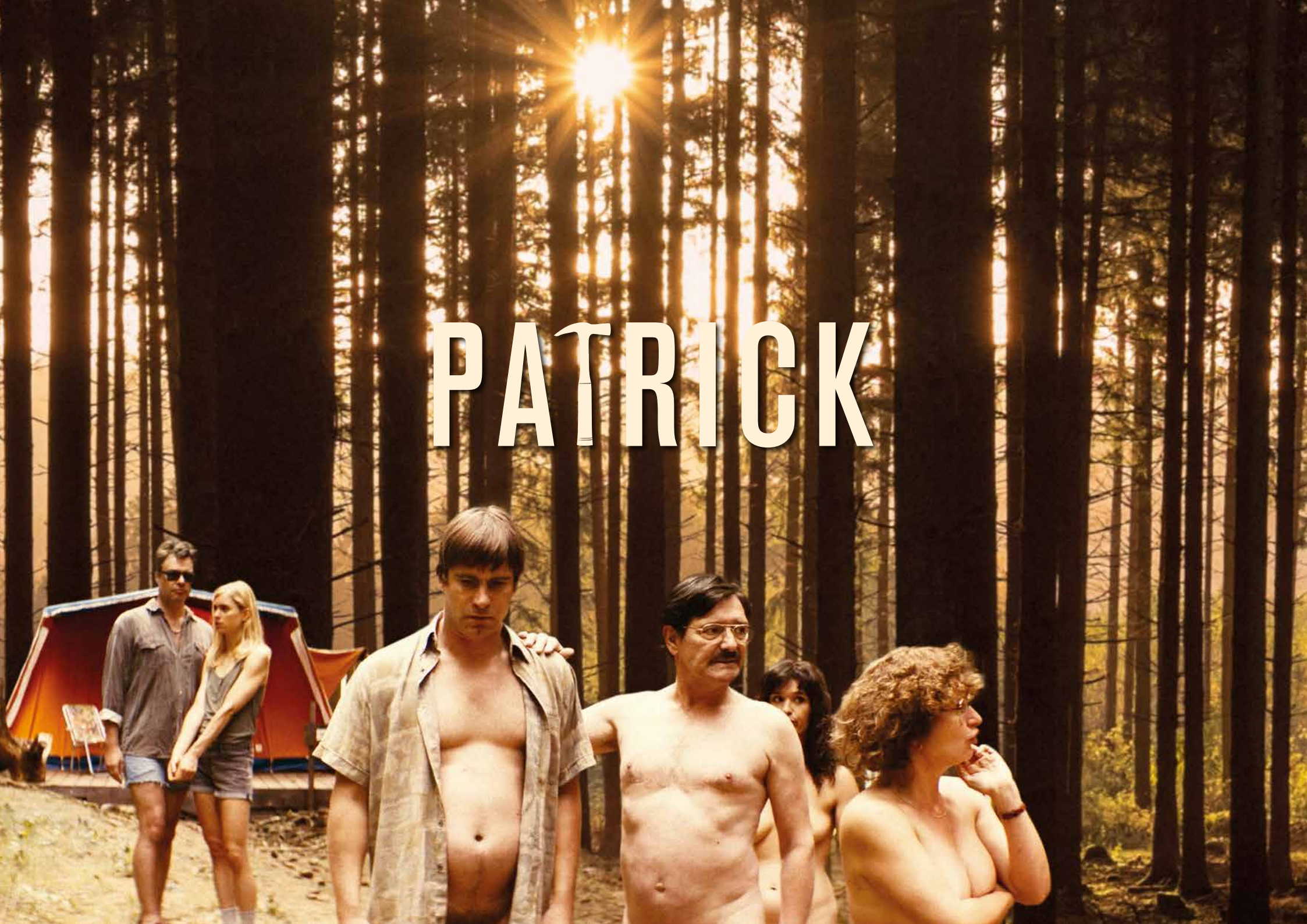


PATRICK



FROM THE DIRECTOR OF PEAKY BLINDERS
FROM THE PRODUCERS OF BULLHEAD, RACER AND THE JAILBIRD

PATRICK

A FILM BY TIM MIELANTS



Karlovy Vary
International Film Festival
Official Selection – Competition

  [patricklosthishammer](#)

T PREFACE BY THE DIRECTOR

“In the summer of 1985 I stayed at a naturist campsite in the Pyrenees with my parents. A trip I would never forget. It wasn’t the nudity on the campsite but the odd encounters with the strange individuals I came across there that remained indelibly etched on my mind. For example, the blind woman who ran the campsite was unaware of the nudity and my parents’ new friends at the campsite were actually members of ETA, the Basque separatist organization. And so on... The campsite began to lead a life of its own in my imagination, with Patrick as the ultimate hero.

