



Written & Directed by Peter Hoogendoorn

THREE DAYS OF FISH

Produced by Circe Films
& Kaap Holland Film

PRESS KIT

INFO

TITLE	Three Days of Fish
ORIGINAL TITLE	Drie Dagen Vis
LENGTH	85 minutes
GENRE	Tragicomedy
LANGUAGE	Dutch
YEAR OF PRODUCTION	2024

LOGLINE

This black-and-white drama/comedy explores the strained relationship between Gerrie and his son Dick during their annual three-day reunion in Rotterdam, with the looming threat that this might be Gerrie's last visit.

SYNOPSIS

While living abroad with his second wife, Gerrie returns to Rotterdam for his annual health check-ups. There, he meets with his son, Dick, who yearns for quality time that his father stubbornly avoids.

Calling upon the titular proverb that familial peace is best kept with short visits, *Three Days of Fish* is a dry-witted chronicle of a father and son as they unravel a remarkable but complex connection. During their brief time together, Gerrie and Dick's whimsical but combustible communication comes in unspoken efforts for affection, ultimately offering a glimpse into the dynamics of an intricate bond between two socially inept men, constantly "fishing" for each other's love.

DIRECTOR'S STATEMENT

Three Days of Fish is a portrait of a father and son, focusing on the dynamics between the two. In their endless small accusations and insinuations, Dick and Gerrie showcase the opposite of unconditional love. Yet, as we discover their unfulfilled desires, we come to understand that they desperately want to be closer to each other. Using simple, everyday actions and 'liminal moments,' I intend to create intimacy and connection between the audience and the characters. The spirit of the film is simple, understated, and contemplative. Aside from family dynamics, this film explores the transience of life. While wishing desperately for Dick and Gerrie to express more of their truly-felt affection for each other, people in the audience might be reminded of their own family ties.

The father-son dynamic and their behaviour form the foundation of the story. To me, what turns it into a film is the way in which we observe them. I do not want to place my camera in between them using shot-counter shot techniques and create the storytelling in the editing process. I want to observe Dick and Gerrie like a powerless witness, almost a voyeur. Am I filming the characters in the space, or am I filming a space that holds the characters? You can portray dramatic scenes by putting the camera close to the characters, but personally, I start to feel moved when I see the people in the space around them. The emotional effect, its tragedy, and its beauty are in the framing, the people's body language, but also very much in the space in which they find themselves.



INTERVIEW WITH DIRECTOR PETER HOOGENDOORN

What is the origin story of the film *Three Days Fish*?

"The producer of my previous film, *Tussen 10 en 12*, was moved by the dynamic I have with my father. My father and I don't see each other often because, like Gerrie in the film, he moved to Portugal for the better air quality for his lungs. He also remarried there and visits the Netherlands once a year to take care of practical matters. Visits to the doctor, dentist, accountant... The producer said: 'You love each other, but you have trouble showing it.' That's when I thought: why not make a film about a father and son who see each other once a year, eagerly look forward to it, but always mess it up due to egos and generational differences? That's how *Three Days Fish* came to be: an emotional portrait of human shortcomings."

Can you explain the title?

"It's a variation on the saying 'Guests, like fish, start to smell after three days.' The title symbolizes how much time you can spend with people before your true character begins to show. It's something I often see in relationships. When people don't know each other well, they initially try to present themselves better than they are. But gradually, their true selves resurface, which can determine whether their time together is short or long. This concept is also reflected in the film itself. The story spans three days, and fish is eaten every day."

Why did you choose Ton Kas to play the role of Gerrie?

"My father is from Rotterdam, so an actor from that area with a local accent might have been a more logical choice. However, my father also has quite dry-witted humor, so I felt Ton Kas (born in Amsterdam) was the right fit, provided he kept his performance subtle. During casting and rehearsals, Ton demonstrated exactly what I was looking for. He had that dry and detached demeanor, yet he could also be tender and endearing. His Amsterdam accent wasn't an issue. If everything had to be perfect, I would have had to set the location in Amsterdam again. But I didn't want to make a canal centered film. Besides, *Three Days of Fish* is also intended for an international audience, who won't be concerned with the differences between Amsterdam and Rotterdam."

