

PANENKA PRESENTS
A FILM BY KAT STEPPE

WITH JOSSE DE PAUW, PETER VAN DEN BEGIN
KRISTIEN DE PROOST AND FRANK LAMMERS



SUNDAY NINTH

All is forgotten. All is forgiven.



A promotional image for a film featuring two men. On the left, a man with glasses and a mustache looks back over his right shoulder. On the right, an older man with a white beard looks back over his left shoulder. They are both wearing dark jackets. The background is a soft-focus, blue-toned sky with clouds.

LOGLINE

A unique and intimate look into the way our memory shapes every one of us. Whether we remember what happened on Sunday Ninth, or whether we forgot: it is a Sunday that, along with every other Sunday of our lives, has determined who we are.



SYNOPSIS

After a lifetime of missed opportunities, brothers **Horst (65)** and **Franz (59)** finally meet again.

Horst, now struggling with Alzheimer's, has grown tired of life. Franz is in dire need of money and eyes his brother's inheritance. Enter **Andrea (54)**, Horst's first love. She reappears, determined to win back what she once lost.

Old passions flare, deep wounds reopen, and the brothers' rivalry runs deeper than they realized. Their animosity is tied to a long-buried family mystery, one that traces back to their childhood.

In a battle between love, loyalty, regret and greed, each will be forced to ask: how far am I prepared to go to mend the past?

CONCEPT

AN EXCEPTIONAL BLEND OF FICTION AND REAL LIFE

Sunday Ninth is a story about the vulnerability of memory, set in a **real operational** care home.

This feature film grants a genuine and **intimate look** into the lives of people with Alzheimer's. Throughout the film, the actual residents share their own stories and experiences, literally getting their voices heard.

This approach allows fiction to take a step further. Blending real people into the fictional storyline highlights the real-life story, and vice versa. This mix creates a powerful viewing experience that deeply connects with the audience.

This feature film showcases not only the raw reality of Alzheimer's, but also reveals how the **strength of human connections and memories can shape our very lives.**







DIRECTOR' S NOTES

For one year, two to three times a week, I volunteered as a caregiver at a residential care centre specializing in looking after people with Alzheimer. I wanted to understand the aspects of the illness, so I could write about it.

The part of *Horst* is solely based on **countless conversations** I had with one particular man. For reasons of privacy, I'll refer to him as "Eddy." My work with Eddy marked the beginning of something that, in hindsight, I might describe as a friendship. I choose my words carefully, because I only came to that realization a year later, when Eddy's health had deteriorated significantly.

Despite his illness, he really had a way with words. Eddy taught me a lot about the disease, from first-hand experience. **People living with Alzheimer's are far from empty shells.** Many remain acutely aware of how their abilities are deteriorating. What makes them feel better is being able to talk about what they see and feel without us correcting them all the time. Andrea's character comes to realize the same thing: to be able to get through to Horst, she has to follow his lead.

To look, listen, observe what he needs. **What people with Alzheimer need really badly, is the feeling of still being someone.** To someone else.

Sunday Ninth is a plea for compassion toward those whose lives no longer follow a logical pattern. It is a story about regret, guilt and penance. About hope and despair. About family ties. About love and about a waning memory that has erased that love. About lost time, in which Alzheimer's is the obstacle to making up for it.

Kat Steppe

Writer and Director





BIO KAT STEPPE SCREENWRITER AND DIRECTOR

With *Sunday Ninth*, her feature debut, **Kat Steppe** combines her documentary roots with a fictional narrative to explore memory, rivalry and reconciliation in the shadow of Alzheimer's.

Kat Steppe (1974) is a Belgian director and screenwriter praised for her visually poetic style and unique mix of **storytelling, humour and deep human warmth**.

She first studied graphic arts at the Royal Academy for Fine Arts (KASK) in Ghent and then went on studying film directing at the Royal Institute for Theatre, Cinema and Sound (RITCS) in Brussels, where she developed her distinctive approach to character-driven narratives rooted in realism and empathy.