During my time at school it seemed as if the only way to be happy was to have an important, ambitious career. But I discovered that the school’s handyman was detached from society’s rat race. I was extremely fascinated by this. To me he was a “Patrick”, a hero who found happiness within himself. And I regularly see similar Patricks among my acquaintances. The football groundsman who redraws the lines every morning or my neighbour who does odd jobs for the entire street free of charge with a smile on his face. Each one a hero for whom I feel a great affection.





Patrick is happy with who he is and what he does without wanting or having to strive for more.

For me Patrick is someone we can all be jealous of because he is not subject to the pressure of having to perform, to impress, to achieve status and to climb the social ladder. "Who is Patrick?" is a question everyone asks themselves, except for Patrick himself.

I made PATRICK with a degree of seriousness but without gravity, with humour but without irony or cynicism. That also fits in with what I had in mind as the main theme, the search for authenticity and what your objectives are in life. To what extent do I allow myself to go along with other

people's dreams? How do you manage to be yourself as a human being, to be authentic?

Patrick goes through an acceptance process and emerges richer than before because he has consciously opted for life as he experiences it in his extremely personal way. The conscious choice that Patrick makes leads to a deeper understanding and so to more intense happiness.

Because sometimes you find what you are looking for when you stop looking for what you cannot find."

Tim Mielants



T SYNOPSIS

Patrick lives with his parents on a naturist campsite. When his father dies he finds himself in charge of the campsite. But Patrick has other things on his mind: he has lost his favourite hammer. The long-term residents want Patrick to do something with his life but he is more interested in finding his hammer. His obsessive search becomes an existential quest...

PATRICK is a tragicomedy about people's peculiarities, about letting go and being happy with who you are.



T CAST

Patrick	Kevin Janssens
Herman	Pierre Bokma
Liliane	Ariane van Vliet
Nathalie	Hannah Hoekstra
Dustin	Jemaine Clement
Mon	Bouli Lanners
Wilfried	Frank Vercruyssen
Josee	Janne Desmet
Salesman	Jean-Benoît Ugeux
Henk	Louis van der Waal
Sabrina	Tine Van den Wyngaert
Nelly	Katelijne Damen
Rudy	Josse De Pauw
Bert	Peter Gorissen
Detective	Jan Bijvoet
Florence	Françoise Chichery



T CREW

Director Tim Mielants
Screenplay Benjamin Sprengers
Tim Mielants

Produced by Bart Van Langendonck
Producer Sarah Marks
Co-producers Peter Bouckaert
Frans van Gestel
Arnold Heslenfeld
Laurette Schillings
Jacques-Henri Bronckart

Associated Producers Dirk Impens
Hans Everaert

Production Manager Lore Hoefkens

1st Assistant Director Sabrina Haazen
D.O.P. Frank van den Eeden SBC NSC
Production Designer Hubert Pouille
Art Director Pepijn Van Looy
Costumes Valerie Leroy
Make-Up Lili Dang Vu
Location Manager Joeri Janssens
Casting Ann Willems
Editor Alain Dessauvage
Music Geert Hellings
Sound Yanna Soentjens
Sound Design & Audio Mix Peter Flamman
Wart Wamsteker



T ABOUT THE CAST

KEVIN JANSSENS | PATRICK

Kevin Janssens (°1979) studied at the Herman Teirlinck Studio and played his first major role (as a boxer in Guido Henderickx's mini-series KING OF THE WORLD) in the last year of his studies. This is followed by roles in, among others, WINDKRACHT 10: KOKSIJDE RESCUE, the crime series MISSING, ZOT VAN A. (Jan Verheyen) and MAD ABOUT YOU (Hilde Van Mieghem). Since his role in THE ARDENNES (Robin Pront) for Savage Film, his career has really taken off. He played alongside Olivier Gourmet, Bouli Lanners and Lubna Azabal in the Franco-Belgian production TUEURS / BOVEN DE WET (François Troukens) and together with Mathilda Lutz in Coralie Fargeat's revenge thriller REVENGE. He recently completed the filming of the Dutch film CATACOMBE (Victor D. Ponten) and of the Belgian TV series OPEN WATER (Tom Lenaerts). In the French film LES CONFINS DU MONDE (Guillaume Nicloux) he has a small role alongside Gérard Depardieu. He will soon be featured in THE BOUNCER with Jean-Claude Van Damme and in THE ROOM with Olga Kurylenko. Currently Kevin is shooting the crime series FAIR TRADE directed by Marc Punt.