For the role of Gerrie's son Dick, you chose Guido Pollemans...

"I find Guido to be one of the most natural actors in the Netherlands. And that's rare for me, because many Dutch actors tend to overact, to be too exaggerated. When I initially couldn't find a suitable name for Dick, I considered playing the role myself. That's obviously a big risk, especially since I already had to be behind the camera. But when Guido came to audition, I thought: yes, he can play that down-to-earth type that I'm looking for. He's also very intelligent; he understood exactly what needed to happen. Additionally, his chemistry, energy, and improvisational skills with Ton Kas were fantastic. When the filming was done, I actually wanted to immediately move on and make another film with them."

Why did you shoot the film in black and white?

"During the preparation of the film, I noticed that the indoor locations didn't match at all with the outdoor ones in terms of palette. We had scenes against atmospheric, almost serene farmhouse walls and cellar walls. But outside, I often felt overwhelmed by the chaos that the Netherlands exudes, especially in a city like Rotterdam. It distracted from the interaction between father and son. So, I asked cinematographer Gregg Telussa if he could put the image in black and white. We discovered that we started to focus much more on the characters rather than their surroundings. That restlessness suddenly disappeared, and I felt like I was looking at old photos of my grandma and grandpa in those beautiful, brown-tinged colors. It was as if I was literally staring at a memory of a loving gathering. That's how I decided to create a sort of photo album, filled with that may seem very ordinary on the surface but deep down, represent a search for affection."

What can you tell us about the music?

"I didn't want the music to overly reinforce the drama. However, the themes and dynamics of *Three Days of Fish* needed to sound melancholic yet light-hearted. That's why, together with arranger Christiaan Verbeek, we settled on a jazzy soundtrack, with some violins towards the end. But nothing too heavy or melodramatic. It had to feel like a little bird flitting along with Gerrie and Dick for three days and then flying away after their farewell at the train station. Kind of what Woody Allen and Aki Kaurismäki often do with their dry comedic films."



What was the biggest challenge during the filming of this movie?

"I didn't want viewers to see Gerrie as a jerk and Dick as an idiot. I wanted to create a sort of empathy and emotion for the abrasive father-son relationship they have. You can find them odd characters at first, but as the story progresses, you should embrace them in your heart. Finding those nuances was crucial, and terrifying! Because you never know how it's going to turn out. Ultimately, everything depends on the actors you cast and how they portray the dynamics between father and son. When I saw that Ton and Guido had that chemistry, filming became much easier. It was as if everything just fell into place naturally."

What the moment that moved you the most on set?

"That we could shoot a scene in my grandmother's old house in Rotterdam-Noord. Much of it was still exactly as it was before. Our bathtub was still there. In the basement, there was still a stack of Donald Duck magazines that I used to read. And there was an old, yellowed poster featuring a picture of Het Behouden Huys (The Saved House) of the Arctic explorer Willem Barentsz still hanging on the wall. As a little boy, I already wanted to be an actor. Or a filmmaker. Or a comedian. My grandma believed that such professions were only for one in a million people. Years later, I fulfilled my dream and found myself shooting my second feature film in the house where she said that. I found that touching."

Why was there such a long gap between your previous film, "Tussen 10 en 12" (2015), and this one?

"After *Tussen 10 en 12*, I simply didn't know what I wanted to make next. And I don't feel the pressure to deliver a film every year. In that sense, I'm like a diesel engine that needs to sputter along before it gets going. I only start working when I feel something is beautiful and mature enough. In the film industry, there's often talk about the importance of gaining experience on set and making lots of films. That always irritates me a bit. I just want to have something real to say and build a body of work around it. However, there doesn't need to be another nine-year wait for my next film. I'm already working on other projects, including one set in Portugal. It will be an extension of *Three Days of Fish*."

What is the message of this film?

"It's not a given that you will see your loved ones tomorrow. Since the death of my mother and sister, this is something I have been very focused on and also quite fearful of. Impermanence, the fear of losing loved ones... That's why it meant so much to me to see my father again this summer, with whom I have a good relationship. I hope people leave the cinema thinking: let me call my grandmother, mother, or daughter whom I haven't spoken to in three weeks. Because before you know it, you might not be able to."

