

NEW DANISH SCREEN

Curiosity is paramount and courage is a must: NEW DANISH SCREEN supports and inspires the development of groundbreaking films and new narrative techniques. Failures are okay as long as they are interesting. Convention is not a priority.

PAGE 3

DIRECTORS' FORTNIGHT

Anders Morgenthaler's debut, *Princess*, tells the story of August who loses his beloved sister Christina, a porn star. Weighed down by grief and guilt, August embarks on a mission of vengeance to erase Christina's pornographic legacy.

PAGE 5

COPENHAGEN THINKTANK

How could public funding more effectively support European film? Leading European producers, creative drivers, distributors, and decision makers are invited by the DFI to take part in a new initiative with a view to strengthening the European market for European films.

PAGE 24

:/|FILM|:/|

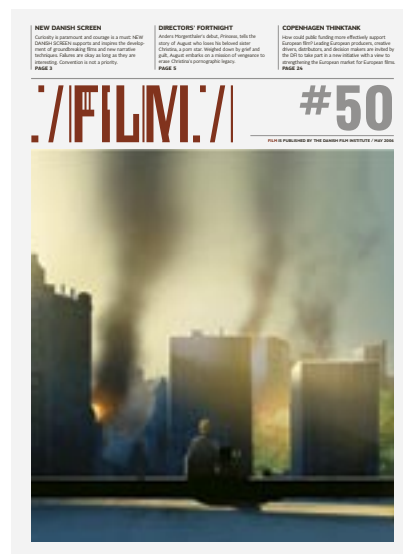
#50

FILM IS PUBLISHED BY THE DANISH FILM INSTITUTE / MAY 2006



./FILM./

FILM#50/ CANNES ISSUE



FILM #50 / CANNES ISSUE
May 2006

PUBLISHED BY Danish Film Institute
EDITORS Agnete Dorph Stjernfelt,
 Susanna Neimann
EDITORIAL TEAM Louise Hagemann,
 Vicki Synnott
TRANSLATIONS Glen Garner
DESIGN Rasmus Koch Studio
TYPE Cendia, Millton, Underton
PAPER Munken Lynx 100 gr.
PRINTED BY Holmen Center Tryk A/S
CIRCULATION 10,500
ISSN 1399-2813
COVER *Princess*
 Photo: Framegrab

FILM is published by the Danish Film Institute (DFI). 8 issues annually, 3 are in English and published prior to the festivals at Cannes, Amsterdam and Berlin.

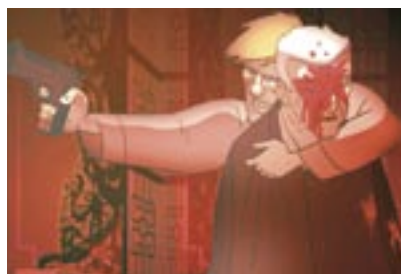
All articles are written by freelance film critics and journalists.

The Danish Film Institute is the national agency responsible for supporting and encouraging film and cinema culture. The Institute's operations extend from participation in the development and production of feature films, shorts and documentaries, over distribution and marketing, to managing the national film archive and the cinematheque. The total budget of the DFI 2006 is DKK 395.8 m / EURO 53 m.

Subscriptions: ninac@dfi.dk

DANISH FILM INSTITUTE
 GOTHERSGADE 55
 DK-1123 COPENHAGEN K, DENMARK
 T +45 3374 3400
 susannan@dfi.dk / agnetes@dfi.dk

INSIDE



Princess



Offscreen



The Art of Crying



Pure Hearts



After the Wedding



Prague

NEW DANISH SCREEN

Curiosity is paramount and courage is a must: DFI's New Danish Screen supports and inspires groundbreaking films. **PAGE 3**

DIRECTORS' FORTNIGHT

Princess, Anders Morgenthaler's feature debut, is selected for Directors' Fortnight/Quinzaine des Réalistes, Cannes. **PAGE 5**

CUTTING TO THE BONE ...