Steppe began her professional career in television and became a frequent collaborator with Flemish broadcasters and production houses, contributing to socially engaged programming that blends intimacy with broader cultural themes.

She directed several acclaimed series including *Food for thought*, *A Matter of Luck*, *A Matter of Happiness*, *Taboo* and *The Vatican*.

Her work earned her an International Emmy nomination (for *Taboo*) and awards such as the Prix Europa (*Food For Thought*).

Her work often explores vulnerability social connection, and the quiet dignity of everyday lives. Always, as we can also see in *Sunday Ninth*, **with a deep respect for her subjects and a keen eye for cinematic detail**.

Q&A

KAT STEPPE

WHY DID YOU WANT TO COMBINE FICTION WHILE ALSO CONTINUING YOUR DOCUMENTARY PRACTICE?

I wanted to make a fiction film for starters, but also, I know that when something is real, it has a direct impact.

Like in that fiction series *Painkiller* about the Oxycontin epidemic, they always started with a few minutes of real victims' families, and instantly that would get me crying. No exposition, no backstory needed, only the understanding that those are real people telling the real story of losing a real loved one.

But exploring fiction with an actor is another beautiful way to have an impact. A fictional character or situation steadily crawls under your skin and in doing so, becomes a part of your very self. I can feel so lost when a film or series ends! My husband then says to me: "Hey, it's not real. You know this, right?"

Combining real people into this fictional story gave that story a new and vigorous, emotional twist.

You can say that I worked with the fact that those are real people as a dramatic storytelling tool.



HOW DID YOU GET CONSENT FOR THOSE REAL PATIENTS AND THEIR FAMILIES, AND THE STAFF? HOW DID YOU CONVINCE THEM THIS PROJECT WOULD TREAT THEM WITH RESPECT?

For the people living in the care home, most of them were able to give their consent. If not, the family would do it. They were familiar with my previous work, that had targeted difficult topics in a respectful way as well. Also, before we started shooting, I had already spent nine months in their presence, getting to know everybody and taking the time to be there and connect with the people. It's important to not just bust in and get out. The actors did this as well, it was important to create a bond. I wrote a bible of character studies of the care home residents for every member in the crew. So even if it was their first day on the set, they were already very familiar with the people who lived there.

IT'S IMPRESSIVE THE FILM CAN ALSO INCLUDE MOMENTS OF JOY OR HUMOUR – WHY WAS THAT IMPORTANT TO YOU?

I didn't want to make a dark and sad movie about Alzheimer's. The opening scene helps set that tone, to let people know this is a film with a sense of humour.

The first versions of the script were even lighter, because I thought of it as a dark comedy, but when you're mixing in real people, you must control the tone in their favor.

HOW DID YOU THINK OF THE VISUAL LANGUAGE OF THE FILM? THE CARE HOME SCENES ARE FRAMED BEAUTIFULLY, AND THEN THE MEMORIES/FANTASIES LOOK OVERLY GORGEOUS BECAUSE THAT REFLECTS HORST'S MEMORIES?

Bringing a film crew into an operational care home, you have to suppress all the grand cinematic gestures. So, our style is more observational, and I wanted to pull that through the rest of the film. My father, who is a painter, painted clouds on

the care home walls, it was symbolic of how they imagine themselves outside of those walls, but it also looked great in the frame.

The beach shots were in Achill Island, Ireland, where they shot *The Banshees of Inisherin*. When I get dementia, this will be the place I will go to in my brain.

NEARLY EVERY FAMILY I KNOW HAS BEEN TOUCHED BY DEMENTIA, BUT IT'S A SUBJECT OFTEN AVOIDED IN FILM. WHY DO YOU THINK IT'S IMPORTANT TO TELL THIS STORY?

