSS OF SEXUAL INNOCENCE* premiered at the Sundance Film Festival in January 1999 and stars Julian Sands, Saffron Burrows, Stefano Dionisi and Kelly MacDonald. It was also screened at both Berlin and Dublin Film Festivals. Figgis turned his talents to interviewing with a rare collection of discussions with people involved in the industry, including Tony Kaye, Mel Gibson, Michael de Luca and Brooke Shields. These have been published by Faber & Faber in "Projections 10" and have been screened by Film Four/Channel 4 as *HOLLYWOOD CONVERSATIONS*.

*MISS JULIE*, is based on August Strindberg's play and stars Saffron Burrows, Peter Mullan and Maria Doyle-Kennedy. It was screened at Toronto, San Sebastian and Ghent Film Festivals.

*TIMECODE* is a groundbreaking film shot on four digital cameras in real time, featuring a host of acclaimed actors that was shot at the end of 1999 and released to considerable critical acclaim. At the end of 2000 Mike directed a ten-minute film titled *ABOUT TIME-2* to be incorporated into a feature length film along side a number of acclaimed directors tentatively titled *10 MINUTES OLDER*.

Figgis shot his film *HOTEL* in Venice at the beginning of 2001. The film, like *TIMECODE*, boasts an incredible cast and continues to push the boundaries of digital filmmaking by experimenting with different textures and formats. *THE BATTLE OF ORGREAVE* is a investigative film and partial re-enactment of the miners' strike at Orgreave in 1984 by conceptual artist Jeremy Deller that Mike was asked to direct by Artangel for Channel 4 in the summer of 2002. Within *IN THE DARK* (Booth Clibborn Editions, London, UK.) Figgis takes us on a visual journey of digital imagery, both in and out of his recent digital films. *THE BLUES; RED WHITE AND BLUES* was completed in Spring 2003, and is one episode in a series on 'The Blues', produced by Martin Scorsese. Mike's episode charts the emergence of Blues music in the United Kingdom from post 2nd World War to current times.

*COLD CREEK MANOR* (Buena Vista Entertainment) stars Dennis Quaide, Sharon Stone, Stephen Dorff & Juliette Lewis, and features an interesting backstage 'special feature' in which Sharon Stone herself comments on the Fig Rig and how it impacted on the filming style used by Mike. *THE MUSEUM OF THE IMPERFECT PAST*, a major art installation for the Valencia Biennale (Spain) that opened on 6th June 2003. A large film based interactive installation looking at the deconstruction of both image and sound set over one floor in a derelict Valencian Palacios apartment block dating back to the 18th Century.



*Director Mike Figgis and choreographer Ann Van den Broek on the set of THE CO(TE)LETTE FILM.*

## Director's statement

"The challenge with any dance or theatre piece for me is how to convert it into the language of film and video **without it merely being a recording of a live theatre piece**. With that big question in my mind I arrived in Frankfurt more than a year ago to make a video sketch of the performance to see for myself if there was a real cinematic possibility. I was totally inspired by what happened between the dancers and myself, because it also illustrated another question I had previously asked myself: would the dancers be able to respond to the camera in an interactive way?

As a result of this trip to Frankfurt, I was convinced that the performance Co(te)lette can be translated into a great film and that this translation adds real value to the original dance performance."

### **How is the film different from the performance?**

"The main difference is an obvious one, namely the camera is not fixed and is able to move with the dancers and shoot from any angle. Thus by being so close to the dancers it creates an entirely new dynamic and series of relationships. Furthermore the extreme intimacy of the camera and the microphone brings into play a whole new range of possibilities, like the very subtle use of the *close up* for facial expression, the sound of the movement, the breathing, the skin on skin etc. **So whereas the performance (live) is**

**designed exclusively for one angle with a fixed audience, the film creates a new set of conditions and rules.**

**The questions I had for myself were simple: will these new rules and conditions be strong? Or will they weaken the original concept?**

My belief is that the basic structure, the ideas inherent in the piece are very strong and will benefit hugely by transferring to a film genre. Co(te)lette is a remarkable piece of work and it is important that it is recorded.

