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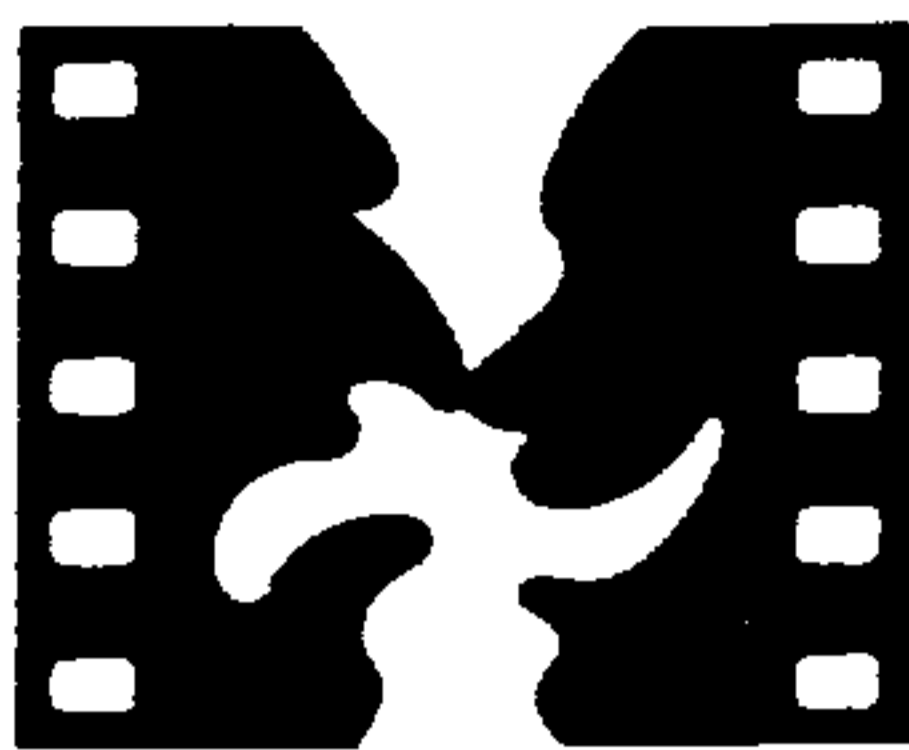
Peter Owens