Heidi Maria Faisst's drama *Twinkle Twinkle Little Star* touches on the hidden, painful aspects of erotic jealousy and family fissures. **PAGE 8**

ON-CAMERA TAILSPIN

Christoffer Boe and actor Nicolas Bro bend the line between fiction and reality in the documentary-esque, wicked *Offscreen*. **PAGE 10**

FIRST FEATURES

Child molestation is at the heart of Peter Schønau Fog's first film *The Art of Crying*, which tells a serious story with humour. **PAGE 12**

Pure Hearts, by Kenneth Kainz, tells the story of an autistic person searching for love. **PAGE 14**

WATCH OUT FOR

Prague, Ole Christian Madsen's latest feature, describing a marriage on the rocks - shot in the Czech capital. **PAGE 16**

After the Wedding from helmer Susanne Bier. Clips from rave press reviews. **PAGE 18**

The Journals of Knud Rasmussen, a Canadian-Danish co-production, will kick-off the 2006 Toronto Film Festival. **PAGE 20**

BAD GUYS / BRIGHT GIRLS

Mads Mikkelsen and Jesper Christensen are villains in the new James Bond thriller, *Casino Royale*. **PAGE 22**

PRODUCER ON THE MOVE / RENÉ EZRA

Graduate of the National Film School, René Ezra, producer on *Sprængfarlig bombe*, is this year's Producer on the Move. **PAGE 23**

THINKTANK

European producers, filmmakers and decision makers have been invited by the DFI to take part in a new initiative with a view to strengthening the European film market. **PAGE 24**

NORDISK FILM / CENTENARY

Nordisk Film in Valby was Europe's Hollywood during the silent era. Today, new media are a natural part of the company's operations via its parent, Egmont. **PAGE 26**

FESTIVALS.DK

PAGE 32

DANISH FILMS / WORLD SALES

PAGE 33

NEW DANISH SCREEN

Curiosity is paramount and courage a must: NEW DANISH SCREEN inspires and supports the development of pioneering films and new storytelling techniques. Failures are okay, as long as they are interesting. Convention is not a priority.

BY KIM SKOTTE

In broad strokes, New Danish Screen is the product of a targeted strategy to ensure innovation in Danish film. The Danish Film Institute and Denmark's two nationwide broadcasters have earmarked 14 million euros for the project over an initial four-year period.

The vision behind the project calls for securing artistic free space for innovation and experimentation, both in the emerging generation of filmmakers and among experienced professionals, allowing them to test out new aspects of their talents. This is especially important at a time when Danish films are successful.

In New Danish Screen, what matters is not a film's length, genre or aesthetics, but whether it shows personal expression and the project's central creative forces have inner drive and something to risk. Convention is not a priority.

"We enable people to explore what film it is they really want to make," artistic director Vinca Wiedemann says. "What material are they burning to apply, and how can they express it? Exploring personal material is an entirely different way of

developing ideas. We come in at an early point, examining the filmmaker's fascinations and indicating potentials that the filmmaker for any number of good reasons may have overlooked. A project is welcome to end up an entirely different place than expected, as long as that is an interesting place.

"In New Danish Screen, the most important thing is the dialogue with the creative forces – and the fact that here a project isn't competing with anything but its own ambitions," Wiedemann says. "For me, it's imperative that this dialogue takes place as an extension of the artistic process and doesn't impede it – as often happens, sadly, when filmmakers feel compelled to cover up possible weaknesses to persuasively sell a project and get it going. In New Danish Screen, there is nothing to 'sell' – the whole idea is to explore your material in a process of artistic clarification."

THINKING AHEAD

"Danish film has been enjoying a remarkable run over the last ten years. But too much success can be a problem," Wiedemann says. It happens when you try to copy the things that did well. Or when filmmakers assume that having a hit entitles them to a much bigger production the next time, now that they are rich and famous! However, as a small filmmaking nation, Denmark is completely limited by the available film subsidies," she cautions.

“In fact, every time someone makes a film they should be thinking low-budget,” she contends. “After all, a director only gets to make so many films over a career and it’s important to stay in production as much as possible. And it’s important to evolve. Even if the vehicle is a small film made on the cheap. That’s really more important for filmmakers than getting another million euros for their next film or winning an award or two.”

DEVELOPING IDEAS WITH AN EYE ON ECONOMY

New Danish Screen takes in the whole creative core team and encourages producers, writers and directors to hook up from the beginning. This ensures that the concept development and

“Danish film has been enjoying a remarkable run over the last ten years. But too much success can be a problem. It happens when you try to copy things that did well,” says artistic director Vinca Wiedemann.



