



THE WOLF, THE FOX & THE LEOPARD

A FILM BY DAVID VERBEEK

IN THEATERS 1 APRIL 2026

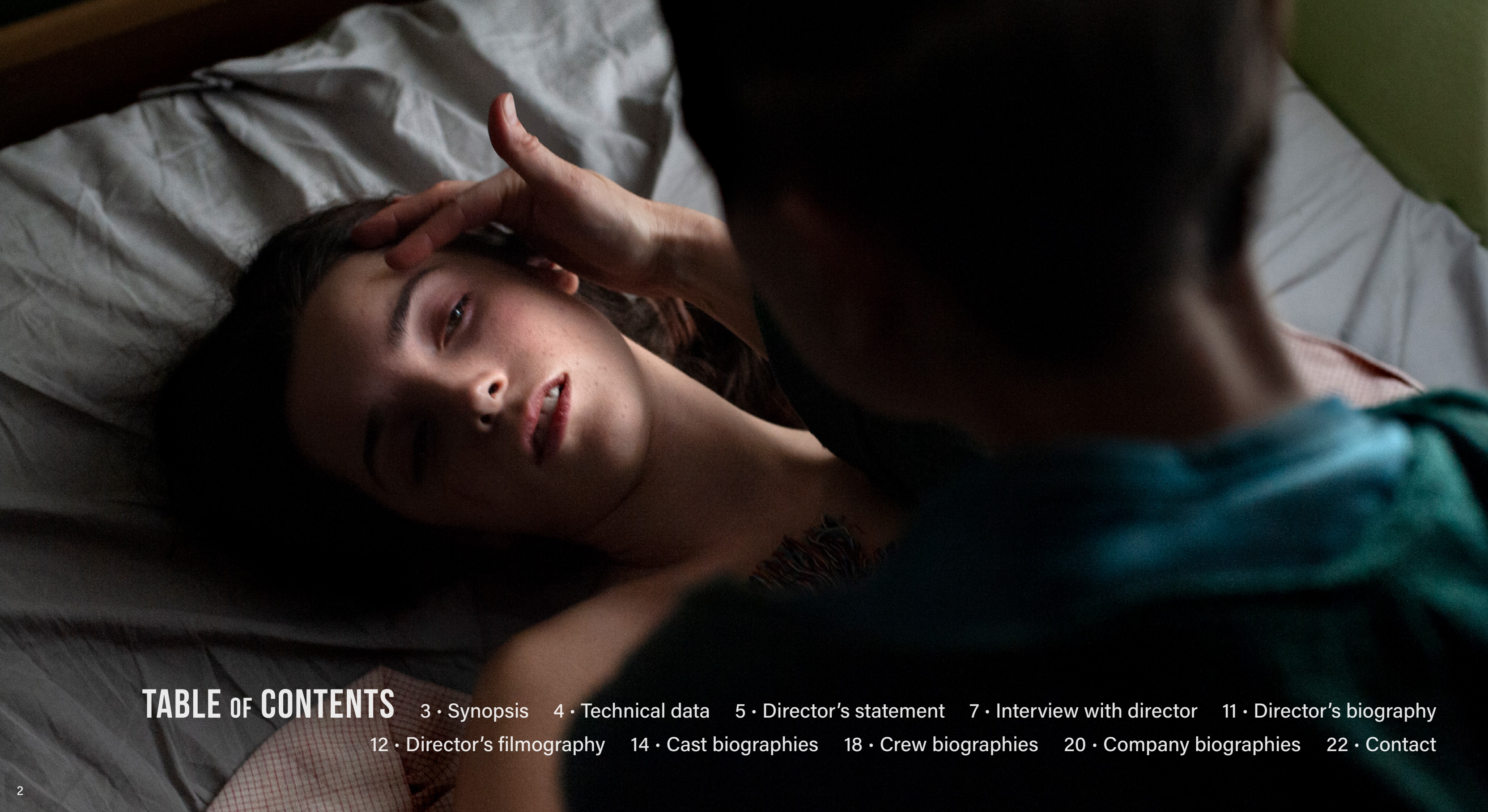


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NAOMI
KAWASE[illegible]

Alice, now burdened by the public's perception of her as a mythical "wolf-girl", visits the author Takanara in Tokyo in a final attempt to escape from the narratives that people continue to thrust upon her.