EXECUTIVE DIRECTOR

Diane Streeter Doodha

ARTISTIC DIRECTOR

Rita Cahill



10TH ANNIVERSARY 1987

ABEL

Alex VAN der Merwe
directed by Peer Mascini

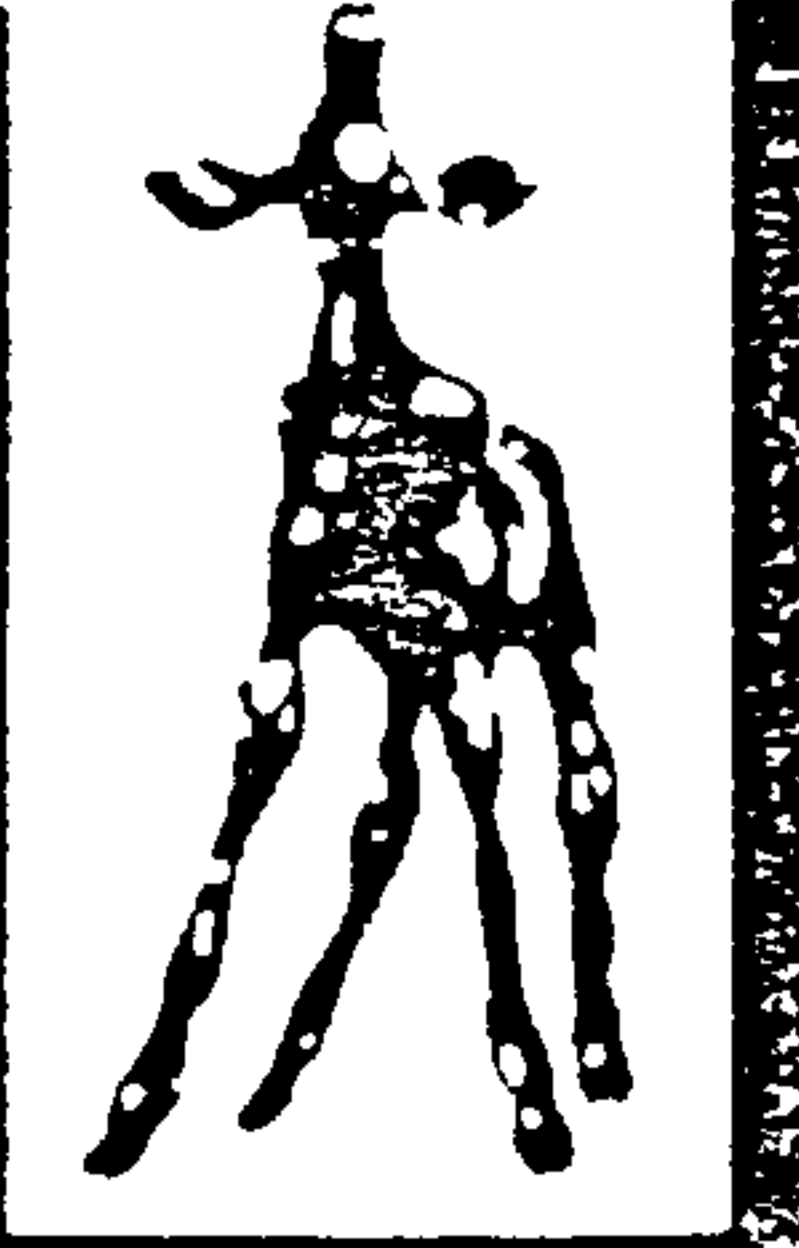
Amsterdam 1985 100 minutes

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Festival play dates:

To Be Announced

Monday, October 12, 9:15 PM
Sequoia I



LAURENS GEELS AND DICK MAAS
PRESENT

ABEL

A FILM BY ALEX VAN WARMERDAM

*One of the biggest Dutch box office hits
Award for the best Dutch feature film 1986*

Best Director's Award 1986

Best Musical Score Award 1986

Winner of the Dutch Filmcritics Award

Winner of the Italian Filmcritics Award

Venice Film Festival 1986

OFFICE

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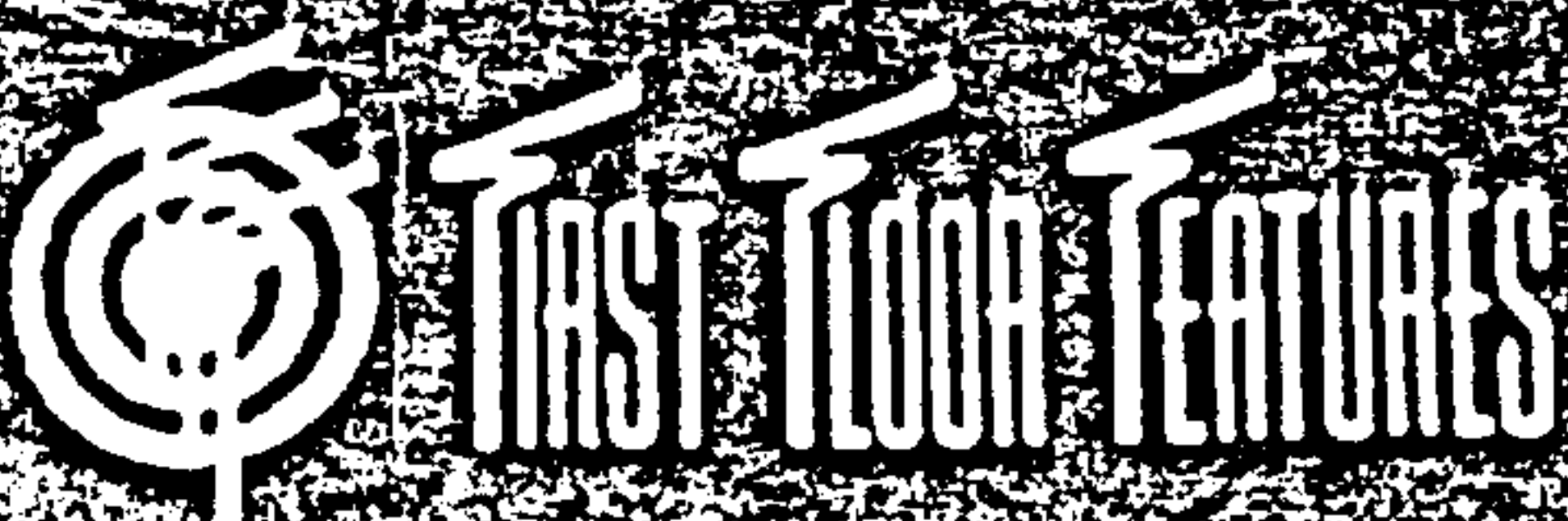
FOREIGN SALES