To be able to turn Co(te)lette into a film, I used two cameras: one hand held and the other on some kind of moving dolly. Furthermore, the film has been shot in a large space in which we have created a 'studio' to film in. We have started with the original design ideas and expanded these into a larger cinematic form. I didn't envisage large sets design and visual extravaganza. We created something like a stage with audience around it 360 degrees.”

*Mike Figgis*

After finishing the *Danceacademie* in Rotterdam in 1991, Ann Van den Broek danced in several dance companies (among them *Dansgroep Krisztina de Châtel* and *Charleroi/Danses*) in North America and the Netherlands.

During the ten years that Ann worked as a dancer, she always continued doing her own dance research. In 2000, she decided to concentrate on her own work and started her own foundation, *WArd/waRD*. Next to her work as a choreographer, she is a guest teacher of contemporary dance at a number of places, she gives workshops that focus on her dance idiom and she works as a coach on a regular basis.

In the past nine years Ann Van den Broek created a number of different dance productions for *WArd/waRD* (Antwerp), *Korzo Producties* (The Hague) and *Dancewerkplaats* (Amsterdam). Since the foundation of *WArd/waRD*, Ann has managed to build an organization around her that, in spite of the lack of structural funding, has become a solid organization.

## **Choreographer**

### ***Ann Van den Broek***

Ann Van den Broek deliberately operates from a Flemish/Dutch identity. In Flanders, *WArd/waRD* is the in-house company of *ccBerchem* (Antwerp); together they have forged a structural working relationship with *Korzo Producties* (The Hague) in the Netherlands. Due to the enormous success of her productions in the Netherlands, in 2008 Ann Van den Broek decided to

start a sister foundation of *Ward/waRD* in the Netherlands. And she has shown that working in two countries does not have to be a problem, but can be a strength. As a maker it puts her in a unique position; a position that does not conform to one particular country and its prevailing dance trends.

Ann Van den Broek's work has been well received by press and public alike. Her productions *E19 (richting San José)*, *Co(te)lette* and *I SOLO MENT* were nominated in the Netherlands in 2007, 2008 and 2009 for the **Zwaan** (Swan) for 'most impressive dance production' of the season. The Zwaan is the most prestigious dance prize in the Netherlands and is awarded annually by the Nederlandse Vereniging van Schouwburg- en Concertgebouwdirecties (Dutch Association of Theater and Concert Hall Directors). She won the award for *Co(te)lette*. Her latest production is *We Solo Men*, which is touring nationally and internationally in the 2009-2010 season.

Directed by	MIKE FIGGIS
Concept & choreography	ANN VAN DEN BROEK
Producers	BART VANLANGENDONCK - SAVAGE FILM VITO DI ROSA - RED MULLET MONIQUE VAN BEECK - WARD/WARD
Cast	CECILIA MOISIO JUDIT RUIZ ONANDI FRAUKE MARIËN
DOP	OLIVER SCHOFIELD
Sound engineer	LUC CUVEELE
Art director	BERNIE VAN VELZEN
Styling	CATHERINE VAN BREE
Make up artist	ALEXANDRA KOURLINE
Editor	ARLEN FIGGIS
Original music by	ARNE VAN DONGEN

## **Cast & crew**

## Technical Info

Original title	THE CO(TE)LETTE FILM
Year of production	2010
Country of production	Belgium / UK / Netherlands
Genre	dance film
Running time	58 min 16 sec.
Languages	no dialogues
Colour	PAL colour
Sound	stereo
Shooting format	HD - XDcam
Screening format	HDcam
Aspect ratio	16:9
Distribution & sales:	Savage Film
Press info:	Savage Film

Savage Film produces fiction, documentary and dance films with an edge, with subjects as versatile as its directors' backgrounds, with projects often balancing on the boundaries of fiction and documentary. The company is led by Bart Van Langendonck.