TECHNICAL DATA

Title:	The Wolf, The Fox and The Leopard
Original Title:	The Wolf, The Fox and The Leopard
Genre:	Drama
Production year:	2025
Country of Origin:	Netherlands, Ireland, Luxembourg, Taiwan, Croatia
Shooting period:	September 2023 - December 2023
Shooting locations:	Luxembourg, Croatia, Taiwan
Shot on:	Arri Alexa
Language Spoken:	English, Japanese
Subtitles :	English
Duration:	124 min.
Frame Rate (native):	24
Screen Ratio:	Cinemascope
Format:	DCP
Sound Format:	5:1
Domestic release:	Tarantula Distribution - 1 April 2026
Admission/rating:	12+
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LEMMING FILM PRESENTS IN CO-PRODUCTION WITH DEAL PRODUCTIONS, FELINE FILMS, FLASH FORWARD ENTERTAINMENT, NUKLEUS FILM & LEMMING FILM BELGIUM STARRING JESSICA REYNOLDS, NICHOLAS PINNOCK, MARIE JUNG, LUCAS LYNGGAARD TØNNESEN, SAN SHELLA, EOIN DUFFY AND WITH NAO-MI KAWASE “THE WOLF, THE FOX & THE LEOPARD” LINE PRODUCERS MANDY LIM, JESSIE MENTJOX, PASCALLE KLEINGELD EXECUTIVE PRODUCERS REMY MULDER, NIKI LESKINEN, ROOSA TOIVONEN, ARI TOLPPANEN, GREG MARTIN CO-PRODUCERS ALEXANDRA HOESDORFF, DÉSIRÉE NOS-BUSCH, JESSIE FISK, PATRICK MAO HUANG, SINIŠA JURIČIĆ, DRIES PHLYPO INTERNATIONAL SALES & AGGREGATION LEVELK FIRST ASSISTANT DIRECTOR GERBEN BREUR COSTUME DESIGNER JOAN O’CLERY MAKEUP & HAIR KATJA ALENXIS SOUND DESIGNER GREG VITTORE SOUND MIXER AARON BAUSTERT MUSIC BY JAY CHENG PRODUCTION DESIGNER ELSJE DE BRUIJN EDITOR MATTHIEU LACLAU DIRECTOR OF PHOTOGRAPHY FRANK VAN DEN EEDEN ^{SBC NSC} PRODUCERS ERIK GLIJNIS, LEONTINE PETIT, JUDY TOSSELL WRITTEN & DIRECTED BY DAVID VERBEEK

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DIRECTOR'S STATEMENT

Every one of my previous films has in one way or another been about people's increasing detachment from a solid reality. A sense of certainty the world functions in a certain way and the increasing lack there-of as our dependence on technology increases. In **SHANGHAI TRANCE** (IFFR, Tiger Award winner, 2008) it was a city changing faster than a generation of people could keep up with causing mass alienation. We are now even becoming partly digital beings who navigate through the world by multiple layers of screens altering our perception. This was the source of the difficulty a pro gamer had in communicating his feelings in **R U THERE** (Cannes, Un Certain Regard, 2010) or the guilt a drone pilot felt about engaging his targets through a screen from an isolated container in the desert in **FULL CONTACT** (Toronto, Platform Competition 2015). The struggle of my protagonists has always been with alienation in a quickly changing world. But over the years mere alienation from each other, detachment from one's feelings or lack of purpose, all no longer seem most urgent to me. What has started to fascinate me in recent years is something far more visceral: panic. The sense of sheer panic we live with these days regarding our collective future as humans on this planet. This film raises questions about what we essentially are, as human beings.

Making another "wake-up call" film about global warming is not what interested me. **THE WOLF, THE FOX & THE LEOPARD** is not a story about humanity finding a new balance with nature. It rather focuses on the status quo; our contemporary state of panic and derangement. I believe at this point in time, what we need to see is a film that questions what it is to be human, on a purely existential level. A portrait of a girl that needs to learn how to be human, and the "parents" of today who want to teach her how to develop a sense of self, by which she might be able to function as a person. Only for us to realize in the end, that this teaching in itself, might be the problem.



I want to question our assumptions. We assume the wolf-child - an animal by upbringing, but human in form - must desire to see the light of humanity; to find shelter in our civil virtues. But what truly fascinates me is the idea that she might not. What if the new reality that we have crafted for ourselves, outside of nature remains uneasy to her forever? Perhaps she will never feel the need to craft an identity for herself, outside of nature, the way we have gotten so used to doing. There is a sense that in order to live with humans, she needs to adopt a solid identity; to have a story and let it define who she is. Even when she herself doesn't want to do so, others constantly force an identity onto her. As if she would not exist without one.

In the end, there is no complicated idea to unravel, there is just the wolf- girl, who chooses to be what is true to herself, rather than any mental construct. In this film the narrative exposes itself; the hero rejects her own story. Nature will bring upon us, what it may. All we can do is behold its mystery with a sense of awe.

INTERVIEW WITH DIRECTOR DAVID VERBEEK

What can you tell us about the origins of **THE WOLF, THE FOX & THE LEOPARD**?