T INTERVIEW WITH KEVIN JANSSENS

What did you think when Tim Mielants first showed you the script for PATRICK?

I was reading it and thinking that it was really, really good. But I was also thinking: "Why did he want me to read this? I'm not this kind of character in real life."

How did you prepare physically for the role?

Normally I work out everyday, I eat healthy. The character Patrick is not a guy who has a six pack and is in the gym every day [laughs]. I thought I could gain weight, but I only had seven weeks to see what I could do. I gained 17 kilograms in those seven weeks. In that way, the character started to live. It was intense.

How did you actually gain the weight, what did you eat?

I went to a dietician and said: "I only have seven weeks and I need to gain weight -- not muscle but fat." He made a plan for me to do that in a reasonable way, eating five or six times a day with lots of proteins. But then I read about how some acting colleagues gained weight – like Colin Farrell gained 20 kilograms for THE LOBSTER. And I read that he ate a lot of ice cream. So I would melt Häagen-Dazs in the microwave and then drink it, and I drank a lot of dark Belgian beer and ate Burger King hamburgers. It was intense. I fell into a small depression. Normally I eat well, I'm a healthy guy! Now I'm back to normal. I had one month to train it off in the gym to get ready for another project.

Patrick seems so different to you, or the roles you have previously played.

I don't think Patrick is so different from myself. The most important thing for an actor is to start from yourself to create a character. Tim used that in the way he directed me. Tim and I started to have long chats about ourselves, about who I am and where I come from, what my fears, ambitions, and vulnerabilities are. That helped a lot. Patrick knows what he wants but he doesn't know how to confront his feelings.

What do you think his hammer represents for Patrick?

He's always in search of his hammer, it's a projection of the loss of his father. Every person mourns in his own way: some eat, some drink, some cry on their couch. Patrick projects the loss of his father on the loss of his hammer. That is one of the most beautiful things about this story.

Patrick is not a very verbose character. Was that hard for you as an actor?

Patrick initially had more dialogue than in the final shooting script. I told Tim: "He talks too much, this guy would only say the necessary things." When he says something it's all he needs to say... When people are talking to him he doesn't reply, he's stuck in his own world learning how to cope with things.

Do you think Patrick is a changed man by the end of the film, particularly opening up to Nathalie?

I think Nathalie is the only one who understands him and who responds in a profound and real and vulnerable way with who he is. She's the only person who really tries to get to know Patrick. She's the only one who he opens up to. At the end there is this new Patrick coming out of the dark.



Were you apprehensive about the nudity?

In the beginning I was nervous. But the film isn't about being naked, it's just the arena is a nudist campsite so it's normal that everyone is nude. The nakedness is like a costume. And the nakedness also says something about the character, you're vulnerable, you can't hide. It took some getting used to, on the first shooting day, for the first take, I had my towel. But then after three takes, I could lose the towel. You lose the shyness quite quickly. We had a great crew and there was a very respectful atmosphere on set. It became second nature that we were all nude.

What do you like about working with Tim Mielants?

He's one of my favourite directors I've ever worked with. He's a director who really loves his actors. He's very sincere and straightforward in

what he wants and asks for it, but in a loving and respectful way. I totally trusted him.

What do you think is so special about Patrick as a character?

He is happy with what he has, he doesn't want anything. Most people in society today have a lot of greed and ambition, you have to want everything. Patrick is the opposite. That's beautiful.

What do you hope audiences take away from this film?

A lot of people see different things in it, and that's really good. Everybody projects other things on Patrick. You can't put this film in one category. It's a drama, a comedy, it's about an existential crisis. There are so many different layers in the film. I can't wait to see what the reactions are.