Vinca Wiedemann / Artistic Director, New Danish Screen. Photo: Polfoto

the script are controlled by financial realities from the outset. “If the financial realities and your ideas are organically linked from the beginning, you can use the limitations to create a more radical artistic expression,” Wiedemann says.

Another of her creeds concerns the inherent risk of inertia quickly setting in any form of government support, of constructing systems that relieve people of responsibility. It takes vigilance to keep inertia at bay. New Danish Screen was established as a strategic countermove – a new opportunity for enterprising and unconventionally thinking writers, directors and producers “That’s why New Danish Screen operates with the concept of the ‘interesting failure.’ With this method of subsidizing, some things must invariably go wrong. Otherwise, we haven’t been urging the filmmakers to aim high enough,” Wiedemann says.

When Christoffer Boe, Camera D’Or winner and director of *Reconstruction* and *Allegro*, decided to do an experiment by handing the actor Nicolas Bro a camera to lug around for a year and seeing what came out of it, theatrical distribution could not be guaranteed. (As it were, Boe & Bro’s *Offscreen* actually did end up getting theatrical distribution, but that is another matter.)

A criterion for New Danish Screen films is not whether they reach a large audience, but whether they answer their own premises and denote an evolutionary leap for their creators. Even so, it is important to make every film with the audience in mind.

“It takes vigilance to keep inertia at bay. New Danish Screen was established as a strategic countermove – a new opportunity for enterprising and unconventionally thinking writers, directors and producers.”

“New Danish Screen has given a number of innovative creative teams a radical chance to pursue and develop their cinematic originality and personal ambitions,” Wiedemann says. “Examples include Anders Morgenthaler with *Princess* and Pernille Fischer Christensen, who won both a Silver Bear and Best First Feature Award this year in Berlin for her New Danish Screen film, *A Soap*. I see it as confirming our mission that artists with original visions and a desire to express themselves were the first to join the programme. What New Danish Screen mainly offers is artistic freedom, and that’s the top priority of these filmmakers. The freedom is the challenge” ■

NEW DANISH SCREEN is a scheme for promoting and inspiring the development of film language and storytelling to sustain and strengthen the dynamics and diversity of Danish cinema. It must be ensured that new generations of filmmakers do not revert to conventional, handed-down expressions, but constantly strive to push the limits and create new experiences for audiences – in cinemas or in front of the TV. New Danish Screen should harness the energy and momentum of talented filmmakers without steering them in certain directions.

New Danish Screen is jointly operated by the Danish Film Institute, the Danish Broadcasting Corporation (DR) and TV 2 Denmark. The pool has roughly 14 million euros available over the 2003-2006 period. The DFI is putting up 10 million euros, while DR and TV2 are contributing a combined 4 million euros.

NEW DANISH SCREEN New Danish Screen is an opportunity both for emerging talent on the professional level and more experienced filmmakers. The important thing is to enable manifested talent to develop, try out new ideas or switch tracks in relation to past productions.

New Danish Screen supports development and production of fiction film projects in the following formats: 10 minutes, 25-30 minutes, 40-45 minutes and 75+ minutes.
www.talentudvikling.dfi.dk

NOT NICE AND NOT FOR KIDS



Photo: Framegrab

At 33, Anders Morgenthaler is not your average filmmaker-slash-cartoonist. His student film *Araki* won several international awards and proved it had legs on the festival circuit. He enjoys nationwide notoriety in Denmark for his cartoons and children's books. Now, Morgenthaler's first full-length animated feature, *Princess*, with its sex and violence, is set to drop like a cannonball into the gentle, good-natured pool of Danish animation. This first-time filmmaker is out of the ordinary and anything but bashful.

BY KIM SKOTTE

Her legs are spread, her pussy clean shaven. She parts her labia with long, polished nails, moaning, Take me! Give it to me! Bigger, harder, longer! I'm so horny! I'm so wet!

She is a porn model. It doesn't matter who she is. She could be anybody. In any movie, any magazine. An anonymous fuck. Someone to empty your sexual fantasies into, at no risk. That's the whole point. All

it takes is the power of abstraction, desiring her as an object, a fiction, and not thinking about her as real. Not just real pussy, that is, but a real person. Someone who has parents. Siblings. Friends. A middle name, colds, smelly feet, yeast infections. Whoever she is, she has a history. For every imagined aspect of her life story, the disconnect widens. If the erotic requires intimacy, porn requires abstraction.

