



ROMIJN CONEN

MARIEKE DE KRUIJF

BEAU VAN ERVEN DORENS

OUT OF SYNC

a PEET GELDERBLOM film

www.outofsyncfilm.com

LOGLINE

A woman with blonde hair tied back, wearing a white shirt, is shown in profile from the chest up. She is looking out a window to the right. The background is a kitchen with dark shelves holding a white pot and other items. Two white pendant lights hang from the ceiling. The lighting is soft and natural, suggesting daytime.

A man departs his house,
only to realize what he leaves behind.

By separating sound from visuals,
Out of Sync paints a uniquely involving portrait
of a marriage at breaking point.

Is there still time to save the relationship?

SYNOPSIS

Out of Sync splits up the main components that form the language of cinema to portray a married couple no longer in sync.

The short opens with images of the pair's silent morning ritual, while the soundtrack reveals the fight they had the evening before. Later, as the viewer follows the husband (Romijn Conen) driving away for work, the listener is confronted with an intimate phone call by the wife (Marieke de Kruijf) inviting her lover (Beau van Erven Dorens) to come over.

Things get complicated when the husband hits the breaks and decides to make a U-turn.

When picture and sound finally match up, the result is highly unexpected.



REACTIES

“It’s a breezy, often visually ambitious (though not ostentatious) and funny film that packs a lot of influences into its brisk 10-minute running time—De Palma, Chabrol, the brothers Coen and Dardennes, even a touch of the airy visual elegance of Vincent Minnelli make themselves known as threads in the fabric that Peet weaves into his own audacious blend.”

—Dennis Cozzalio

(*Sergio Leone and the Infield Fly Rule*)

“This is a terrific movie. Formally adventurous and technically impeccable but with soul and a point. A rare combination of aspects. The story is told in a very intricate, borderline too-clever manner, toying with literary POV techniques yet somehow never losing track of the basic feelings of the couple and the issues that complicate their relationship. The style is very cognizant of film history, but not a slave to it. Gelderblom’s got his own voice, and it’s rich and assured.”

—Matt Zoller Seitz (*IFC, The New York Times*)

“An experimental Dutch feature about a couple’s supposed break-up that has the dialogue not synced-up properly with what is shown on screen.

Smart, reminding one of the sensation of watching one show while overhearing the same show telecast from another room.”

—Pittsburgh Indie Movie Examiner

“The best film I saw in 2009, regardless of length, and I say this as someone who votes for the Spirit Awards. It made my girlfriend cry. It’s flat-out stunning.”

—Lucas McNelly
(*Indies for Indies*)



MARIEKE DE KRUIJF

ROMIJN CONEN



BEAU VAN ERVEN DORENS



DIRECTOR'S STATEMENT

“I’ve always been curious about what happens to a room as soon as you leave it. When you share a space with someone, you look each other in the eye and form a bond. That bond is physically broken when you walk out of the door. No matter how intimate it got in there, you’re no longer in close contact. Suddenly, all you have left is trust.

Film is a great medium to explore this very human situation. You can cross-cut between different locations or simultaneously show different points of view by having a scene play out in split-screen. In this film, I chose to separate what you see from what you hear.

When people watch a movie they tend to pay close attention to the visuals, but acoustics are half of the cinematic experience. With *Out of Sync*, I wanted to play with the synergy between sound and image and make a short that forces the audience to really listen.

At the same time, I wasn’t interested in obscure experiments. The style had to fit the theme and become a natural expression for the struggle between the characters.

Ultimately, my aim was to make a formally daring crowd pleaser-- a rarity these days.”

PEET GELDERBLOM

BIOGRAPHY

Peet Gelderblom (1971) studied Graphic Arts in Rotterdam and has been working as a director/editor/motion designer in television, commercials and broadcast design for over 15 years.

He made corporate films for Philips, station IDs for Dutch TV channel *Talpa* and several trailers and promos for clients like Universal Pictures, Comedy Central and Nickelodeon. Currently, he directs a new season of the legendary interview show *Ruby Wax Meets*.

In 2007, Peet won the Socutera Award for a public announcement for the Dutch Brain Disease Foundation. His TV program *Waar is De Mol?* was nominated for the 2008 Beeld & Geluid Awards.

Peet has published several essays on cinema on websites such as *The House Next Door* and created the comic strip series *Directorama* (www.directorama.net), which chronicles the afterlife of a pantheon of legendary directors - among them Bergman, Hitchcock and Welles - duking it out for artistic supremacy.

Out of Sync marks his official fiction film debut.



INFORMATION

a production by DE BEELDBRIGADE
in association with TEAM FACILITIES, THE CREW and SINGEL FILM

husband ROMIJN CONEN
wife MARIEKE DE KRUIJF
lover BEAU VAN ERVEN DORENS

written and directed by PEET GELDERBLOM
executive producer MARIJE HENDRIKSEN
director of photography ROGIER DEN BOER
steadicam operator JOB SCHOLTZE
gaffer INGMAR KOOPER
sound recordists HARRY HOLS, DICK VISSER, WIM GEUZENDAM
hair and make-up ELS VAN ROZENSTRATEN
color grading ALEXANDER FIJLSTRA
editing and title design PEET GELDERBLOM
music TJ KONG, FRANZ SCHUBERT, PROFESSOR KLIQ
sound mix HEIN SASSEN, REC SOUND DESIGN

shot on RED in Anamorphic AuDiVision
2,35:1/HD/color/stereo/10 minutes

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