CAST

GERRIE	Ton Kas
DICK	Guido Pollemans
BIANCA	Line Pillet
NADIA	Neidi Dos Santos Livramento
CARLOS	Adison Dos Reis
UNCLE PIET	Peter Bolhuis
TINY	Loes Schnepper
ELINE	Bianca Krijgsman
SJAAK	Joop Kasteel

TON KAS

Ton Kas is a Dutch actor, writer, and comedian, born on February 20, 1959, in Amsterdam. He is best known for his versatile acting talent and unique style of humor. Ton Kas began his career in theater, where he was involved as a director, actor, and writer in various productions. He made a name for himself with his theater company 'Kas & de Wolf,' which he founded together with actor and writer Willem de Wolf. The duo was known for their absurdist, often hilarious performances and anti-theater.

In addition to his work in theater, Ton Kas has also built an impressive career in film and television. He has acted in numerous Dutch films, including *Lek*, *Plan C*, *Jongens*, *De Heineken Ontvoering*, and *Matterhorn* and series, including "t Schaep met de 5 Pooten" and "Promenade". In recent years, Ton Kas has been active as a comedian. His solo shows are praised for their dry comedic style and sharp observations of everyday life.

GUIDO POLLEMANS

Guido Pollemans is a versatile film and television actor who masters the art of transformation. Due to his years of experience in the theater and creating his own performative work, there is little that he shies away from. He knows how to take these capabilities with him and use them fruitfully for film and television productions. His eye for detail, tranquility, sense of articulation and timing are a caress for your soul and will not easily let you go as a viewer. It is therefore logical that he has now built up an impressive film and television oeuvre with a variety of characters that can be diametrically opposed to each other.

He played in television series such as "Levenslied", "Van God Los", "Zenith", "Tessa", "Papadag", "Anoniem" and the critically acclaimed drama series "Oogappels" and "Overspel" for which he received an image and sound nomination. On the silver screen he was seen in, among others, *New kids Nitro*, *Bende van Oss*, *Jong, Vaders, Dames 4*, *Snow*, *Romy*, *Sputem*, *Anonymous* and golden calf winners *Den Helder*, *Olifantenvoeten* and the short film *No Kings in Our Blood*. On stage, Guido has performed at New West, De Warme Winkel, the Ro Theater and Theater Artemis. After studying as a theater maker, he programmed the sultry summer evenings at the Kröller Müller museum and toured extensively nationally and internationally with his own installation and performative work.

LINE PILLET

Line Pillet (b. 1990) studied Drama at the Lemmens Institute in Leuven and made her debut during her studies in the film *Little Black Spiders* by Patrice Toye. She has since appeared in films such as *Paradise Trips*, *Alleen Eline*, *In Blue*, *Mandy* - alongside Nicolas Cage - and *Muidhond*. She has also acted in various television series, including "Aspe", "The Team", "Vermist", "Professor T.", and "13 Geboden". In 2021, she debuted as a filmmaker: together with Heleen Declercq, she made *Chorus*, a short film that competed at the Leuven Short Film Festival.



CREW

DIRECTOR	Peter Hoogendoorn
PRODUCERS	Stienette Bosklopper Maarten Swart
SCREENPLAY	Peter Hoogendoorn
CO-PRODUCERS	Dries Phlypo Marina Blok
LINE PRODUCER	Sophie Challa
CINEMATOPGRAPHY	Gregg Telussa NSC
EDITING	Annelotte Medema NCE
PRODUCTION DESIGN	Hanneke Wind
COSTUME DESIGN	Manon Blom
MAKE-UP	Gerda van Hoof
MUSIC	Christiaan Verbeek
ASSISTANT DIRECTOR	Stefanie Hamann
SOUND	Diego van Uden
SOUND MIX	Matthias Hillegeer

Produced by: Circe Films, Kaap Holland Film

Co-produced by: A Private View, NTR

Countries of production: The Netherlands, Belgium

DIRECTOR - PETER HOOGENDOORN

Peter Hoogendoorn (1979, the Netherlands) studied at the Dutch Academy for Film and Television. His short graduation film, *Wes* (2009), based on his childhood, won various awards, including the Cineville Audience Award and the IJzeren Haring Award at the film festival of Leiden. Hoogendoorn's feature debut *Between 10 and 12* was selected for Venice Days in the summer of 2014.