I think awareness is very important. Since I started working on this film, two members of my own family have been diagnosed – one with early-onset dementia and one with Alzheimer's.

I think it's important to be aware that **everyone has a past**. People with Alzheimer's had a rich life and that still makes an impact on who they are now, even if they can't explain it. It's important to look behind the disease and see people there.

DO YOU HOPE THIS FILM WILL HELP PEOPLE JUST LOOK AT LIFE IN DIFFERENT WAYS?

I think we all have secret wounds. I think all my work has been about this – I had done a documentary series about a difficult neighborhood, and the idea behind it was everybody's trying his best, but **everyone has a secret wound**, and we need to be aware of that. If I'm in the car and another driver cuts me off, I try to pause and remember he has a secret wound, too.

HOW DID MAKING THIS FILM CHANGE YOU AS A STORYTELLER?

I've enjoyed exploring what is real and what is not real. I'm at the beginning of working with fiction and I want to explore this further.

FROM AN INTERVIEW BY WENDY MITCHELL



PRODUCERS' NOTES

A FRESH APPROACH OF A RELEVANT THEME

Kat Steppe is undoubtedly one of Flanders' leading documentary and film directors, with international recognition for her work. In 2017, she won the prestigious **Prix Europa** for her documentary *Food for thought*. Her success series, *Taboo*, was praised for its unique blend of human interest and comedy and received numerous awards including a **Realscreen Award** and a nomination for the **International Emmy Awards**.

Over the past few years, Kat has developed her own way of working: she takes her time and registers and does not interfere with reality on any level, turning it into something special in the editing room. Her work is **honest, empathic and respectful**. This approach is noticed by the viewers, who reward her time and again with great ratings and critiques.

With *Sunday Ninth*, Kat once again raises the bar to nothing short of Olympic standards. If she wanted to tackle Alzheimer's, she would want to experience its impact at point blank range. By working as a healthcare volunteer at a care home for several months, she would understand the illness and the people suffering from it.



The care home scenes were filmed on location in a fully operational facility. That way, the residents become an intrinsic part of the film. This approach stems from Kat's extensive experience as a documentary filmmaker and the **authenticity** it brings, but also from the belief that these are the people best positioned to show what the illness is doing with them and to them. Their **voices** are quite literally heard.

The film is raw at times, but empathy always prevails. All of this is carried out in close consultation with the facility, informal carers and legal guardians, always with respect and empathy at the forefront.

Kato Maes and Sofie Rooseleer

Producers



THE PRODUCERS



Executive Producer
Kato Maes

Kato Maes (1964) is the Co-Founder and Managing Director of **Panenka**, a leading Belgian production company that has been creating acclaimed content for over a decade — from high-end documentaries and television shows to human-interest programs and entertainment formats.

In addition to overseeing Panenka's business operations, she serves as Executive Producer on all drama projects, including *This Is Not a Murder Mystery*, *Two Summers*, and *Putain*.

Before creating Panenka alongside Tom Lenaerts, she co-founded the production company **Caviar**. With extensive experience across the audiovisual industry, Kato seamlessly bridges creative vision and business strategy across genres.



Producer
Sofie Rooseleer

Sofie Rooseleer (1987) holds a master's in applied economics and journalism and, over the last 15 years, has worked as a Producer and Line Producer on various national and international (co-)productions.

She joined Panenka in 2018 where she has been involved in several productions as a producer and controller. She is an expert in **film financing**, including European Tax Credit systems and (inter)national subsidies, as well as setting up co-production strategies. As such, she has been working on TV series and films, such as *Two Summers* and *Sunday Ninth*.

PANENKA

COMPANY PROFILE

Based in the Belgian city of Antwerp, Panenka is an independent production company, founded by Kato Maes and Tom Lenaerts in the summer of 2014.

Panenka's main ambition is to create content that speaks to a local audience yet holds, at its core, a broad potential for international success. Quality always trumps quantity. Filmed entertainment like a Panenka: a daring shot on goal; a penalty, taken with guts and finesse.