T ABOUT THE CAST (continuation)

PIERRE BOKMA | HERMAN

Since Pierre Bokma (°1955) left the Maastricht Theater Academy in 1982, he has amazed the audience with a staggering number of roles, for which his absolute empathy always came and will always continue to come first. Bokma has also appeared in TV series such as 'T SCHAEF (Image and Sound Award for Best Actor), BLOOD RELATIONS, THE PREY (TV Image Best Leading Role), RUNDFUNK, DE MAATSCHAP, TATORT and DALZIEL & PASCOE. Pierre also has a considerable track record as a film actor. The character Nico in LEEDVERMAAK (1989) was his first lead role, which he subsequently played twice for director Frans Weisz in QUI VIVE and in HAPPY END. His filmography includes films by many well-known directors: Alex van Warmerdam (OBER, BORGMAN, SCHNEIDER VS. BAX), Orlow Seunke (BELT OF SMARAGD), Theo van Gogh (INTERVIEW), Willem van de Sande Bakhuyzen (CLOACA), Dick Maas (MOORDWIJVEN, QUIZ), Paula van der Oest (TONIO). His first foreign leading role was in the film SCHLAFKRANKHEIT by Ulrich Köhler (2011). Pierre won an Emmy Award for his interpretation of a faithful entrepreneur in DE UITVERKORENE (2006). A Golden Calf was there for his role as banker Rijkman Groenink in Theu Boermans' television drama THEY PREY (2013). It was his fourth Calf: LEEDVERMAAK, CLOACA and DE BELAGER were earlier golden film awards.





ARIANE VAN VLIET | LILIANE

Ariane van Vliet (°1971) studied at the Herman Teirlinck studio in Antwerp. She mainly did theater work for the Blauwe Maandag cie and Toneelhuis, now she works as a freelance actress at Het Paleis, Lazarus, NTG and Malperthuis. On the silver screen she played in VELE HEMELS BOVEN DE ZEVENDE and MAJESTY and on TV she had guest roles in PROFESSOR T, CODE 37, CALLBOYS, THE MISSING and in ALBATROS. Her second children's book will also be released soon.

KATELIJNE DAMEN | NELLY

Katelijne Damen is known for her theater work at Toneelhuis, Rotheater, Het Zuidelijk Toneel, Cie De Koe and Blauwe Maandag, where she worked with Guy Cassiers, Ivo Van Hove, Luk Perceval, Erik De Volder, Guy Joosten and Alize Zandwijk. For her role in *Strange Interlude*, she received the Theo d'Or Prize in the Netherlands in 1990 and the Mary Dresselhuys Prize in 1996. She played in television series and films such as *BACK TO OOSTERDONK* (Frank Van Passel), *KING OF THE WORLD* (Guido Henderickx), *LOOK AT THE BOX*, *THE CURSE OF VLYMOVOST*, *SPAM* and *THE LUIZENMOEDER* (Maarten Moerkerke), *THE TASTE OF THE KEYSER* (Frank Van Passel & Jan Matthys), *THE KNIGHT* (Tom Goris & Lars Goeyvaerts), *GENERATION B* (Pieter Van Hees), *NORTH SEA TEXAS* (Bavo Defurne), *OFFLINE* (Peter Monsaert), *ROSIE AND MOUSSA* (Dorothee Van Den Berghe) and *GIRL* (Lukas Dhont).



HANNAH HOEKSTRA | NATHALIE

Hannah Hoekstra received her first Golden Calf for Best Actress for her role in *HEMEL* (2012), just after graduating from Theater School. After receiving international recognition for *HEMEL* she landed a role in the Irish film *THE CANAL* (2013). For her role in the film *DE HELLEVEEG*, she received her second Golden Calf for Best Actress (2016). Hannah was selected for the prestigious Shooting Stars event, during the Berlin International Film Festival 2017. That same year she played a lead role in the German film *ARTHUR & CLAIRE* and in the film *LOST AND FOUND*. In 2018 Hannah was seen in 4 episodes of the Amazon series *YOU ARE WANTED*. This year Hannah will be shooting *MAGIC MOUNTAINS* by director Urszula Antoniak.