Jacques E. Strauss

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CONCORDE FILM

Lange Voorhout 35
2514 EC DEN HAAG
Phone: 070-605810
Telex: 34568 COFIL NL

FIRST FLOOR FEATURES



ABEL..... ALEX VAN WARMERDAM
VICTOR..... HENRI GARCIN
DOVE..... OLGA ZUIDERHOEK
SIS..... ANNET MALHERBE
CHRISTINE..... LOES LUCA

PSYCHIATRIST..... AREND JAN HEERMA VAN VOSS
MAGNETIC HEALER..... ANTON KOTHUYS
DIRECTOR..... PEER MASCINI
WAITRESS..... ELMAR SCHIPHORST
FISHMONGER..... MARC VAN WARMERDAM
OLD CYCLIST..... JAN-WILLEM HEES
DYING COWBOY..... JEROEN HENNEMAN
COUPLE WITH DOG..... MIEKE VERDIN en JOSSE DE PAUW
MAN WITH A COLD..... OTAKAR VOTOCEK
CHAIRMAN OF MEETING..... AAT CELEN
WOMAN WITH POLISHING MACHINE..... DORIEN DE JONGE
DE BEER (MAN AT MEETING)..... RIEN BOGAART
MOTOR CYCLIST..... PAUL HÖHNER
DOG..... VEDETTE VAN DE HARGINAHOF

A L S O F E A T U R I N G :

JOKE VAN DEN BERG - CHRIS BOLCZEK - JAN VAN EETEN
JAN GRIESE - HENK PAMA - THIJS VAN DER POLL - RENÉ SAUER
TON SCHEEPMAKER - HUIB STAM - KEES STOLKER
HENNIE ZWANENBURG - WIM VEENENDAAL - GERARD VOSSE
AND EXTRAS FROM AMSTERDAM,
ROTTERDAM, VELSEN, ETC.

DIRECTOR OF PHOTOGRAPHY MARC FELPERMAN
CAMERA OPERATOR ERIK VAN EMPEL
CLAPPER LOADER JOOST VAN STARRENBURG
GRIP APPIE VERMEEREN

LIGHTING COR ROODHART
1st LIGHTING ASSISTANT ERIK VAN WOUDE
LIGHTING ASSISTANT PETER MARIOUW-SMIT

SOUND ENGINEER GEORGES BOSSAERS
ASSISTANT SOUND ENGINEER DICKY SCHUTTEL

ART DIRECTOR HARRY AMMERLAAN
SET CONSTRUCTORS MARC VAN WARMERDAM
& THEO GROENEVELD

SET PAINTER KOOS HAYKENS
MODEL MAKER HANS VOORS
SET DRESSER ROB RENOULT
PROPERTIES RIKKE JELIER
SET PAINTER "NAKED GIRLS" PAUL HÖHNER

SPECIAL EFFECTS HARRY WIESSENHAAN

STUNTMAN LEEN DUCIENNE

WARDROBE LEONIE POLAK & PATRICIA LIM
DRESSER DORIEN DE JONGE

MAKE-UP KARIN VAN DIJK

CATERING MARGA POST

EDITOR HANS VAN DONGEN
ASSISTANT EDITOR STEFAN KAMP
MIXING AD ROEST
SOUND EFFECTS JOERN POETZL
ADDITIONAL SOUND RECORDINGS PETER FLAMMAN
OPTICALS FRANS WAMELINK

STILLS PATRICK MEIS

COORDINATOR ORKATER
FOUNDATION HANS DE WEERS

SCORE VINCENT VAN WARMERDAM
(FLAT 5)

