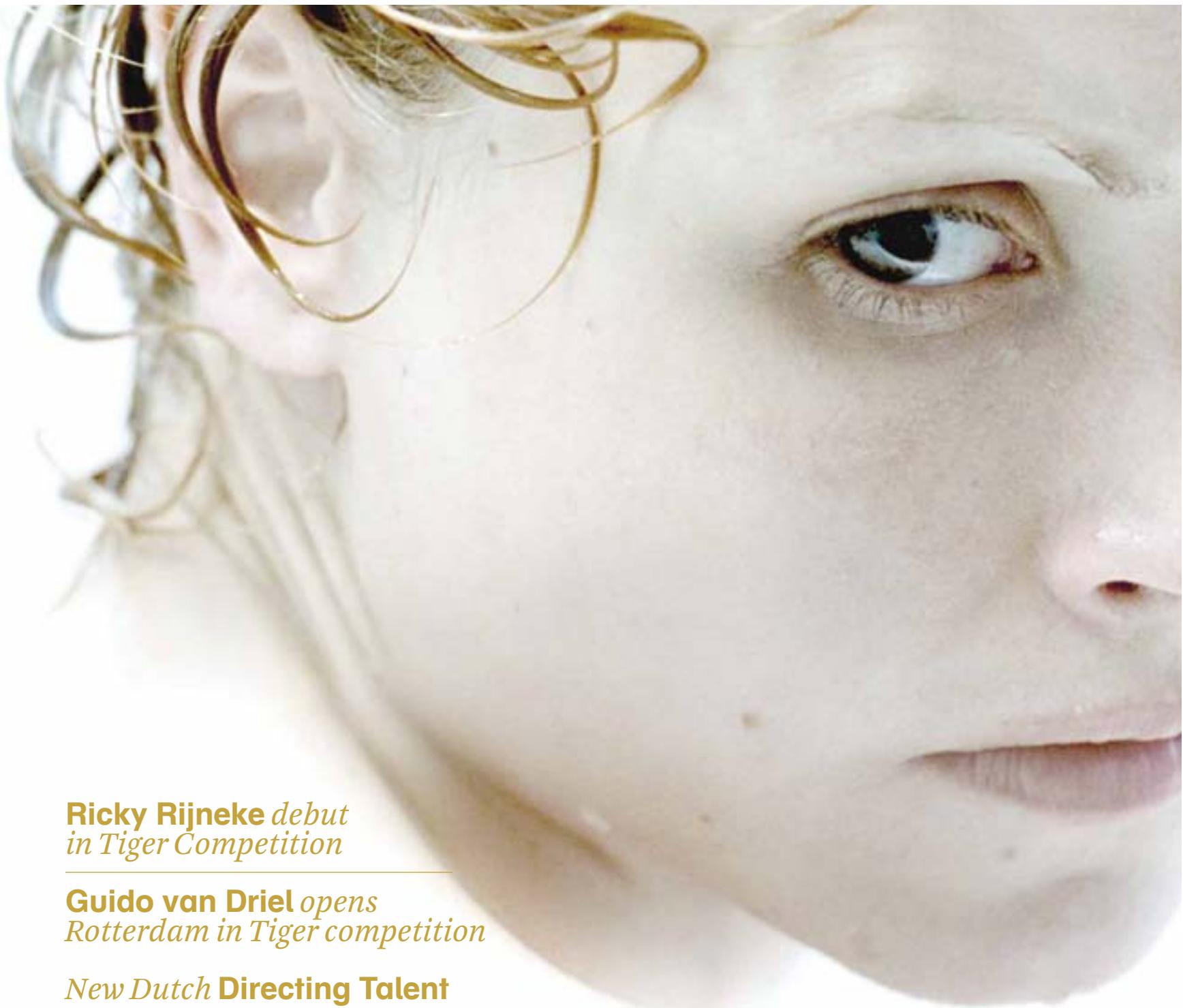


# SEE NL



**Ricky Rijneke** debut  
*in Tiger Competition*

**Guido van Driel** opens  
*Rotterdam in Tiger competition*

*New Dutch* **Directing Talent**

**Nanouk Leopold** selected  
*for Berlin Panorama*

*Latest* **David Verbeek** film in  
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# Tiger Debutante

***Silent Ones*, Ricky Rijnke's debut feature selected for IFFR Tiger Competition, is a film with a self-consciously dream-like quality, reports Geoffrey Macnab.**

A young Hungarian woman (Orsi Toth) wakes up inside a crashed car in the middle of nowhere having lost all sight of her brother Isti. Distraught, she boards a cargo ship and heads to Western Europe in hope of a new life.