JEMAIN CLEMENT | DUSTIN

Jemaine Clement is from New Zealand. He studied drama and film at Victoria University of Wellington, where he met Bret McKenzie. Together they formed musical comedy duo Flight of the Conchords, which went on to have considerable international success, culminating in the well-received series *FLIGHT OF THE CONCHORDS* (2007), for which Clement was nominated for an Emmy. Film roles followed, such as in Taika Waititi's *EAGLE VS SHARK* (2007), *GENTLEMEN BRONCOS* (2009), *DINNER FOR SCHMUCKS* (2010), *MEN IN BLACK 3* (2012) and in the *LEGION*-series (2017). Together with Taika Waititi, he co-wrote and directed the horror comedy *WHAT WE DO IN THE SHADOWS*, in which he also starred. Jemaine will take on the role of Dr. Ian Garvin in James Cameron's highly anticipated *AVATAR*-sequels.



T ABOUT THE DIRECTOR

Tim has recently finished directing his first feature film **PATRICK**, which he also wrote. He directed two seasons of **LEGION**, created by Noah Hawley, for FX which was described as the 'best superhero show on TV' by the Guardian. Tim also directed **THE TERROR**, AMC's 2017 thriller set in the Arctic and all episodes of the third season of **PEAKY BLINDERS**.

Previously, after a series of short films where he developed his personal style, Tim Mielants joined the team of directors on Flemish Belgian series **CODE 37** where he directed 11 episodes. Following this he directed 10 episodes of the fantastical family series **ZINGABURIA**. The success of these programmes made him one of the highest profile young series directors in Flanders, which led to him taking the helm of the ambitious series drama **CORDON**.



T INTERVIEW WITH TIM MIELANTS

Where did the idea for PATRICK start?

It started 30 years ago, when my parents took me to a nudist camp in the Pyrenees in France when I was five or six years old. It was a very awkward experience. The campsite was managed by a mother and son, and she was blind and didn't know everyone was naked. It was also a strange place because it was a hangout for ETA, the Basque separatist group. My father had contact with them and told me these strange stories. This experience has always stayed with me. So the film idea was the combination of character and the atmosphere. I tried to tell a personal story about grief and ambition and these big ideas.

What was your writing process with co-writer Benjamin Sprengers?

He would write one draft, I would write another draft, and there was a lot of discussion that goes on in between. It worked well because sometimes I was out working on PEAKY BLINDERS and then could come back to it. It was a great match and we discovered a lot together. We wanted to tell the same story. Also, I love his feeling for comedy.

How did you know what tone you wanted to strike with the film? Would you call it a tragicomedy?

The grief was important to me and the existential side of the story was important to me. I always felt like I had to take it seriously to communicate this to an audience properly. The script appears as a comedy but I told my actors to act as if you are in a holocaust movie. This felt like the right way to tell this story.

