



# TEENAGE KICKS

A Dutch feel-good film that follows a boy's dream of making music in spite of his father's more sporting plans

Guido van Genneep has been crazy about cinema since he was a teenager. So to learn that he annotates his shot lists with cinematic references is no surprise. For his latest movie, van Genneep used visual quotes from films as diverse as **The Graduate**, **Jerry Maguire**, **The Virgin Suicides** and **Un Homme et Une Femme**. The subject of this varied visual feast? **Johan**, a romantic comedy about the eleventh son of a soccer-crazy father who dreams of his offspring becoming a soccer star. Johan, named after the outstanding 70s Dutch footballer Johan Cruyff ('the best Dutch player never to win a World Cup'), doesn't share his dad's dream. He is not into 'the beautiful game' but rather the beautiful sound – he wants to be a rock star.

The story of Johan's struggle to do it 'his way' saw van Genneep labouring for 39 days to "... make it look really beautiful, on a schedule". Using an ARRI 545 and shooting super 35 in the 1:2.35 aspect ratio, the going was tough. "The biggest challenge was to achieve extreme high quality in extremely little time." Part of his vision was to create a look that would evoke the boy's rite of passage – a 'postcard' look of bright, shiny optimism. One of the ways he achieved this was to use a set of 25 year old Cooke lenses. "They gave a lot more flare and were softer than the S4 primes. When you backlit an image – which we did a lot,

to get that romantic feel – it was almost burnt out and that worked very well."

Of the 39 day schedule, five were in the studio and the rest on location, split between Amsterdam and Texel, a Dutch island in the North Sea, where the film begins with Johan's birth and early years. "We were shooting in October and November so you get these beautiful skies, beautiful cloud formations," recalls van Genneep. "We used a lot of the 50 [Eastman EXR 50D 5245] which I always love because it has strong colours, and also the new 200 [Kodak VISION2 200T 5217] for all the interiors." The story leaves the rural idyll of Texel for Amsterdam where Johan, the black sheep

of the family, pursues his dream of rock stardom – black sheep to Black Sabbath. Van Genneep wanted to contrast the two environments. "On the island we used wider lenses and then in the city we used longer lenses so that everything is pushed together and becomes more hectic." On a tight budget of 2.5m Euros lighting was always going to pose a problem; "I knew I couldn't light the city – it was too expensive," laughs van Genneep, "so I tested all three 500 Kodak stocks with a normal exposure and a standard one stop and two stop push. Of the nine variations which we printed and projected, I decided



to use the new VISION2 5218 – pushed one stop and rated at 640 ASA. We got an amazing amount of detail. If you had the slightest amount of light anywhere you would get it back on the neg."

**Above:** Director of Photography Guido van Genneep.

**Top Left:** Lead actors Michiel Huisman as Johan and Caro Lenssen as Evy take a romantic drive along the beach of the beautiful island of Texel.

**Top Right:** The crew shooting on the beach of Texel, Holland.

With his careful choice of stock and vintage lenses, van Genneep believes he has created something of worth to reflect what he believes to be a strong script; "I think that even with the most straightforward project you should always try and make it special. We all worked very hard to get that whole romantic, French-feel working as an undercurrent." ■

PHOTOS BY: DINAND VAN DER WAL