



LUCIE DEBAY

ARIEH WORTHALTER

ANAËL SNOEK

# somewhere between here and now

A FILM BY OLIVIER BOONJING

LUCIE DEBAY ARIEH WORTHALTER ANAËL SNOEK ANDRÉS CIFUENTES ANTONIO OTERO MATHEU BESNARD PIERRE VAN HEDDEGEM MARION NGUYEN THE STENDEC  
WRITTEN & DIRECTED BY OLIVIER BOONJING PRODUCED BY OLAN BOWLAND & OLIVIER BOONJING CINEMATOGRAPHY BY OLIVIER BOONJING, OLAN BOWLAND & JEAN-FRANÇOIS METZ  
SOUND RECORDING BY QUENTIN AKSAJEF & THIBAUT DARSCOTTE EDITING BY OLIVIER BOONJING, QUENTIN AKSAJEF & OLAN BOWLAND SOUND EDITING BY THIBAUT DARSCOTTE  
SOUND MIX BY JEAN-FRANÇOIS LEVILLAIN FOLEY BY THOMAS VADUE & VALENTIN VAN GALDER TRAILER EDITED BY ADIL NAHJARI MAKING OF BY AZILY'S ROMANE  
MUSIC BY MICHAEL THE BLIND, RAMONA CORDOVA & JIM KENNY PRODUCTION ASSISTANCE BY STANLEY KOWALSKI PRESENTED BY ANOTHER STATE OF MIND FILMS

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**BELGIUM – 2009 – 74min – COLOR – 2.35  
ENGLISH/FRENCH O.V.**

**A FILM BY OLIVIER BOONJING  
PRODUCED BY ANOTHER STATE OF MIND FILMS**



## synopsis

Louise comes back to Belgium after a long trip in Asia, but is reluctant to go home. She postpones it. In Brussels North Station Adrian notices Louise. He is about to leave. Instead of taking his train, he follows her. Unlike Louise, he postpones the moment to leave. What follows is a backpacking trip through Brussels at night. They are in a moment in between, not yet gone, not yet arrived, in a huge transit zone, called Brussels. A place that makes surprising encounters possible, an inter-cultural, inter-national area.

How to experience the home land as a foreign country? A reflection on travel as a state of mind, and home as a feel.

## cast

Lucie Debay, Arieh Worthalter, Anaël Snoek, Elisabeth Lourtie, Geoffrey Boissy, Andres Cifuentes, Antonio Otero, Mathieu Besnard, Pierre Van Heddegem, Louise Chardon, Luk Van Den Dries, Marion Nguyen The & Stendec.

## crew

Written and directed by Olivier Boonjing

Produced by Olan Bowland & Olivier Boonjing

Assisted by Stanley Kowalski

Cinematography by Olivier Boonjing, Olan Bowland & Jean-François Metz

Sound by Quentin Aksajef, Thibaut Darscotte, Jean-François Levillain, Thomas Vaquié & Valentin Van Galder

Editing by Olivier Boonjing, Quentin Aksajef & Olan Bowland

Music by Michael the Blind, Ramona Cordova & Jim Kenny



# festivals

Brussels Film Festival 2009 – Official Competition – Telenet Prime Award for Best Film (Audience Award)

Festival International du Film Francophone de Namur 2009 – Regards du Présent

World Film Festival of Bangkok 2009 – Cinema Beat

Indianapolis International Film Festival 2010 – World Features

Indie 2010 – Mostra Mundial

Ostrava Kamera Oko – International Competition



Brussels Film Festival 2009 at Place Flagey



## director's statement

I grew up in Belgium, less than a mile away from Germany and Holland. My mother is from Thailand, my father from Belgium, my grand-father from Germany. My favourite music bands always were English, my favourite literature American, my favourite clothes Danish, my favourite movies Asian, my favourite food Indian,...

The very notion of identity linked to a nationality has always seemed strange to me. I always felt being a bit of everything. I had the chance to move around and I always felt well everywhere and somehow home nowhere.

All that pushed me into making this film, a film about the notion of travel and the idea of home. Both are very closely linked to me. Travel as a state of mind more than a movement, home as a feel more than a place.

As someone once said: "The man who finds his homeland sweet is still a tender beginner, he to whom every soil is as his native one is already strong but he is perfect to whom the entire world is as a foreign land..."