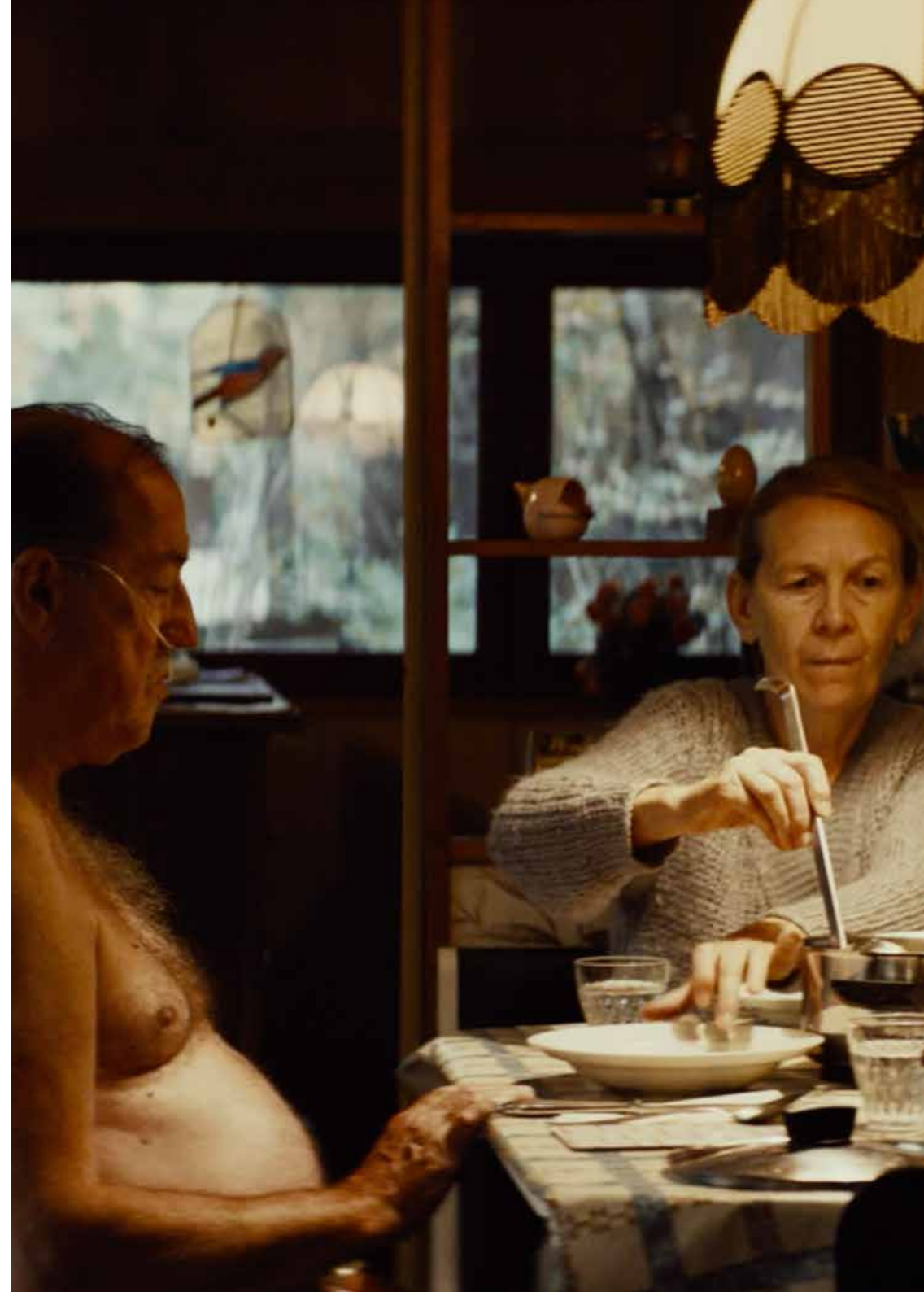
As for the label “tragicomedy,” I never thought of putting it in one corner or another. I’m playing with different genres. I’ve tried to tell the story in the best possible way. In the end it was a combination of different genres.

Why was Kevin Janssens the right actor to play Patrick?

It’s a difficult character to approach. At first, I didn’t want to get a professional actor to play it. Then I watched COPLAND with Sylvester Stallone, and I saw Stallone playing vulnerable. I love Kevin in everything, he always plays macho characters in Belgium, so I thought this might be interesting to make him extremely vulnerable. To me it felt like this kind of character is in him. It was hard to play such a personal role, he had to go very deep and not only gain weight but to tap into an internal depth too.

Was the cast apprehensive about the nudity?

The actor Pierre Bokma, who is like the Marlon Brando of the Netherlands, told me: “Normally I wouldn’t do this [kind of role], but because it’s naked, I get an advantage somehow.” There was no actor who said no because of the nudity. Everybody felt it wasn’t about nudity. We had to look at it as a costume drama in a way, the



costumes aren't that important for one way or another. That's how they approached the script. Throughout history there were different meanings with nudity, it could be religious. Now nakedness is put into a sexual context. You can say everything about nakedness in this film but it's never sexual. It's kind of a relief to look at a naked body in a non-sexual context.

How did Jermaine Clement get involved?

We met during the shoot of LEGION in Los Angeles and we got along very well. When I showed him the script for PATRICK, he called it 'slow comedy' which was a new term for me. He said: "This is a good comedy, but with no punchlines and not fast paced with jokes."

What does the hammer mean to you?

In a grieving process you start to question: "What am I doing with my life? Am I going in the right direction?" Some people turn into a workaholic, some people drink, they try to escape from reality. That's what the hammer is to me, it represents that grieving process.

How did you approach the visuals of the film?

I was very much drawn to the graphic novel Jimmy Corrigan by Chris Ware. Also, we watched movies like NO COUNTRY FOR OLD MEN for colour and texture. Then of course I love the cinema of Tarkovsky, Bergman and Bela Tarr. We wanted the colours to be close to nature – we have the trees in the forest, and wood interiors and Patrick works with wood.



How did you work with Kevin before the shoot?