TWO SUMMERS (6X50')

- Best watched drama in Belgium in 2022
- Top 10 position in 34 countries on Netflix worldwide
- Remake option sold in the UK, USA and France



OVER WATER (10X50')

- 2 seasons
- Hit drama series on Belgian TV in 2018 and 2020
- Available on Netflix Benelux + Germany



PUTAIN (10X30')

- Drama series for Streamz (Belgium) and Vi-deoland (The Netherlands)
- 2025 Séries Mania: Special mention
- Sold in 7 territories



THIS IS NOT A MURDER MYSTERY (6X50')

- Whodunit for VRT1, RTL and Studiocanal
- A co-production with NRK, SVT, YLE, DR, RÚV, NPO and ZDF
- Release on 12 broadcasters in 2025
- Prix Europa 2025 winner



CAST

JOSSE DE PAUW — HORST

With *Sunday Ninth*, Josse De Pauw delivers another unforgettable performance, exploring themes of memory, rivalry and reconciliation with his signature emotional clarity and gravitas.

Josse De Pauw (1952) is a prolific Belgian actor whose powerful presence has shaped both screen and stage for over four decades. He studied acting at the Royal Conservatory of Brussels, one of Belgium's leading institutions for performing arts.

With more than 60 film and TV credits to his name, he is widely recognized for his roles in *Brussels By Night*, *Crazy Love*, the Oscar nominated *Everybody Famous!*, *Vinyan*, *The Passion of Darkly Noon*, *Patrick* and *Kursk*. He also wrote and directed two films: *Vinaya* and the short *Alicante, Spain*.

On TV, De Pauw has appeared in acclaimed series such as *1985*, *Over Water*, *The Twelve* and *Tabula Rasa*, consistently bringing depth and complexity to his characters.

Beyond the screen, De Pauw is a celebrated theatre-maker, writer and stage director. He was also among the founders of Kaaitheater in Brussels. His stage work, which often blends poetic monologue with music and visual art, has toured internationally and influenced generations of performers.

His newspaper columns and contributions have been collected in three books.





PETER VAN DEN BEGIN — FRANZ

With *Sunday Ninth*, Peter Van den Begin brings his signature depth and nuance to a role that explores memory, rivalry and redemption, further cementing his status as a cornerstone of Belgian cinema.

Peter Van den Begin (1964) is one of Belgium's most versatile and celebrated actors. With a career spanning over four decades across film, television and theatre, he is known for his dynamic range and magnetic presence, having portrayed everything from comedy icons to deeply complex dramatic roles. He studied acting at the Studio Herman Teirlinck in Antwerp, one of Belgium's most prestigious drama schools.

Internationally, Peter is probably best known for his roles in features such as *The Barefoot Emperor*, *The Weeping Walk*, *Adoration*, *The Ardennes*, *Someone Else's Happiness* or *King of the Belgians* which earned him a Magritte for Best Actor, the French-speaking Belgian Oscar equivalent.

His TV repertoire includes acclaimed series such as *Tabula Rasa*, *The Twelve*, *1985*, *Dead End*, *Pandore*, *Matroesjka's* and *Studio Tarara* for which he received the Ensor for Best Actor, the Flemish Oscar equivalent.

Beyond the screen, Van den Begin is a seasoned theatre performer and director, having played in numerous stage productions.

KRISTIEN DE PROOST — ANDREA

With *Sunday Ninth*, Kristien De Proost brings her playfulness and emotional intelligence to a role that bridges fiction and lived experience.

Kristien De Proost (1972) is a Belgian actress who can be seen in acclaimed features such as *Ritual*. She is also a familiar face in popular series like *The Twelve*, *Missing Persons Unit* and *Professor T*.