BRASS SECTION ARRANGEMENTS WOUTER VAN BEMMEL
RECORDING ENGINEER DICKY SCHUTTEL

DRUMS CHRISTAN MUYSER
DOUBLE BASS ERNST GLERUM
HARP TAETSKE KLEIJN
OBOE WERNER HERBERS
TRUMPET WOUTER VAN BEMMEL
TROMBONE JAAP BRONS
SAXOPHONE ROLAND BRUNT
SOPRANO KARSTINE HOVINGH

TYPOGRAPHY RONALD TIMMERMANS

PROMOTION HARRY KLOOSTER
PROMOTIONS BV

HEAD OF PRODUCTION WIM LEHNHAUSEN
ASSISTANT HEAD OF PRODUCTION TANJA STORM
PRODUCTION ASSISTANT ONCKO GRADER
GENERAL ASSISTANT BART LEESTEMAKER
BEST BOY SOPHIE VAN WEL
PRODUCTION TRAINEE SIMONE GEELS
PRODUCTION SECRETARY CAROLIEN HUF
ACCOUNTANT G. DE WEERD ADMINISTRATION
AND ADVICE BUREAU

SET MANAGERS MARC VAN WARMERDAM
& WIM LEHNHAUSEN

SCREENPLAY ADAPTATION &
STORYBOARD OTAKAR VOTOCEK
& ALEX VAN WARMERDAM

CONTRIBUTION TO SCREENPLAY FRANS WEISZ

DIRECTOR'S ASSISTANT MARIA PETERS

SCREENPLAY AND DIRECTION ALEX VAN WARMERDAM

PRODUCERS LAURENS GEELS
DICK MAAS
ROB SWAAB



Curriculum Vitae ALEX VAN WARMERDAM

Alex van Warmerdam, writer, painter and actor, born on August 14, 1952 in Haarlem, passed through Graphic School, where among other things, he obtained the certificate for manual composition.

In 1969 he went to the Gerrit Rietveld Academy (art school), where he graduated in free graphics and painting in 1974.

While at art school he and several others founded Hauser Orkater. In Hauser Orkater's first two productions, **'In Search of Adventure'** (Op Avontuur) (1974) and **'Famous Artists'** (1976), he was mainly involved as designer and creative director. For the group's next three musical theatre productions **'The Hunch'** (Het Vermoeden) (1977), **'Entrance Brussels'** (Entree Brussel) (1978) and **'See the Men fall'** (Zie de Mannen vallen) (1979), the emphasis of his involvement came to lie on writing and designing, as well as on the general concept of the productions.

In 1979 he wrote the script for the radio programme **'The Apology'** (De Verontschuldiging) (KRO Radio), in collaboration with several Orkater members, and acted in **'Gossamer'** a film by Anton Kothuys.

In 1980 he collaborated with Otakar Votocek on **'The Townsman'** (De Stedeling), a short film broadcasted by VPRO Television.

During Hauser Orkater's last two years he initiated the production of two films, **'Entrance Brussels'** (1978) and **'Striptease'** (1979) which were directed by Frans Weisz. Together with Jim van de Woude and Frans Weisz he was responsible for the script and storyboard of these films. Both films have been broadcasted by Dutch television.