“It has become obvious by now: the earth is heating up, glaciers are melting, the weather is becoming more and more extreme... With **THE WOLF, THE FOX & THE LEOPARD** I wanted to make a film about how man relates to nature, but not in the way you would expect. Many films have already been made about this, mostly centered around political engagement - like Al Gore’s documentary **AN INCONVENIENT TRUTH**, for example. I am particularly interested in the doomsday feelings these films exude, the total panic and the feeling of no longer knowing who or what we really are as humans within the earth’s ecosystem. We seem to think that everything revolves around us as humans, but in my opinion that is a big illusion. While pondering these questions, I came up with the idea of the wolf child or ‘wild child’, a mysterious phenomenon that has fascinated me for a long time. I decided the film should be a modern fairy tale about a girl that grew up in the wild. Humanity in its purest form. I wanted to tell that from a contemporary point of view, in 2025. All present ideas about our relation to nature have become complex and polarizing. I wanted to make a film that rises above politics and focuses on the essential part of the situation.”

Can you explain the title of your film?

“**THE WOLF, THE FOX & THE LEOPARD** is an appealing title that reflects the multi-faceted nature of the story. First of all, it sounds like a fairy tale that arouses curiosity. **THE WOLF, THE FOX & THE LEOPARD** are also the three main characters in the film. Furthermore, the title plays with the fact that people can hide behind masks and can thus assume other identities and play different roles.”



The story is told by a Japanese voice-over. Why?

“That was one of my first ideas when writing the script. Language is one of our instruments for telling stories. Japanese society is characterized by extensive cultural etiquette and layers of politeness. The Japanese are masters at wearing masks and presenting themselves in socially acceptable ways. I therefore found it an interesting choice to have the story told in Japanese, even though I don’t speak the language myself. That’s why the collaboration with legendary arthouse director Naomi Kawase was extremely important. It was fantastic to involve her in this film.”



The lead role of the wolf girl is played by Irish actress Jessica Reynolds. Why her?

"Jessica Reynolds met all the requirements of this challenging role. First of all, Jessica is the perfect combination of mysterious beauty and something raw and wild. During the casting I asked her to do improvisation exercises. I immediately believed that she was a young woman who had lived in a forest for twenty years and had never learned to speak. The way she growled, the way she bared her teeth, the way she grimaced... Everything was lifelike, owing to the strong connection she has with animals. Jessica loves dogs, she grew up with four-legged friends. Her own dog had unfortunately just died, she was devastated by it. Also, Jessica has a background in ballet, which made her physically able to walk and move in all kinds of ways. Her casting session turned out to be the best, by far."

The way Jessica Reynolds moves as a wolf child is impressive.

"Putting Jessica in the state of a wolf was very important. James Berkery, a fantastic Irish movement coach, helped us with that. He really made Jessica a wolf, both physically and mentally. For a few months, James took her to the woods around London, where he first taught Jessica to move like an animal. That takes some training: learning to keep your back down and pushing your hips and butt backwards. Then she learned how to walk using her arms, on bare hands and feet. What does soil feel like, and leaves and twigs? They also did a lot of meditation practice and exercises in breathing and improvisation. Growling, smelling another wolf's butt, rolling around on her back in the sun... Jessica loved it all. She found it a relief to let go of her human side and transform into a beast. When the wolves arrived on set, Jessica was completely prepared."

What can you tell us about working with the wolves?

“Shooting the scenes with the wolves, in Luxembourg, proved to be incredibly difficult. We worked with seven wolves from Hamburg, who were accompanied by one trainer and four supervisors. The hardest part was to get real aggression out of those animals: they were actually quite tame. We had to go far to make them angry. Using pieces of meat, a bit of shouting and throwing clods we got the wolves where I wanted them. We also teased them a bit with a bulldog-like little yapper that we held underneath the camera. Well, that got them growling! That actually is quite dangerous, because even a tame wolf might suddenly decide to take a big bite out of you. Eventually it all turned out well, but the supervisors told me I had gone far to get the images I wanted. But we were very careful and never went too far. The supervisors absolutely love those wolves, so they always kept a close eye on what we could and could not do. Well, making films is a tough challenge if you ask me. You aim to push boundaries, otherwise your film will end up like a weak tea - and an audience can taste that.

You shot your film in Luxembourg, Croatia and Taiwan. How did you manage all those international crews?

“That actually went very well. I’ve shot films in Croatia and Asia before, so I’m used to working with varying crews originating from different countries. There are two reasons why this felt like a nice and good production for everyone. First of all, the actors were incredible, extremely involved and very focused. That created a sense of ‘this is the real deal’, what we’re doing here. Secondly, I loved working with cameraman Frank van den Eeden. He directs his team in a very calm way. He always stays in control, doesn’t get stressed and he never shouts. That played an immense part in the process. Stressful situations will always arise, on a film set. Scenes that have to be redone, deadlines that are not met, money that runs out... But despite these problems, the cast and crew felt that we were doing good, because everyone was treated respectfully.”

Can you shed some light on the music and the soundscape designs? It sounds dystopian at times, and poetic, and sometimes absurd even.