We did a lot of talking about our lives, we exchanged secrets about our own lives. That's the only way to go deep is to trust each other. That's with all the actors. I did more direction on this kind of movie than in a film with very talkative dialogue. Every look has a thought process behind the eyes. Kevin and I have climbed a mountain together! It's always been about sharing stories and sharing emotions.

You've had a lot of success with TV shows like LEGION, PEAKY BLINDERS, CODE 37 and THE TERROR. Did you enjoy the switch to film, and will you continue to do both in your career?

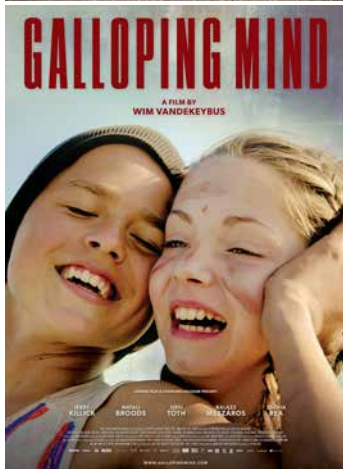
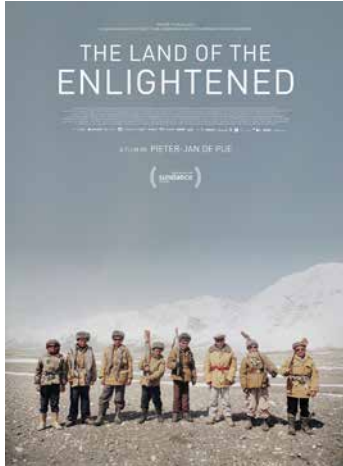
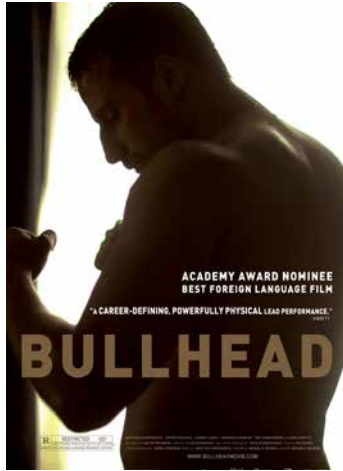
I love eating from both dishes. I love TV and I love movies as well. This is a new generation where you can do both. I felt like I was really

ready to do this film. At first I thought: "This might be the end of my career," because it's got an experimental quality to it. But now I'm really proud of it.

What do you hope viewers take away from PATRICK?

I hope the audience can find a personal story in it. You can look at it as a painting, it's not a story that takes you by the hand and says: "Follow me..." I put a lot of emotion in it, and I present a world and I'm happy for the audience to make their own interpretation.





T ABOUT SAVAGE FILM

Savage Film is a Belgian production company founded in 2007 by Bart Van Langendonck and operating from Brussels in an association with Eyeworks.

The company established itself internationally with Michaël R. Roskam's film **BULLHEAD (RUNDSKOP)**, a box office hit in Belgium as well as a César and Oscar® nominee for Best Foreign Language Film in 2012. **BULLHEAD** sold to over 20 territories and was awarded at numerous festivals.

More recently, Robin Pront's debut **THE ARDENNES**, another Flemish noir, became a box office and festival success as well, while the astonishing hybrid docu-fiction **THE LAND OF THE ENLIGHTENED** by first-time director Pieter-Jan De Pue conquered the world out of its world premiere at the 2016 Sundance Film Festival. In 2017 **RACER AND THE JAILBIRD** the third feature film by Michaël R. Roskam, was launched at the Venice and Toronto film festival.

Savage Film produces fiction films, drama series and documentaries with subjects just as versatile as its directors' backgrounds, with the aim to bring author-driven content to a broad audience.

T TECHNICAL INFO

Title Patrick
Genre Tragicomedy
Country Belgium
Language Dutch
Shooting period Summer 2018
Shooting locations The Ardennes, region of Antwerp
Sound 5.1
Format 2:39 scope
Framerate 24 fps
Length 97 minutes
Release 28 August 2019 (Belgium)

Production Companies..... Savage Film
Coproducers Eyeworks Film & TV Drama
Topkapi Films
Versus Production
VTM

World Sales Beta Cinema
Distribution Belgium Paradiso Filmed Entertainment





T PARTNERS

SAVAGEFILM

eyeworks

TOPKAPI
FILMS

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