"It has occurred to me, obviously, that my interest in doing this story came from thinking

about this kind of disconnect," Anders Morgenthaler says, when pushed to explain his motivation for making an animated film for adults crammed with graphic violence and sex.

Morgenthaler has been fascinated and morally outraged by the pornographic universe at least since 2001 when he made his student film, *Araki - The Killing of a Japanese Photographer* (Semaine de la Critique, Cannes 2003), inspired by the Japanese photographer Araki who made *Tokyo Luckyhole*, a book about Japanese prostitutes. These were not hookers with hearts of gold, but undeniably real people with real joys and sorrows.

"I had an epiphany and I could never look at porn the same way again," he says. "I could no longer pretend it was titillating or made me horny. How can you sit there jerking off realizing these people were probably victims of incest or childhood



Photo: Framegrab



Photo: Framegrab

sexual molestation? People who have been failed so miserably their lives are ruined and all they can do is desperately try for respect by reaching for the only thing they have left: their sexuality. And sell it. I find that enormously upsetting. At the same time, I knew that I couldn't approach the subject from a socio-critical angle. I had to do it as a subjective experience - and discuss it from a subjective position, as the story of someone's life. It's not that I'm scandalized. I'm not a prude or a neo-puritan. But I have an opinion about this subject and I'm sick

“I'm not a prude or a neo-puritan. But I have an opinion about this subject and I'm sick to death of the pervading indifference to it. It's too easy to brush off any criticism as being puritanical.”

to death of the pervading indifference to it. It's too easy to brush off any criticism as being puritanical.” Morgenthaler co-wrote the screenplay with Mette Heeno (*Terkel in Trouble*).

SEX, VIOLENCE, ENTERTAINMENT

Puritanical is probably the last thing this animated film will be accused of being, considering its copious sex and explosive violence.

“The film wants to engage its audience, hence the obsessive, over-the-top sex, violence and vengeance.

As long as it's not indifferent. Probably that will provoke critics the most, the fact that I've chosen to put it in an entertainment context,” Morgenthaler muses.

His speculation is not unfounded. Critics have no precedents to lean on, either, when dealing with a film like *Princess* that ventures so far off the charted territory of the Danish film landscape. The film is now in its final phase of production in Studio 14 at Filmbyen, Avedøre, home of Zentropa GRRRR. *Princess* is Zentropa GRRRR's maiden project. The studio was built to accommodate it. *Princess* is the first animated film under the Zentropa GRRRR banner. And one of the first films to spring from the New Danish Screen programme, whose artistic director, Vinca Wiedemann, decided to support *Princess* to the tune of 560,000 euros - almost half the film's budget - on this anime-inspired film about



Photo: Framegrab

a porn star, Princess, best remembered for her work in *Paradise Lust*, who ends up an addict, ultimately moving her minister brother, August, to bloody vengeance.

In Denmark, Morgenthaler is a proven commodity. At 33, he is in all ways an unusual and anything but bashful first-time filmmaker. His student film *Araki* won several international awards and proved it had legs on the festival circuit. Morgenthaler writes and illustrates children's books. He and partner Mikael Wulff are renowned – and, if not universally beloved, at least certified cult icons – for their daily comic strip *WulffMorgenthaler* that runs in the newspaper *Politiken*. The two co-creators no doubt hold a world record for gory and twisted humour on the pages of a middlebrow daily. The strip has spun off a TV satire show with a potty-mouth superstar, the fascistoid, blue hippo Dolph, pachyderm of choice for depraved boys and girls across the nation. All the plush-suited character needs is an initial A to complete his similarity to you know who.

“It’s super cool to always be putting stuff out there,” Morgenthaler says of the strip. He is the kind of person who would rather generate and share ideas than jealously cling to them.

“In my entire career I’ve been doing all sorts of other things alongside films. I prefer making films. That’s my identity. But I’m not afraid to do other things I think are fun,” he says.

“I taught myself not to be a perfectionist and not try to do everything myself. I have two animation co-directors on *Princess* who handle a lot of the practical aspects. Then I come in with my vision and platinum-plated vantage point – things that are almost always lost in animation because directors lose themselves in technical details,” Morgenthaler says. Still, he confesses, it took a while for the work distribution among *Princess*’s small crew to fall into place. After a wobbly start by everyone involved, the need for a clear workflow became pressing. It was one of many lessons the director learned as he

“The film wants to engage its audience, hence the obsessive, over-the-top sex, violence and vengeance. As long as it’s not indifferent. Probably that will provoke critics the most, the fact that I’ve chosen to put it in an entertainment context”

went along. In fact, learning sounds like something Morgenthaler is really good at – no meagre skill when combined with indisputable talent, discipline and a sprawling imagination.

