







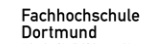
JULIUS NITSCHKOFF

LANA COOPER

KARIN HANCZEWSKI

# BULLDOG

A FILM BY ANDRÉ SZARDENINGS







## SYNOPSIS

For as long as 21-year-old Bruno can remember, there has only been him and the unconditional love of his mother Toni, who is 15 years older. Nothing else seems to find room in the chaotic life of the two. It is only when Hannah, Toni's new partner, moves into the bungalow they share in Spain that Bruno is in danger of losing his mother's essential love. Displaced from the bed they share, Bruno must realize that his previous sense of responsibility for Toni, is a greater burden for him than he thought. Faced with the decision between his own life and the suffocating relationship with his mother, Bruno realizes that this will be the first decision he has to make on his own...



## DIRECTORS NOTE

It was Summer 1997. I was 7 years old and with my parents on a vacation in Spain. If you would've told me at that time, that 23 years later I'd be filming my first feature film in the same bungalow that we were living in, I'd probably would've laughed.

Very early on in the planing process of my final project in film school I decided to shoot in Spain. I fell in love with the idea of telling the co-dependend relationship of Bruno and Toni on an island. Just as Bruno and Toni are unable to leave the bubble that they've created for themselves, this island would make it harder for them to leave or change their circumstances physically. So when I was talking to a friend, I've suddenly had the idea of going back to the bungalow that I've stayed in before and where I already had personal memories. I think without even realizing, shooting in a place that I've already knew, enabled me to shoot the story in a very intimate way.

"BULLDOG" is a description of the main characters outwards appearance to me. I was interested in showing this buff boy from the outside and exploring his softer, sensitive, fragile and emotional core. In this way I was happy to find Julius Nitschkoff who combined both of the aspects I was looking for. Once I had found him I wrote the entire part tailor-made for him. For me as a gay man it was important to have a different approach to the film's topic. I wanted to show a cis male, whose life is controlled or influenced only by women and/or queer characters and thereby show Bruno in a way usually women are shown in cinema.

Having the chance of doing the camera myself also helped me to interact with the actors in a way I couldn't have done, if I would've been "just" directing. The camera is not just the observer it's also a character in the room. And I like when the actor and the audience feel the camera. The actor feels observed and sometimes I intuitively came even closer with the camera to intensify this feeling for Julius. I was not just directing the story, I was part of the story and it also gave me the chance to direct in a very special way. Since Julius was super close to me, I could whisper during each take directions into his ear that he could immediately adapt, which also helped to shoot BULLDOG as authentically as possible and give the actors and also myself flexibility. Furthermore we only dressed the set that was Brunos and Tonis Bungalow. All other sets were real. Zoe (the little girl in the movie) actually lives in the resort with her parents who allowed us to film in her real room.

In the end, when we were taking the bungalow set apart and removed everything it was a very hurtful process because it felt like we were destroying the life that we've been creating during the shooting. Knowing that this place with those characters will never exist like this again was tough. It was only later in the editing room that I realised that everything was still there captured on film.

Later after finishing the editing of BULLDOG I found some old VHS-C tapes that my dad filmed during our stay and suddenly I noticed that I basically shot the exact same shots of Julius that my dad took of me back then.













## CAST & CREW

Bruno:

JULIUS NITSCHKOFF

Toni:

LANA COOPER

Hannah:

KARIN HANCZEWSKI

Andreas Völker:

MORITZ FÜHRMANN

Zoe:

ZOE TROMMLER

Co-worker:

COSIMA HENMAN

Director & Writer:

ANDRÉ SZARDENINGS

Production:

IFS INTERNATIONALE FILMSCHULE KÖLN

ANDRÉ SZARDENINGS

BAYERISCHER RUNDFUNK

In collaboration with

KALEKONE FILM

Commissioning Editor:

NATALIE LAMBSDORFF

Filmfounding:

FILM- UND MEDIENSTIFTUNG NRW

Producer:

KATHARINA KOLLECZEK, LEA NEU

Director of Photography:

ANDRÉ SZARDENINGS

Original Soundtrack:

NOIA

Sounddesign & Re-recording mixer:

LUKAS RABL

Editing:

ANTONIA-MARLEEN KLEIN

Color Grading:

WEFADETOGREY

Still Photographer & Poster:

URS KUSCHE





## TECHNICALS SPECS

Runtime: 1 hr 35 min (95 min)  
Language: German  
English  
Spanish  
Subtitles: English  
Spanish  
Portuguese  
Italian  
French  
Russian  
Sound Mix: Stereo, Dolby Digital  
Color: Color  
Aspect Ratio: 1.50:1 (3:2)  
Full HD & UHD  
Printed Film Format: DCP  
Country: Germany, Spain  
Budget: 70.000,00€  
Days of Shoot: 14

Instagram:  
<https://www.instagram.com/bulldog.film/>

IMDB:  
<https://www.imdb.com/title/tt9253740/>



[www.bulldog-film.de](http://www.bulldog-film.de)



## CONTACT

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