Trained at Studio Herman Teirlinck, De Proost began her career in theatre where she developed a reputation for bold, innovative work. Her solo performance “*Toestand*”, a monologue delivered while walking on a treadmill, toured internationally and was adapted into French and English.





FRANK LAMMERS — DOCTOR MOUTON

With *Sunday Ninth*, Lammers brings his signature wit and charm to the role of Dr. Mouton, adding another memorable performance to his celebrated career.

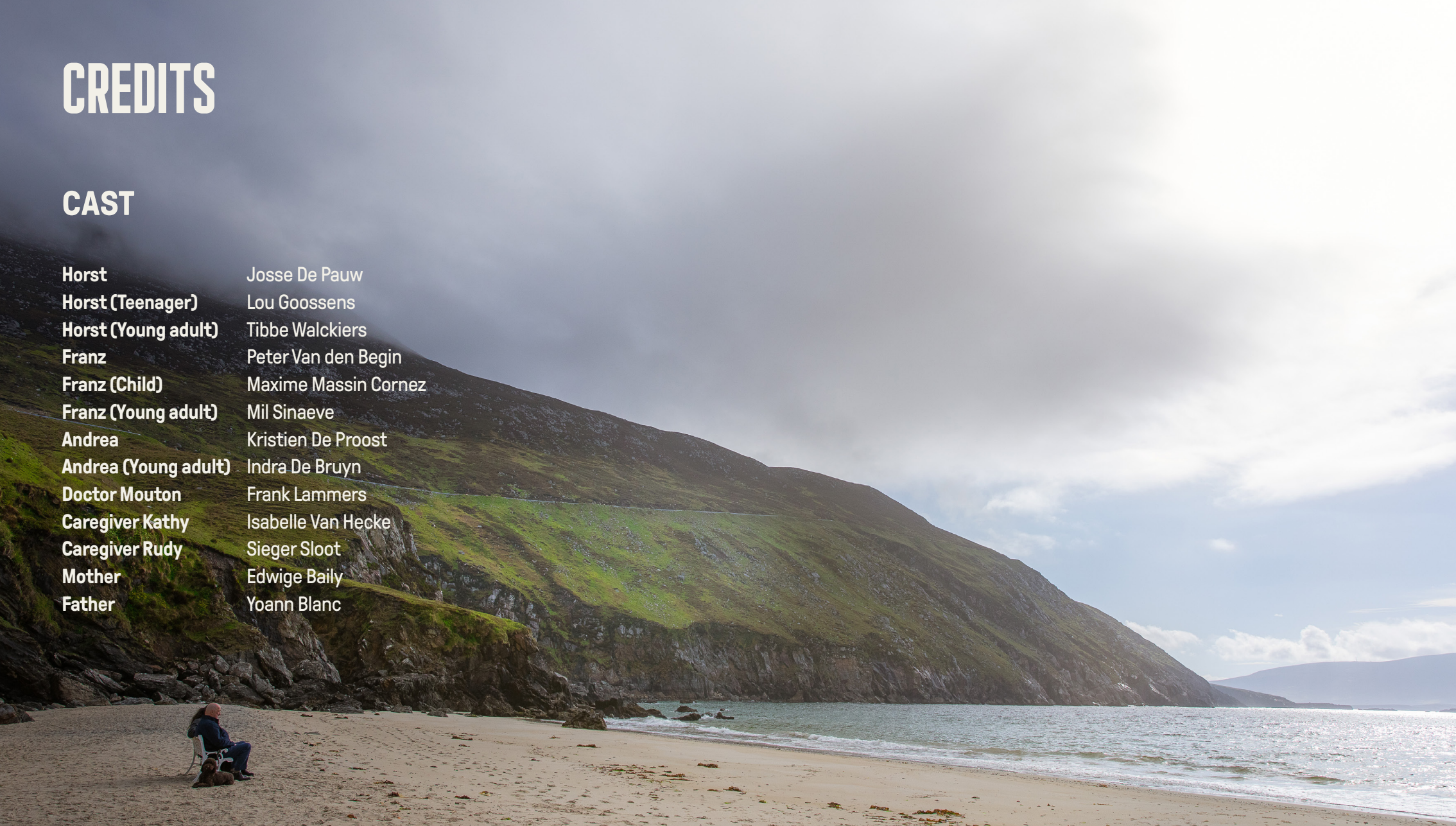
Frank Lammers (1972) is a Dutch actor and director. He is one of the most recognizable faces in Dutch film and television. Internationally acclaimed for his role as Ferry Bouman in the hit Netflix series *Undercover* and its spin-offs, Lammers has appeared in films such as *Bullhead*, *Blackbook*, *Michiel de Ruyter*, *The Preacher* and *Wild Mussels* as well as TV series like *Maxima* and *Deadline*.