“The music was made by Jay Cheng, a composer from Taiwan. Although he has little experience in composing soundtracks, he did a fantastic job. We started by extensively discussing the trajectory, the tone and the characters of the film. I then shared some scenes with him, which he pondered for a month, before sending me five track samples he made with a Moog synthesizer. That’s an old, extraordinary and priceless keyboard that lets you channel electricity using plugs, to create peculiar, delicate and absurd sounds that are both spiritual and a little kitsch. Then I invited Taiwanese singer AnGu Hu and showed her parts of the movie, which resulted in a dialogue with her vocals. I asked her to channel her primary responses through her voice, in a purely emotional way. Using playful improvisation we turned this into music. I also have to mention the huge role of editor Matthieu Laclau here, who is a genius at combining images and sounds. After lots of discussions and cutting, swapping and pasting scenes, everything fell into place.”

What was the biggest challenge when shooting THE WOLF, THE FOX & THE LEOPARD?

“Next to the scenes with the wolves, shooting on an oil rig was a real challenge. We were not permitted to film on oil rigs in the Netherlands, England and Ireland. Moving on to plan B, C and D, I went looking for deserted coastal hotels, warehouses and an abandoned submarine base. We eventually ended up in Pula, near the Dalmatian Coast in Croatia, where a drilling company permitted us to shoot some exterior shots on their platform for a few days. The circumstances there were incredibly challenging. Using lamps for lighting was often not possible because of the strong winds. After shooting, we had to remove all visible port industries and ships in the background using special effects. At the end, the interior shots of the oil rig were filmed on a rented ferry.”

What moved you most during the shooting?

"I was very moved by the close collaboration with the actors. Thanks to all the conversations, rehearsals and improvisations during preparation, a fantastic chemistry arose. I am still delighted by the way they managed to empathize with people who chose to seal themselves off from the world, thus ultimately becoming extremists. That is another central theme of the film: anchoring your own ideas, taking positions, beliefs becoming more radical and sides being chosen, whether it's Extinction Rebellion or Proud Boys. Both Wyona (the fox) and Ellias (the leopard) have radical ideals, which show in the ways to raise the wolf girl. However, in my film this also leads to polarization and exclusion, making a unified society an utopia. I had the pleasure of working with actors who contemplated these questions themselves and contributed a lot to the film by doing this."

What impact do you hope THE WOLF, THE FOX & THE LEOPARD will have on the audience?

"It is incredibly difficult to make a meaningful film about the climate crisis, because they often proclaim a politically correct message. I did not want to wag a finger at the audience by stating that we have to be careful and improve our behavior. My film shows nature as something mystical, mysterious and grand. As something we can never fully fathom, not even using all of our science. And that nature does what nature does. We can only gaze at nature in great awe, and try to relate to it. We are not the absolute center and should stop thinking that. Only this awareness and spiritual development can ensure that our world can continue to exist, as well as our species. People are storytellers, but stories are not real. What is real is the world, which goes its own way regardless of our stories. Anyone who is fully present in the here and now is part of that movement. Anyone who creates stories, is trying to swim against the current. I'm not stating anything new here, this knowledge has been around for a long time in ancient Eastern wisdom. That is why I choose film as a medium over language, because it enables me to communicate in a more layered and emotional way."





DAVID VERBEEK BIOGRAPHY

David Verbeek (1980) is a Dutch filmmaker, photographer and audiovisual artist known for his philosophical and visually arresting approach to contemporary cinema. He studied film, photography and philosophy at The New School University in New York and graduated in film directing from the Netherlands Film Academy in 2005. Verbeek gained international recognition when his film **R U THERE** was selected for the Un Certain Regard section at the Cannes Film Festival. His works often explore themes of urban alienation, human relationships, and the impact of modern technology on society.

One of Verbeek's most ambitious projects is **THE WOLF, THE FOX & THE LEOPARD**, an arthouse production spanning multiple countries, including the Netherlands, Luxembourg, Belgium, Ireland, Croatia, and Taiwan. The film centers on the life of a feral child, a "wolf girl".

In addition to his film work, Verbeek is known for his audiovisual installations, with a body of work that includes two- and three-channel video installations. His last video installation, *Safe Self Sense*, is set to premiere at the International Film Festival Rotterdam in 2025. He is also well regarded for his photography and was exhibited in multiple art galleries across Europe.

Verbeek's notable films include **SHANGHAI TRANCE** (2008), **HOW TO DESCRIBE A CLOUD** (2013), **FULL CONTACT** (2015), and **DEAD & BEAUTIFUL** (2021), a supernatural thriller with a meditative twist. His work has consistently gained recognition at film festivals and art venues around the world, establishing him as a significant voice in international art-house cinema.