After a career in music management and programming, Bart Van Langendonck was general manager of choreographer and film director Wim Vandekeybus' internationally renowned dance company 'Ultima Vez'. He then went on to produce documentaries, dance films and feature films, first for the film production company CCCP (from 2002 till 2006), after which he founded his own production company Savage Film, operating in an association with Flanders' largest feature film production company Eyeworks.

**FILMOGRAPHY of Bart Van Langendonck (as main producer unless indicated differently)**

**RUNDSKOP:** feature film by **Michaël R. Roskam**. 2011 (in postproduction)

**PORTABLE LIFE:** feature film by **Fleur Boonman**. 2011 (in postproduction)

**PALE PEKO BANTU II:** feature documentary by **Bram Van Paesschen**. 2011 (in postproduction)

**NO COMMENT:** 60' documentary by **Pascal Poissonnier**. 2011 (in production)

**Savage Film**

**UNITE SPECIALE MAROCAINE:** 70' documentary by **Vincent Coen & Guillaume Vandenberghe** . 2011 (in production)  
**27:** 14' short film by Nicolas Daenens, 2010 (in postproduction)  
**CO(TE)LETTE:** 57' dance film by **Mike Figgis**. 2010 (in postproduction)  
**WALKING BACK TO HAPPINESS:** TV-hour documentary by **Pascal Poissonnier**. Redcam. 2010  
**CROSSOVER :** 30' dance/music/artfilm by **Pierre Coulibeuf**. 35mm, 2009 (coproducer)  
**SOEUR SOURIRE (aka THE SINGING NUN):** 120' feature film by **Stijn Coninx** starring Cécile De France. 35mm. 2009 (line-producer)  
**LOST IN TRANSITION:** TV-hour documentary by **Thom Vander Beken**. Redcam. 2008.  
**WILD BEAST:** 58' documentary by **Jeroen Van der Stock**. HDV. 2008.  
**NOWHERE MAN:** feature film by **Patrice Toye**. 35.mm. 2008 (associate producer)  
**TODAY IS FRIDAY:** 12' short film by **Michaël R. Roskam**. S16mm. 2007.  
**HERE-AFTER:** 60' dance/fiction film by **Wim Vandekeybus**. Original music by David E. Edwards. S16mm. 2007. (associate producer)  
**DANCE AND SHORT FICTION FILMS:** 210' triple DVD compilation of the films of **Wim Vandekeybus**. 2006 (executive producer/publisher)  
**GAS STATION :** 6 x 26' documentary series directed by **Luc Vrijdaghs**. Dvcam & HD. 2006  
**BLUSH :** 52' fictionized dance film based on a choreography by, and

directed by **Wim Vandekeybus**. Original music by David E. Edwards.  
S16mm/35mm. 2005

**THE ONE THING TO DO**: 23' short film by **Michaël R. Roskam**. Original music by Raf Keunen. S16mm/35mm. 2005

**MARIA-DOLORES** : 70'. Acclaimed young theatre director **Wayn Traub**'s first feature film. Original music by Wim De Wilde. DVcam. 2004

**CARLO** : 19' short film by **Michael R. Roskam**. Original music by **Raf Keunen**. S16mm/35mm. 2004

**FIGHTING FOR OTHERS, DYING FOR POLAND** : 52' historical documentary by **Bart Verstockt**. DVcam. 2002

**SMOKESCREEN COVERING BRUSSELS** : fictional documentary (35') by **Bram Van Paesschen**. DVcam. 2003 (sales)

**INASMUCH** : 15' short film by **Wim Vandekeybus**. Original music by Charo Calvo & Marc Ribot. S16mm/35mm. 2000 (associate producer)

**IN SPITE OF WISHING AND WANTING** : 52' dance-film by **Wim Vandekeybus**. Original music by **David Byrne**. DVcam. 2003.

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## Contact

*This film has been realized with the support of:*



## Partners