Inspired by the writing of Pico Iyer (Global Soul) and Alain de Botton (The Art of Travel), I wanted to ask myself how it would be to perceive again my home town Brussels as a kind of foreign space.

So-called modern loneliness is a subject that moves me a lot. As a reference to the American painter Edward Hopper, I decided to work on the idea of empty public spaces at night and how it can be lonely people together, making them somehow feel less alone. I translated that into locations I knew very well, most of the film was shot 10 minutes of walk away from my house.

The movie was shot with about no budget but I continue to stress out that it was more of a choice. I wanted the freedom to experiment, I wanted the freedom to have time and more importantly, the story didn't need more. It had to be light to work.

I wanted to create a short, simple movie in its structure, a near documentary that focuses on the little things. A movie that will hopefully ask audiences questions that are rather philosophical and leave them time to think about it.

To me, emotions need time and space. I decided the movie's rhythm should follow that idea. Long shots but it keeps moving, sometimes rather fast. I wanted to create a space where the actors could evolve freely, the camera simply capturing the moment.

Somehow I consider this movie as a kiss goodbye to Brussels also. I'm looking forward to what's next.



## director's biography

1982-2000. I was born on the 15<sup>th</sup> October 1982 from a Belgian father and a Thai mother. I was raised in Belgium, in a small village close to the border to Germany and the Netherlands. Very early, I was put a still picture camera in my hands by my father and grand-father, both enthusiastic members of the local photo club. Being a bit nerdy at age 12, I grew a big passion for computers and started emerging myself in the world of computer graphics. At 16, I produced my first animation which landed a selection at Imagina. My second one was selected at Imagina and Siggraph.

2001. After high school, I moved to Brussels to start working as computer graphic artist in a company specialized in real time multi-players applications. Boring, didn't suit me, I quit. During the 9 months that followed, I started working with digital video and photography again which I truly enjoyed. In serious need of money, I accepted a job as an artistic director in a company specialized in 3D renderings of architecture projects. Sounds good on paper, practically it meant creating 3D fly-through of malls. Boring, I quit, again.

2003. I decided to become a freelance director and cinematographer. With the help of close friends, we started producing event videos and photos, small commercials,... To bring some balance, we launched our first short film project called "Marla", a different kind of fan movie based around the character from the novel "Fight Club". It did very well online ([www.marlathemovie.com](http://www.marlathemovie.com)) and even landed on Chuck Palahniuk's official website, earning a good review from Filmthreat and a Netdiver Outstanding Project Award.

2004-2007. Things moved forward. Commercial work allows me to earn a living. Projects abroad appear mainly as cinematographer. Direction UK, USA, Cambodia,... Time to focus on a personal project: a feature film.

2008-2009. I've always been very attracted by the subject of travel and the very notion of home. I decided to place that at the center of my script. Partly autobiographical "Somewhere between here and now" is my first feature and my second fiction altogether. The project was self-funded and produced by Olan Bowland and myself. It was shot in 19 days on HDV with a crew of 4 (me included), all on location, almost exclusively with natural light (only two scenes were "lit"). There was no casting process either, we knew all the actors from previous projects. Olan and I then went to Thailand, Laos and Malaysia to shoot the intro sequence using two little still cameras in video mode.

Post-production, especially sound took a long time, having all to work on and off between paying gigs made the whole process slow. The movie was finally finished end of April 2009.

I'm currently writing a new script with a friend, Jean-Sébastien Lopez. It'll be called "My Very Significant Other" and will take mainly place in South-East Asia. Fingers crossed.

Olivier Boonjing



## director's filmography

2011	My Very Significant Other	Feature (currently in development)
2009	Somewhere Between Here and Now	Feature
2004	Marla	Short

Also working as a commercial and music video director (more info at [www.theblacksheep.be](http://www.theblacksheep.be))

## another state of mind films

We are artisans producing independent films in a collaborative manner.

"The film of tomorrow appears to me as even more personal than an individual and autobiographical novel, like a confession, or a diary. The young filmmakers will express themselves in the first person and will relate what has happened to them: it may be the story of their first love or their most recent; of their political awakening; the story of a trip, a sickness, their military service, their marriage, their last vacation... and it will be enjoyable because it will be true and new... The film of tomorrow will not be directed by civil servants of the camera, but by artists for whom shooting a film constitutes a wonderful and thrilling adventure. The film of tomorrow will resemble the person who made it, and the number of spectators will be proportional to the number of friends the director has. The film of tomorrow will be an act of love."