DAVID VERBEEK FILMOGRAPHY

1998	CLAUSTROPHOBIA (cinematographer, editor), New York/16 mm film/12 min.
1999	VOID (director - editor), New York/16 mm film /14 min.
2000	GETTING CLOSER (director, editor), New York/16 mm film/18 min.
2001	TUSSEN SFEER (director), Betacam SP/20 min.
2001 – 2005	Several short films at the Dutch Film and Television Academy.
2004	BEAT (director, editor), Rotterdam/video/78 min. An independently produced film. Selected for the main program International Film Festival Rotterdam 2004. Theatrical release in the Netherlands April 2004 (Filmmuseum /NFM). Selection to many festivals world wide, including big ones such as San Sebastian and Mexico film festival.
2004	NOVEMBER ALWAYS (director) NFTA/16 mm film/15 min.
2004	YU-LAN (director, co-writer) TV movie in the series De Nieuwe Lola’s, VPRO/50 min.
2005	SUICIDEHOLIDAY (director), final exam film at the Dutch Film and Television Academy/28 min.
2006	MELODY Z (director, writer), Shanghai/HD Video/20 min.
2007	SHANGHAI TRANCE (director), 35 mm/122 min. Selected for the Tiger Competition International Film Festival Rotterdam Selected for festivals around the world including Chigaco, Hong Kong, Premiere Plans
2009	R U THERE (director), 35 mm/90min. Cannes Film Festival (Un Certain Regard) 2010, France Winner Critics Choice Awards Fantasporto 2011, Portugal Winner Le Grain et le Moudre Festival, France

	Winner of 2 Gouden Kalfs at Nederlands Film Festival for Best Camera and Best Sound
2013	HOW TO DESCRIBE A CLOUD (director, writer), 5D MarkII/90 min. Selected for the Big Screen Award International Film Festival Rotterdam Selected for competition Karlow Vary International Film Festival Selected for competition Chicago International Film Festival
2015	FULL CONTACT (director, writer), 100 min. Selected for Platform competition Toronto International Film Festival Won Best Cinematography and Best Actress Award, Chicago International Film Festival Selected for main competition Tokyo International Film Festival Selected for main competition Rome International Film Festival Selected for International Film Festival Rotterdam Selected for Palm Springs International Film Festival Selected for Les Arc International Film Festival Winner of 2 Gouden Kalfs at Nederlands Film Festival for Best Cinematography and Best Editing Winner Best Film at Forum van de Regisseurs 2016
2016	FULL CONTACT , video installation in EYE (NL) as part of the exhibition Close-Up
2017	AN IMPOSSIBLY SMALL OBJECT (director, writer), 100 min. Premiere at International Film Festival Rotterdam
2021	DEAD & BEAUTIFUL (director, writer), 98 min. Premiere at International Film Festival Rotterdam 2021, Selected for Sitges Selected for Fantastic Film Fest
2025	SAFE.SELF.SENSE (installation), 37 min. Premiere at International Film Festival Rotterdam 2025





Jessica made her film debut in the title role in **THE CURSE OF AUDREY EARNSHAW** (Gate 67 Films) for director Thomas Robert Lee, and starred in new comedy-drama **MY LEFT NUT** (BBC) where she played Rachael. Jessica's notable credits include 'Malva Christie' in the sixth season of **OUTLANDER** (Starz) alongside Sam Heughan and Catriona Balfe, as well as the latest season of the comedy-hit **DERRY GIRLS** for Channel 4 and Netflix. Jessica will next be seen in **LIFEHACK** alongside Yasmin Finney, directed by Ronan Corrigan and Rich Peppiat's **KNEECAP** alongside Michael Fassbender, which premiered at Sundance to rave reviews and took home the NEXT: Audience Award.



Naomi Kawase was born and raised in Nara, where she continues to live, work and film today. Through her film work, she pursues to capture “reality” beyond simplistic documentary-fiction dichotomies and has received worldwide acclaim. She was the youngest winner of the Caméra d’Or (for best debut feature film) at the Cannes Film Festival in 1997. As executive director of the Nara International Film Festival, which she launched in 2010, she focuses on nurturing the next generation of visionaries. She was the official film director of the Tokyo 2020 Olympic Games and has been appointed the thematic producer for the 2025 Osaka-Kansai World Expo. She serves as an UNESCO Goodwill Ambassador and was awarded the Officier de l’Ordre des Arts et des Lettres of France. In her private life, she is a mother of one who enjoys farming rice and growing vegetables. She is currently working on a new production scheduled to release in 2025.



WYONA
MARIE JUNG

Marie Jung, born in Luxembourg in 1985 and raised in Basel, completed her acting studies at the Max Reinhardt Seminar in Vienna in 2009. With the 2010/2011 season, she became a permanent ensemble member at Theater Basel (worked a.o. with Anna Viebrock, Werner Düggelin and Peter Kastenmüller). In 2012 Marie Jung joined the ensemble of the Münchner Kammerspiele, where she worked (a.o.) with Johan Simons, Luk Perceval, Stephan Kimmig and Armin Petras. From 2015 she was part of the ensemble at Thalia Theater Hamburg (worked a.o. with Jette Steckel, Franziska Autzen and Luk Perceval). Marie Jung has (a.o.) starred in feature films by Detlev Buck, Margarethe von Trotta, Elfi Mikesch, Donato Rotunno, Katalin Gödrös, Just Philippot, David Verbeek, Mark de Cloe and Jean-Stéphane Bron. Since 2020 she has lived and worked as a freelance actress between Belgium, France, Luxembourg, Germany and Switzerland.