WHAT YOUR MONEY CAN BUY

“If you want to do animation, you need to think different,” he asserts. “A dogmatic shift is needed. You can’t just walk in and say you need 4 million euros. No wonder nothing happens then! *Princess* cost just 1.2 million euros to make, but I swear it doesn’t show it. We built our workflow from scratch. There is no reason to make something that looks like a cheap version of a Disney film. It was important for me to say, ‘We’ll do what we can with the money we’ve got.’ No matter how much money there is. And avoid doing what we can’t do anyway.

“I didn’t start with the look, but with the story. My premise then was: How do we make the film look as good as we can within the limitations we have? We did that by throwing ourselves into existing techniques that no one in Europe had touched before,” Morgenthaler says, describing the spirit behind the film’s Japanese anime image-philosophy. “Fuck it, let’s do something that will open their eyes. Wide. I hope that’s what will happen.

“*Princess* is not for kids. It’s not nice. It’s tough and incredibly depressing. I’m enormously proud of it already,” he says ■

Princess is supported by New Danish Screen. For further information, see catalogue section in back of this issue.

ZENTROPA GRRRR

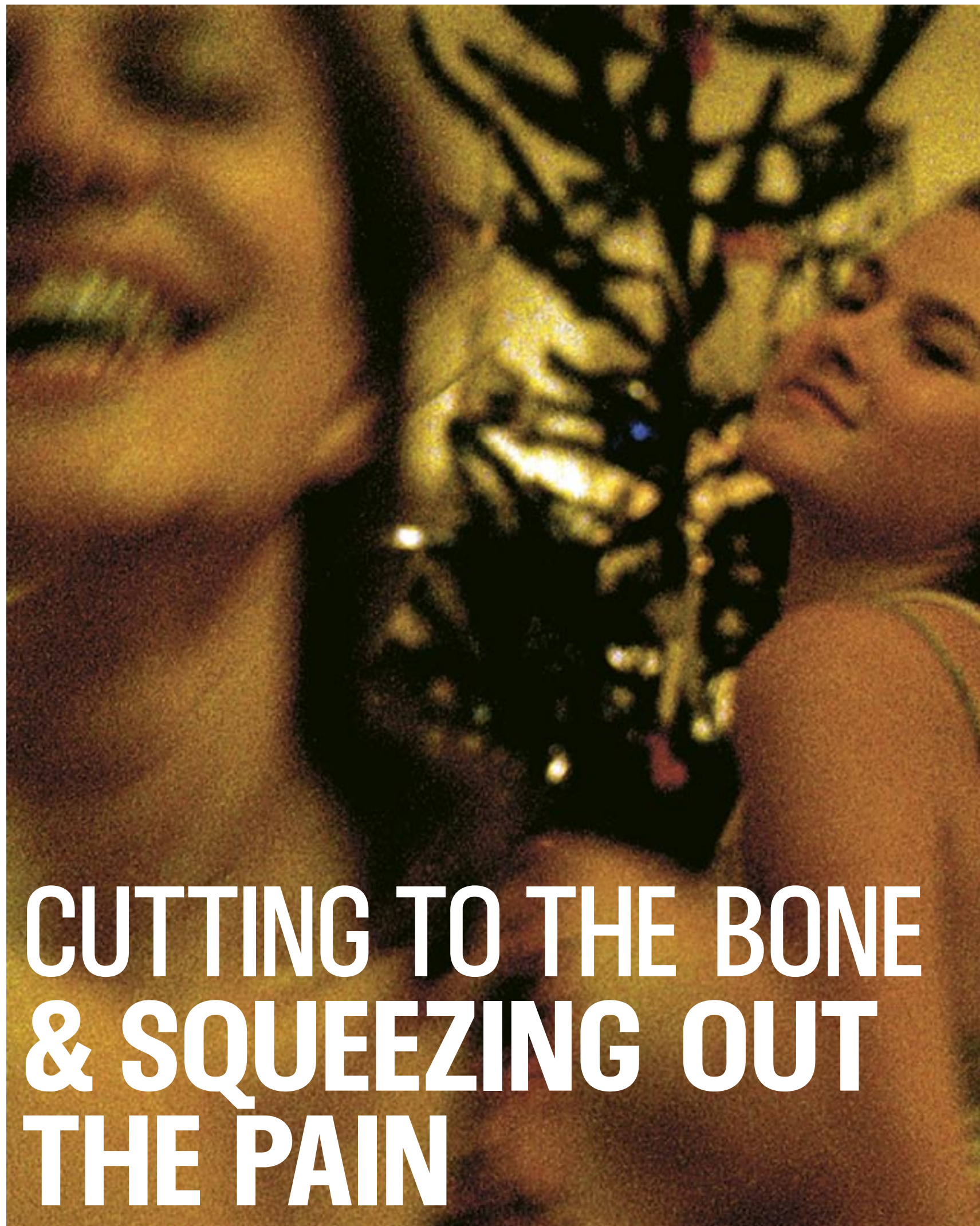
A production arm of the Zentropa concern established in 2005 with the objective of working with different formats and with different audiences in mind. The company’s repertoire includes feature films, TV-series, animation and documentary. The first film productions carrying the company name are *Princess* (2006), an animation feature by Anders Morgenthaler, selected for Cannes’ Directors’ Fortnight and *De fortabte sjæles ø/Island of Lost Souls* (2007), an action-adventure by Nikolaj Arceel.

