

THE DAY MY FATHER BECAME A BUSH

A FILM BY NICOLE VAN KILSDONK



lemming film





TITLE

ORIGINAL TITLE Toen mijn vader een struik werd
ENGLISH TITLE The Day My Father Became a Bush

TECHNICAL DETAILS

SHOOTING FORMAT 2K
SCREENING FORMAT ProRes 4444 / DCP
SOUND Audio 5.1
COLOUR OR BLACK/WHITE Colour
LENGTH 85 min
ORIGINAL LANGUAGE Dutch
SUBTITLES English
ASPECT RATIO SCOPE 1:2.39

GENERAL INFO

PRODUCER Lemming Film - *Eva Eisenloeffel, Fleur Winters, Leontine Petit, Joost de Vries*
Nukleus Film (HR) - *Siniša Juričić*
A Private View (BE) - *Dries Phlypo*
Minds Meet (BE) - *Thomas Leyers*
BROADCASTER EO - *Jacomien Nijhof*
WORLD SALES Beta Cinema
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SYNOPSIS

Ten-year-old Toda lives in a bakery with her dad, the best pastry chef in town. Toda knows everything there is to know about cakes and pastries and loves it when her dad plays the trumpet. But one day, everything changes: her dad is called away unexpectedly to defend his country. Toda has to undertake an adventurous and challenging journey to the unknown neighbouring country where her mother lives in order to stay safe. On the way she meets strange people, encounters absurd situations and finds a special new friend. Toda is a bright, optimistic and resilient girl who doesn't give up easily, but will she eventually find her mum?



CAST

| | |
|-------------------------|--------------------|
| TODA | Celeste Holsheimer |
| PLAKKIE | Matsen Montsma |
| FATHER | Teun Kuilboer |
| MOTHER | Noortje Herlaar |
| GRANDMA | Anneke Blok |
| WOMAN HOME FOR CHILDREN | Susan Visser |

CREW

| | |
|-------------------|---|
| DIRECTOR | Nicole van Kilsdonk |
| SCRIPT | Marleen Versprille Nicole van Kilsdonk |
| DOP | Gregg Telussa N.S.C. |
| EDITOR | David Verdurme |
| SOUND DESIGN | Jan Schermer |
| COMPOSER | Rutger Reinders |
| PRODUCTION DESIGN | Ivan Veljača |
| COSTUME DESIGN | Monica Petit, Zorana Meić |
| HAIR & MAKE-UP | Snježana Gorup |

DIRECTOR'S STATEMENT

The story of *THE DAY MY FATHER BECAME A BUSH* beautifully narrates an important and difficult subject, namely fleeing from war told from the perspective of a child. It is filled with actual observations - though without raising an accusing finger – combined with a good dose of absurd twists and bizarre humour. The subtext of the film is serious, but because the war is abstract and not purely realistic, it is also very imaginative and unfeigned. Moreover, it is a story full of excitement. The film portrays the development of a little girl to a girl that learns how to stand up for her needs and the needs of others. The 10-year-old Celeste Holsheimer really is the dreamed-of *Toda* for this film.

It's a universal story about a refugee child who meets all kinds of well-meaning and less well-meaning people during her journey. At the same time she faces bureaucracy, waiting lists and hidden agenda's, sometimes moulded in the form of adventure or absurdist situations. Stories we read and hear about from all parts of the world nowadays. Bizarrely, during the production process of the film, this subject has become more real and closer to home than we could have ever expected. In a conscious manner, the film is narrated in a semi-reality: the story has not been placed in an existing war zone but instead we show a world that shares - for western children - common ground with their everyday environment. It seems like contemporary society, but is not purely realistic.

The film is a roadmovie that looks for the balance between current issues, but also excitement, humour and amazement. The film has different layers: it will be both understandable and tangible for children, while also being interesting for parents. Consequently, This is also what makes the film special: it takes children seriously but not in a dreary way. The humour, absurdity, the setting and hope that the story embodies is what enriches the film with character.





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