ELLIAS
NICHOLAS PINNOCK

Nicholas Pinnock is a seasoned actor with over 30 years of experience in theatre, television, and film. He stars in *The Book of Clarence* (Sony) and is filming *Long Bright River* (Peacock) alongside Amanda Seyfried. Recent credits include **THIS TOWN** (BBC), Robert Zemeckis's **HERE**, and **HEDDA** (Amazon). Pinnock led the ABC/Sky series *For Life* (produced by 50 Cent), earning critical acclaim and serving as producer for season two. Notable roles include **CRIMINAL** (Netflix), **THE LAST TREE**, **DARK ENCOUNTER**, **MARCELLA** (ITV/Netflix), and **COUNTERPART** (Starz).

His theatre work includes *Ear for Eye* at the Royal Court and *The Royale* at the Bush Theatre. Pinnock has collaborated with esteemed talents like Idris Elba (*Guerrilla*), Stanley Tucci (*Fortitude*), and Clive Owen (*Kingdom of the Blind*). His production company, Silver Milk Productions, recently wrapped its debut feature, **HEAVYWEIGHT**, which he both stars in and produces.



DYLAN
LUCAS LYNNGAARD TØNNESEN

Lucas is currently shooting Danish feature **MECENATEN**, and will soon be seen as the lead in Michael Radford's WWII thriller **DESPERATE JOURNEY**. Lucas starred as KRESTER in the Netflix series 1899 from the creators of **DARK**, alongside Emily Beecham and Andreas Pietschmann. He's previously known for the Netflix series **THE RAIN** and in the Danish series **BORGEN** alongside Sidse Babett Knudsen. Lucas has also starred in **DEPARTMENT Q: THE KEEPER OF LOST CAUSES**, the Danish series TIDSREJSEN and made his acting debut in **CIRKUS SUMMARUM**, playing one of the leading roles **BUSTER**. Lucas is originally from Copenhagen.



DAN
EOIN DUFFY

Eoin has just returned from the prestigious Cannes Film Festival, where he starred in the world premiere of Ali Abbasi's highly anticipated film, **THE APPRENTICE**, alongside Sebastian Stan and Jeremy Strong. Eoin's recent credits include playing 'Murphy' in the second season of **THE TOURIST** for BBC/HBO Max. He also joined the cast of Jack Rooke's BAFTA-winning series **BIG BOYS** as 'Bernie', and stars as 'Rory' in the Element Pictures/ITV comedy drama **THE DRY**. Last year, he also filmed **NORTHERN LIGHTS** for Lionsgate, directed by Ruth Meehan. Eoin previously took the lead in Conor McMahon's horror feature **LET THE WRONG ONE IN**, and starred as 'Padraig' alongside Olivia Cooke and Ben Hardy in Barnaby Thompson's feature film **PIXIE**.



ERIK GLIJNIS / PRODUCER

Erik Glijnis is a producer and partner at Lemming Film (NL/BE/DE). As head of feature films he's responsible for all majority and minority films.

Erik graduated as bachelor of economics before studying for producer at the Netherlands Film Academy. Erik loves to work on projects that are unique in storytelling and cinematography; films he produced so far have been classified as groundbreaking, screened and won awards at prestigious festivals but also reached a wide audience. In 2018 Erik was listed by Screendaily as future leader producer, he's an ACE graduate and was producer on the move in 2023. He's one of the founding members of the creative alliance with nine other independent production companies called "The Creatives".

LEONTINE PETIT / PRODUCER

Leontine Petit is founder and CEO/Producer of Lemming Film (NL/ E/DE). Before working in film production, Leontine studied at the University of Amsterdam where she earned her Master's degree in Philosophy. She graduated from EAVE and is a member of the ACE Network. She was a Producer on the Move in 2006. In 2014 she participated at EAVE+. She first participated in the Inside Pictures workshop in 2017. Until 2020 she was the President of the Chinese/European network 'Bridging the Dragon' and since 2021 she is the Benelux representative on the board of the European Film Academy. Today she teaches at various media programs and is an active member of The Creatives. Leontine is a passionate advocate of helping independent films cross boundaries and connect with international audiences. She won the prestigious Eurimages Co-production Award during the European Film Awards in 2016.

Titles finished include a.o.: **SWEET DREAMS** by Ena Sendijarević, **PLEASURE** by Ninja Thyberg, **MELK** by Stefanie Kolk, **DIKKERTJE DAP** by Barbara Bredero, **MR. K** by Tallulah Schwab, **BERLIN ALEXANDERPLATZ** by Burhan Qurbani, **KALAK** by Isabella Eklöf, **DO NOT HESITATE** by Shariff Korver, **RHEINGOLD** by Fatih Akin, **THE LOBSTER** by Yorgos Lanthimos and **LOST IN THE NIGHT** by Amat Escalante.