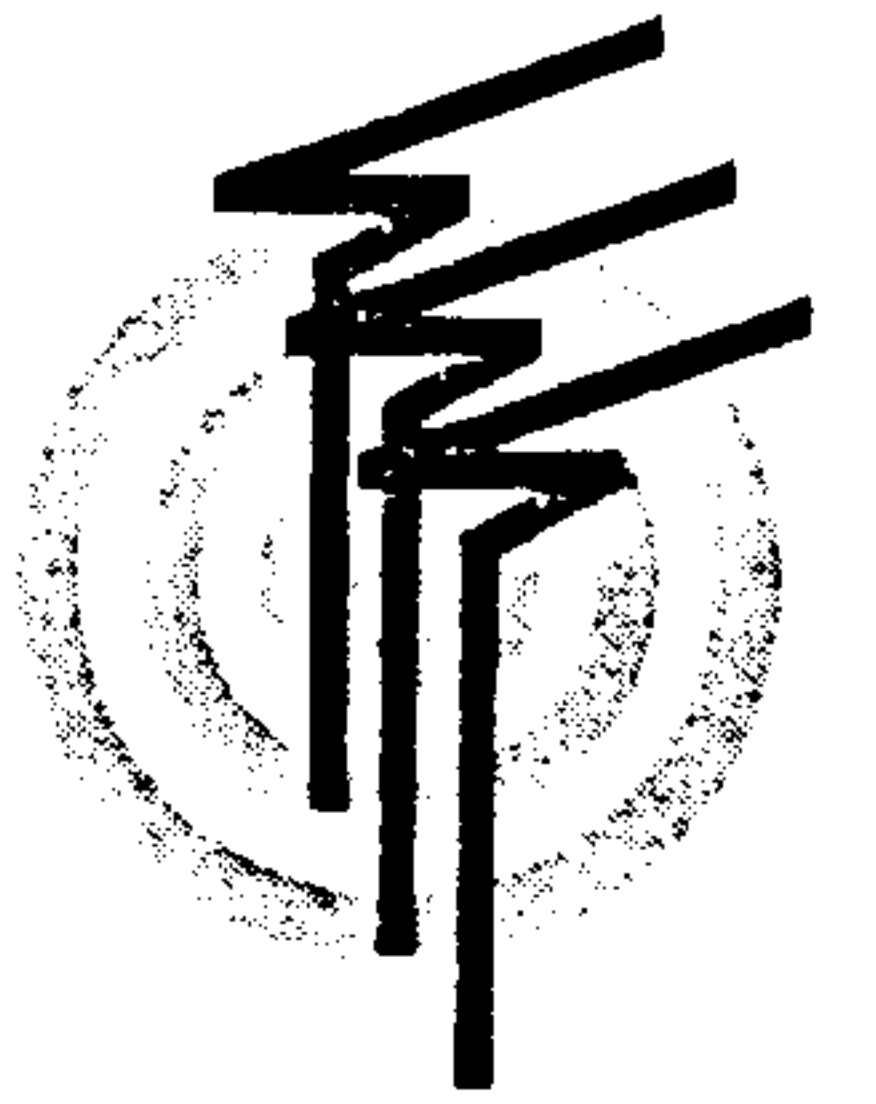
In 1980 Hauser Orkater split up. With his brother Marc he founded The Mexican Dog, and developed himself into the main creative force and scriptwriter of this group.

In 1981 he wrote **'Brothers'** (Broers) for the Mexican Dog, and in 1982 **'Granite'** (Graniet). These productions, like Hauser Orkater's last three productions, were favourably received by both critics and audiences at home and abroad.

In 1982, he collaborated with Frans Weisz on the script and storyboard of a television adaption of **'Granite'**.

In 1984 he wrote **'Luisman's Law'** (De Wet van Luisman), which was performed with great success in The Netherlands, The United States and Canada, and in the autumn of that year also in France.

Since 1980, in between his activities for the theatre, he has worked on the scenario for **'ABEL'**, which film was produced in 1985 by **FIRST FLOOR FEATURES**.



ABEL (31) still lives at home with his father (VICTOR) and mother (DOVE). The family live in a luxury roof-apartment in the highest block of an unnamed city. Most rooms have a view out over the city, a view dominated by imposing buildings, which are, without a doubt, hives of important cosmopolitan activity. ABEL has never set foot outside the parental home, despite furious attempts by his parents (especially his father) to get him to do so. Using a pair of binoculars, he spies upon the city and its inhabitants. DOVE, who adores her son and indulges him in every possible way, is not sure whether she likes the attempts to get ABEL out of the house. Sometimes DOVE and ABEL play games which have an inescapably erotic undertone.

VICTOR has worked his way up into an important position in society. He is deputy manager of a large business and is deeply ashamed of his son, who has never done or achieved anything he can be proud of. Furthermore, he has had enough of ABEL's perpetual presence and harbours growing feelings of disquiet about the relationship between ABEL and DOVE.