François Truffaut – 1957



## production notes

The production of this movie started with the sincere wish to tell a simple personal story. It became obvious that the people that would make this wish a reality were already around us. After years of working in commercials, music videos and shorts, we met a lot of talented actors and technicians who all shared the same objective. We knew we had to be very down to earth production-wise. Budget was going to be very limited (about 10000€); all we could do is to come up with creative solutions, what we later simply called "creative production".

We had two guidelines: to use what is available and to limit ourselves to what was truly needed. We wanted to completely focus on the acting, giving the actors all the time and space they deserved. The script was written with the cast and locations in mind. Again, we used locations we knew well, places that evoke memories.

Inspiring ourselves from theatre projects, we decided to have a "creation" process that completely included the actors. Working together for a month, the story was reshaped, the form and tone of the dialogs were set and most importantly, stories were shared and discussed well beyond the actual story told in the script.

The shooting was pretty short, 19 days in total. Lighting was avoided nearly completely. Improvisation was key but was very controlled: the content was locked, the form was free. We were actively trying to provoke magic moments and catch them on camera. This near documentary approach was very liberating and fitted the story completely.

We didn't have a classic editing schedule because we had to work on other projects too. It was actually good as it allowed us the distance needed to make clear decisions. Entire scenes were cut, we only kept what we thought was needed. A lot of time and energy was put in sound too. We went back to locations, travelling the city again at night. Working the fine details, we tried to create atmospheres that were immersive and still fitted the overall approach.

What truly made it all possible are very simple things: conversation, common sense and freedom. Everything in this project came through conversation in one way or another. Common sense was the only thing we could truly rely on, it's what shaped the whole production on many practical aspects. Freedom is what we aimed for, we hoped to give everyone in the team the space and time they needed to give their input and ideas.

All we can hope now is the movie to be seen. We hope it will travel in its own way and that we will move forward to next one. Fingers crossed.



## press

First feature, only Belgian movie in the official competition of the European Film Festival of Brussels, Somewhere between here and now just appeared like that, with no distributor, self-produced, out of nowhere. – **CINERGIE.BE**

Two real surprises took place during the festival: Somewhere between here and now and Country Wedding. The first is a no budget Belgian movie that's truly moving and nearly intoxicating. – **FAKE MAGAZINE**

It conceals a true collective talent (Lucie Debay, Arie Walthalter and Anaël Snoek are totally convincing). – **LA LIBRE**

Somewhere Between Here and Now is really a meditation on loneliness and looking for something to fill the empty space in yourself... – **ROGUE CINEMA**

Maybe it digs, without wanting to solve, some of the questions that haunt our period. – **CINERGIE.BE**

The team delivers a delicious portrait of Brussels. Rarely the city, in this nightly intimacy, has appeared as lively, manifold and international. – **LA LIBRE**

When the places that we know so well inspire young artists, it's a true breath of fresh air. – **QUOTIDIEN FIFF**

"Somewhere between here and now" demonstrates a great aesthetic and intellectual maturity – **INDYMEDIA**

Boonjing's best claim to fame in this here and now is the brilliant cinematography. From the opening montage of verité Asian scenes to the formal architectural symmetries of Brussels, he offers up a dazzling array of visual delights. – **QUIET EARTH**

He reveals himself an inspired camera operator, as able to catch the magic moment between two actors as the poetry of an urban bunker. – **LA LIBRE**

He captures that weird time of night when you are wide awake for no reason, in a place that should be familiar but isn't, and pouring your secrets out to a person you will most likely never lay eyes on again. – **EFILM CRITIC**

What the Dr is remembering is Boonjing's excellent camerawork, sharp direction and crisp, flowing editing. – **QUIET EARTH**

The few instances of music and songs here are nothing short of outstanding. – **EFILM CRITIC**

Somewhere Between Here And Now. Cool name, and a cool flick. Here has been around for a long time. Now's the moment. Boonjing shows us that "somewhere between" is a mindscape that maps out your motivations. If you get the chance, take this journey. – **QUIET EARTH**

I find the movie fresh, simple and free... coherent in its style and production, never clumsy. – **ACID CANNES**

It's up to you to judge and discover this Belgian achievement, independent and unique. – **QUOTIDIEN FIFF**



## contact

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