JUDY TOSSELL / PRODUCER

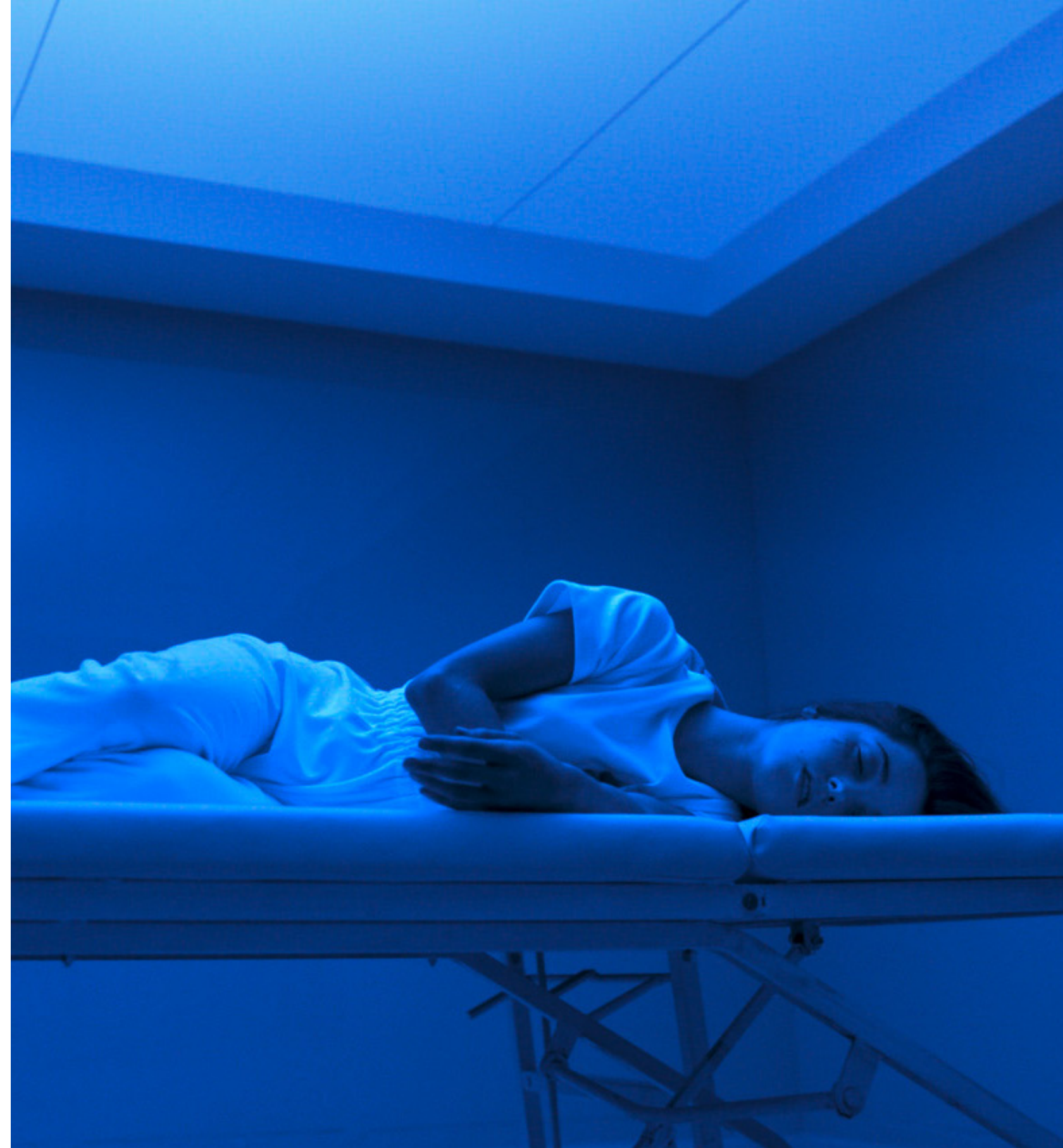
Born in England in 1966, Judy studied Classics at Oxford University, before moving to Berlin in 1989. In 1990 Judy joined REGINA ZIEGLER FILMPRODUKTION where she learnt the ropes for five years before founding her own company in 1996 as a production platform for a group of talented young Berlin-based filmmakers. Following the successful completion of award-winning shorts and feature films, she joined forces with filmmaker Jens Meurer in 2001 and produced under the EGOLI TOSSELL banner for over 20 years. Egoli Tossell's track record spans over 75 productions, Independent Spirit, BAFTA, Academy Award nominations and a Golden Globe for Olivier Assayas' **CARLOS** as Best Miniseries in 2011. Highlights include Alexander Sukorov's ground-breaking one-shot film **RUSSIAN ARK**, **HECTOR AND THE SEARCH FOR HAPPINESS** (dir. Peter Chelsom) with Simon Pegg, Rosamund Pike and Toni Collette and most recently **ONE NIGHT ONLY** by David Gleeson with Colin Morgan and Calum Lynch. Judy also works as a freelance producer and has worked closely with Lemming Film in this capacity. She is a member of the ACE European producers network and the European Film Academy.