Young Dutch director Rijnke has described her film as "a visual representation of the state of mind" of the main character Csilla, and as a "kind of road movie." Dialogue is pared down to a minimum. Shots, for example of Csilla wandering through the harbour, are held for a small eternity. Rijnke creates a claustrophobic and threatening world in which the lines between reality and fantasy are deliberately blurred.

The film, which has several scenes at sea, was partly shot on an abandoned ship in the harbour at Rotterdam. "All the shooting on the land is more dynamic. There is more handheld (camera). The shooting on the ship is more sober and more precise, more fixed shots," the director says of the stylistic divide within her film.

Rijnke has been working on the project for four years. She met Hungarian actress Orsi Toth at the Locarno Film Festival. Toth was there as a jury member. Rijnke knew her from her performance in Kornél Mundruczó's *Pleasant Days* (2002) and asked the Hungarian if she might be interested in appearing in *Silent Ones*. When Toth agreed, Rijnke refined the screenplay to "make it more for

her." The director describes Toth as brilliant and highly disciplined. "She needs good instructions, and when you are on the same level you can absolutely rely on her. She is very strong, really a one-take actress."

*'In the edit you are re-exploring the film'*

There are several other eastern European collaborators on *Silent Ones*, among them cinematographer Gergely Pohárnok (whose credits include György Pálfi's *Hukkle* and *Taxidermia*) and Russian composer Andrey Dergatchev, best known for his score for Venice Golden Lion winner *The Return*. "I didn't see a culture clash," the Dutch filmmaker says of working with Hungarians and Russians but then adds that she had no experience of working with Dutch actors to compare it with. Her award winning short *Wing, the Fish that Talked Back*, featured a six-year-old Chinese actress. She sees *Silent Ones* as exploring similar themes.

"Elements that are already in the short film return in the feature. Both characters are creating their own universe and dreaming their own worlds. They are outsiders. The one (the feature) comes out of the other (the short)."

The casting of Isti, Csilla's young brother, happened in unlikely circumstances. Rijnke and her casting director had searched far and wide for a young actor. Then, when she was despairing of ever being able to track down someone suitable, she ran into 10-year-old

Fatih Dervisoglu behind the till in the local Turkish supermarket.

**Rijnke grew up around film.** There is a photograph of her as a very young girl with the legendary Polish director Krzysztof Kieslowski, who came to her home town Rotterdam to work on the portmanteau film *CityLife*, produced by her father Dirk Rijnke and mother Mildred van Leeuwen. Through that project, she also met such notable figures as Bela Tarr (and family) and the late Carlos Reichenbach. "I grew up with film of course," the director states. "I was always there from when production was going on. From childhood, I knew a lot of directors."

Dirk and Mildred were producers on *Silent Ones*. And, no, it wasn't problematic working so closely with family members. "You see it a lot more. Families or partners or couples work together," Rijnke suggests, ticking off such examples as the Dardenne brothers, Francis Ford Coppola and his children and Nuri Bilge Ceylan and his wife Ebru Ceylan. An obvious advantage about her producers was that they allowed her to take the time she needed to develop *Silent Ones*. "I could make the film without any limitations."

This was a film that was partially discovered in the editing. Rijnke worked and reworked her material until she found the balance she wanted. "In the editing, you're exploring again the film."

Rijnke grew up in Rotterdam - the production company behind *Silent Ones* is called Rotterdam Films - and she is proud of her home city. "I think also what inspired me - all the ships that go

there (to Rotterdam) and all the nationalities coming here."

*Silent Ones* follows an eastern European woman as she heads west. However, Rijnke cautions against seeing her film as a political allegory. "That's not the most important thing. It is more about the inner world of the character."

The film was funded by 'De Verbeelding', an initiative by the Filmfund, and the Mondriaan Fund. It is receiving its world premiere at International Film Festival Rotterdam. Even in advance of its first public screenings, *Silent Ones* has been making a noise with distributors and has already been snapped up for international sales by Paris-based Wide Management. Distributor Contact is handling the Dutch release. Meanwhile, Rijnke is already at work on a new project. "It is called *Hotel Europa*. It's about youngsters isolated after a long winter who want to go out partying..."

***Silent Ones* ◊ Director:** Ricky Rijnke  
**Script:** Ricky Rijnke **Production:**  
Rotterdam **Films Sales:** WIDE  
Management



Ricky Rijneke