Trained at the Amsterdam Drama Academy, Lammers began his career in theatre before transitioning to screen, where his versatility and charisma quickly earned him leading roles.

He is also an accomplished director, with credits including *Of Ik Gek Ben*, *Groeten van Gerri* and the upcoming *In a Pickle by the Sea*.

CREDITS

CAST



Horst	Josse De Pauw
Horst (Teenager)	Lou Goossens
Horst (Young adult)	Tibbe Walckiers
Franz	Peter Van den Begin
Franz (Child)	Maxime Massin Cornez
Franz (Young adult)	Mil Sinaeve
Andrea	Kristien De Proost
Andrea (Young adult)	Indra De Bruyn
Doctor Mouton	Frank Lammers
Caregiver Kathy	Isabelle Van Hecke
Caregiver Rudy	Sieger Sloot
Mother	Edwige Baily
Father	Yoann Blanc



CREW

Director and Screenwriter

Kat Steppe

Producers

Kato Maes and Sofie Rooseleer

D.O.P.

Renaat Lambeets

Editor

Jan Van Der Weken

Production Design

Gert Stas

Costume Design

Josine Immoos

Minke Lunter

Hair and Make UP

Marjon Hoogendoorn / Brigitte Pleijzier

Sound

Taco Drijfhout / Jaap Sijben /

Jurriaan Van Dijck / Gillis Van Der Wee /

Yves De Mey

Composer

Pieter Van Dessel

Co Producers

Els Vandevorst

Isabella Depeweg



FACT SHEET

ORIGINAL TITLE
GENRE
RUNNING TIME
WRITTEN AND DIRECTED BY
PRODUCTION COMPANY
EXECUTIVE PRODUCER
PRODUCER
CO-PRODUCERS
FILMING LOCATIONS
LANGUAGE

WORLD PREMIÈRE
BENELUX RELEASE

PARTNERS

Zondag De Negenste
Drama
107 min
Kat Steppe
Panenka
Kato Maes
Sofie Rooseleer
Isabella Films and VRT1
Belgium, France, Ireland
Dutch + French

Tallinn Black Nights Film festival 2025
February 2026

VAF, VRT1, Creative Europe, Eurimages, Streamz, Proximus,
TorinoFilmLab, Nederlands filmfonds, NL Production Incentive,
Belgian Tax Shelter, Screen Flanders

panenka

Isabella
Films

VAF

BELGIAN
TAX
SHELTER

TorinoFilmLab

SCREEN
FLANDERS

NL FILM
FONDS



Creative
Europe
MEDIA

PARADISO FILMS

eurimages



proximus

streamz

CONTACT



panenka

PRODUCTION COMPANY

Sofie Rooseleer
+32 485 68 00 22
sofie.rooseleer@panenka.tv



UNIT PUBLICIST

Gudrun Burie
+32 498 10 10 10
gudrun@burieburie.be



INTERNATIONAL PUBLICIST

Christian De Schutter
+32 477 47 52 57
christian@hypepark.be

FOLLOW US ON