DIRECTOR'S FILMOGRAPHY

Tussen 10 en 12 / Between 10 and 12 (2014, feature, NL)

Show Me Love (2012, short, NL)

Wes (2009, short, NL)

D.O.P. - GREG TELUSSA

Gregg Telussa, born in 1978, is a cinematographer whose journey began at the Dutch Film Academy in 2007. Since then, he's had the privilege of working on various national and international projects, spanning commercials, shorts, music videos, documentaries, and feature films.

While Gregg's work has been recognized by prestigious awards and festivals, including *Anvers*, *Between 10 and 12*, *The Day My Father Became a Bush* and *A Certain Kind of Silence*, he remains grounded and humbled by the experiences. In 2020, *Bulado* received accolades, winning the Golden Calf for Best Dutch Film and earning a spot as the Dutch entry for the Academy Awards' Best International Feature Film category. Despite these achievements, Gregg remains focused on the craft, driven by a passion for storytelling and a desire to collaborate with talented directors and crews. Beyond the glitz of fiction, Gregg's commitment extends to documentary projects for Human Playground, where he serves as the main D.O.P. His contributions to Netflix's "Dirty Lines" and Dutch television's "Santos" reflect his versatility and dedication to capturing authentic narratives.

For Gregg Telussa, cinematography is more than a profession; it's a journey of growth, learning, and connection. With each project, he approaches with humility, eager to learn from the experiences and to continue sharing stories that resonate with audiences worldwide.

PRODUCER - CIRCE FILMS & KAAP HOLLAND FILM

Since its founding in 1996, Circe Films has (co)produced over 30 international feature films, including the Turkish film *Burning Days*, which screened last year at the Cannes Film Festival in the Un Certain Regard section, and *Tiempo Compartido* (by Sebastián Hofmann), which had its world premiere at the Sundance Film Festival. Circe Films has also produced many Dutch titles by directors such as Nanouk Leopold, including *Guernsey*, *It's All So Quiet*, and *Cobain*, as well as many other titles like *Heaven* (by Sacha Polak). Circe Films is owned by producer Stienette Bosklopper and is based in Amsterdam at the same location as Kaap Holland Studios, with whom she collaborates.

Kaap Holland is an independent Dutch production studio founded by producer Maarten Swart. Kaap Holland Studios creates ambitious and impactful films, series, and podcasts for a wide audience through various production companies and labels. Films and series that Kaap Holland has (co-)produced or has in (pre-)production include *New Kids Turbo*, *Sea of Time*, *Dunkirk* (by Christopher Nolan), "Random Shit", *Bon Bini: Judeska in da House*, "Moedermaffia", *The Goldfinch* (starring Nicole Kidman), and *A Beautiful Imperfection* (based on the book by Arthur Japin, starring Dar Zuzovsky and Jonah Hauer-King).

SALES AGENT - HERETIC

Heretic is a boutique film house producing and selling films on a global scale. We are dedicated to filmmakers who have a natural talent for storytelling, and to film teams that share Heretic's core principle: in filmmaking, story and audience come first. From our base in Athens, Greece, we have strong, established relationships within the international film industry. We choose to focus on film projects with an international perspective to ensure a strong position within the global film market at every stage of the journey to audience.

Giorgos Karnavas and Konstantinos Kontovrakis founded Heretic in 2013. Heretic started as a production base and quickly expanded by establishing the first of its kind world sales department for Southeastern Europe. The Heretic teams, Production and Sales, are both integrative and independent of the other – adjusting specifically to the needs of each film. Expert key partners for solid and custom strategies in all stages of production as well as in sales, at festivals and alternative distribution models, Heretic remains dedicated to putting the needs of filmmakers and audience first.



CONTACT

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