Now and then VICTOR is able to withdraw from the oppressive atmosphere at home through his membership of an amateur dramatics society. During a casual visit to 'Naked Girls', an establishment in the business centre of the city where businessmen and officials can look at naked women, VICTOR meets SIS who works there. He starts having an affair with her. DOVE knows nothing of this. ABEL, who is very intelligent, has developed a razorsharp sensitivity to the situation at home and the relationship between his parents. This he abuses with great refinement. In this way, he continuously sabotages any attempts to get him out of the house. VICTOR and DOVE consult, in succession, a psychiatrist, a magnetizer and a girl from VICTOR's dramatics society in their efforts to get ABEL to change his mind. Nothing works. Meanwhile, ABEL and his mother are conspiring together to acquire a television. VICTOR is firmly opposed to the idea because it would mean the outside world being introduced into their home. If that should happen, any change of ABEL ever venturing outside would be lost. The mounting tension between these three reaches a climax when VICTOR, on an evening which should have

ABEL

had a consiliatory nature, discovers that a television set has been smuggled in. Shortly after this, things come to a head when VICTOR's distrust of the relationship between ABEL and DOVE is rekindled. Despite DOVE's en-

treaties, ABEL is thrown out of the house by VICTOR. For the first time in his life, ABEL wanders alone through a strange, hostile city. The inhabitants are as disinterested in him as he is in them. In a lunchroom he meets an interesting woman. This turns out to be SIS. Neither ABEL or SIS are aware of their respective relationships with VICTOR. SIS takes ABEL home with her. In a certain way she finds him attractive. ABEL is enchanted by SIS, although he reacts timidly at first to her advances.

Meanwhile, DOVE and VICTOR have started to look for ABEL, with, as far as VICTOR is concerned, the appropriate reluctance. In the day's following, VICTOR tries in vain to get in touch with SIS. He begins to suspect that she has found a new lover, a fact is unacceptable to his male pride.

DOVE has a coincidental meeting with SIS in a fishmongers shop. To her amazement, DOVE notices that SIS is wearing one of ABEL's pullovers. She decides to follow SIS. In the meantime, it has become obvious to ABEL that SIS knows his father intimately. This does not appear to bother him. DOVE finds out where SIS lives and goes to visit ABEL while SIS is out. This leads to the inevitable confrontation between DOVE and SIS. Both women by their actions and gestures lay claim to ABEL as their own. He stays with SIS.

ABEL and SIS go together to 'Naked Girls' where SIS works. ABEL finds himself a dark cubicle from where he can view SIS, who is naked on a revolving podium. In the cubicle opposite he notices his father. VICTOR also sees his son and flies into a rage. A wild chase through the business centre where 'Naked Girls' is situated leaves VICTOR humiliated and exhausted.

Furthermore, VICTOR discovers that ABEL is living with SIS. When he breaks into her house by climbing up the wall, he is observed by DOVE, who is keeping SIS's house under surveillance with the use of ABEL's binoculars. DOVE also rushes over to SIS's house. There the final bizarre confrontation between VICTOR, DOVE, ABEL and SIS takes place.

FIRST FLOOR FEATURES



COMPANY INFORMATION

FIRST FLOOR FEATURES was founded in 1984 and is owned and managed by LAURENS GEELS and DICK MAAS.

The company's main objective is to produce feature films with artistic and commercial value. *Who doesn't want that?*

In 1985 FIRST FLOOR FEATURES produced 'ABEL' by ALEX VAN WARMERDAM, a young Dutch director who has gained international acclaim for his theatre-productions.

Critics in France, Italy and USA consider him as one of the most promising writers and directors on the contemporary theatre scene.

'ABEL' was released in February 1986 and enjoyed enormous success in the Netherlands.

The film won the award for the best featurefilm 1986 and was also winner of the Italian Filmcritics Award of the 1986 Venice Film Festival.

Dick Maas wrote and directed 'THE LIFT' and 'FLODDER' two of the most successful movies to date.

'THE LIFT' was the first Dutch film to be sold to a major American company (WARNER) for world-wide release.

The film was an enormous commercial success in several European countries.

'FLODDER' was released Xmas 1986 and will make the all-time Dutch box office record.

The film counted over two million admissions within 8 weeks.

'FLODDER' will be distributed international by United International Pictures.

The next film by DICK MAAS, a thriller called 'AMSTERDAMNED' is presently in pre-production.