FRANK VAN DEN EEDEN / DIRECTOR OF PHOTOGRAPHY

Frank van den Eeden (°1971) is a Dutch Cinematographer and a member of both the Belgian and Dutch Society of Cinematographers and the European Film Academy. Van den Eeden graduated in 1999 as a Master in Visual Arts at the Sint-Lukas Filmschool in Brussels and is currently based in Antwerp, Belgium. Frank van den Eeden is a frequent collaborator with directors like Lukas Dhont (**CLOSE** (2022), **GIRL** (2018)), Fien Troch (**SOMEONE ELSE'S HAPPINESS, THE UNSPOKEN, HOME** (2016), **KID**) and Tim Mielants (**DE PATRICK** (2019), **THE TERROR**). In 2014 he received the prestigious Culture Award of Flanders for Film for his contribution to Flemish cinema and his work has a returning presence on film festivals like Cannes, Venice, Berlin, Toronto and Camerimage. His latest film **CLOSE** won the Grand Prix at the 75th Cannes film festival and **ANIMALS** (2021) was nominated for the Golden Frog and won the Fipresci Award at the 2021 Camerimage Festival.

MATTHIEU LACLAU / EDITOR

Matthieu Laclau is a French editor who has been working in China and Taiwan since 2008. He studied Film Theory in Paris 3 Sorbonne Nouvelle and received his Master's degree in 2008. In 2013, he won the Golden Horse Best Editing for **A TOUCH OF SIN** directed by Jia Zhang-ke and in 2017, the American Chlotrudis Awards Best Editing for **MOUNTAINS MAY DEPART** directed by Jia Zhang-ke. Recently, he edited **ASH IS PUREST WHITE** by Jia Zhang-ke, **THE CROSSING** by Bai Xue, **THE WILD GOOSE LAKE** directed by Diao Yinan, **NINA WU** directed by Midi Z, **THE BEST IS YET TO COME** directed by Wang Jing. In 2021, he's the editor of **RIPPLES OF LIFE** directed by Wei Shujun, selected in the Director's Fortnight, and **FIRE ON THE PLAN** directed by Zhang Ji and produced by Diao Yinan.





LEMMING FILM

Lemming Film is one of the leading film and tv series production companies in The Netherlands, with a sister company in Germany and Belgium. Since 1995 their aim is to create productions with high quality which reflect contemporary society. They focus on both the national and international market and aim to work with the best local and international talent to reach a broad audience. The productions are regularly financed from several international sources, are award-winning and widely shown at prestigious festivals. In 2021 Lemming Film founded a new creative alliance with eight other independent production companies called "The Creatives", to jointly develop a slate of high-end drama series and feature films. Today Lemming Film is run by CEO/producer Leontine Petit and producers Erik Glijnis and Tom van Blommestein.

www.lemmingfilm.com

DEAL PRODUCTIONS

Deal Productions is one of the leading film and TV production companies in Luxembourg, with a strong focus on high-quality, internationally driven storytelling. Founded by Alexandra Hoesdorff and Désirée Nosbusch, the company develops, finances and produces distinctive films and series with a bold creative vision and a feminine perspective.

Deal Productions operates across national and international markets, collaborating with outstanding local and global talent to reach broad audiences. Its productions are regularly supported by international partners, widely screened at prestigious festivals including Tribeca, Berlinale, and TIFF, and have received multiple awards.

Based in Luxembourg and represented by CAA since 2024, Deal Productions is a MEDIA Slate Funding recipient and a member of ACE Producers, Inside Pictures, EAVE, EPC, ULPA, the Luxembourg Film Academy, and the European Film Academy.

Deal's record includes *SOUVENIR* with Isabelle Huppert (2016), *FLATLAND* (Panorama opening film at the Berlinale in 2019) and *PAN DE LIMON* (released 2021), *UTOPOLIS* by Vladimir Subotic (Thessaloniki 2024), and *POISON* (winner of the Peripheral Visions Award at Galway Film Fleadh 2024) directed by Désirée Nosbusch and starring Tim Roth and Trine Dyrholm. The most recent projects include the series *DANGEROUS TRUTH* (ARD 2025) directed by Barbara Eder, *KURAK* co-directed by Erke Dzhumakmatova and Emil Atageldiev (Busan 2025), and *MORTE CUCINA* by acclaimed Thai director Pen-ek Ratanaruang (San Sebastián, Tokyo 2025).

www.dealproductions.com



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