ANDERS MORGENTHALER

Born 1972, Denmark. Graduate of Designskolen Kolding, 1998, and from the National Film School of Denmark, 2002. Morgenthaler’s graduation film *Araki - The Killing of a Japanese Photographer* was selected for the competition programme in Berlin and won the Critics’ Award at Poitiers, thus qualifying it for screening at Critics Week in Cannes. Cofounder of TV-Animation, a company producing animation and live-action productions. *Princess*, selected for Cannes’ Directors Fortnight, is Morgenthaler’s feature film debut.



Photo: P. Wessel



**CUTTING TO THE BONE
& SQUEEZING OUT
THE PAIN**

Heidi Maria Faisst's drama *Twinkle Twinkle Little Star* touches on the hidden, painful aspects of erotic jealousy and family fissures.

BY MORTEN PIIL

"I've often regretted having children!"

With this parting shot, Liv's mother sends her 14-year-old daughter out into the dynamic world outside the apartment where the entire action has taken place.

The film's story is ostensibly the stuff of lurid melodrama: a mother and her teenage daughter in erotic competition for the same young man; a daughter who in anger and frustration seduces her mother's lover.

"Of course, it's not okay for a mother to fail her children, and it can be incredibly painful to the children. It can also come back to haunt the mother when the children grow up and start resenting her for it. But it's human and, more than anything, it's how the world is."

But Heidi Maria Faisst does not swaddle her claustrophobic tale of dysfunctional family life in any soothing genre conventions. In a consistent, pared-down style mixing tenderness and relentlessness, the 32-year-old director explores Liv's dilemma during a phase of life when the girl is wavering uncertainly between dependence on her mother and dawning adult rebellion. Centring the story on a Christmas Eve celebration that degenerates into anything but the treasured Danish "feast of hearts," Faisst roots the story in a set of everyday rituals that are gradually hollowed out.

CUTTING TO THE BONE

In 2003, Cinéfondation invited Heidi Maria Faisst to bring her first film to Cannes. *The Pact* (27 mins.) was Faisst's graduate film from the National Film School and describes the relationship between two siblings that has turned debilitating to both because of the sister's tyrannical martyrdom. A sister sacrificing her own life to look after her invalid brother but becoming morbidly dependent on him; a mother failing her daughter and allowing herself to become entangled in an erotic power game with her. Both films cast a sharp eye on the tenderest, often closeted aspects of the family bond.

"I'm interested in the painful points and all the things that twist up people's relationships," Faisst says. "This often happens in love relationships. Not just in erotic relationships between men and women, but also in relationships between parents and children, siblings and other family members. It's in the family that we first learn what love is. I want to cut to the bone and press these painful points, not just hint at them. Move in closer and closer and strip bare all the things that hurt. It's about bringing out emotions without making them pathetic."

IT'S OKAY TO FAIL

The film's portrait of a selfish mother is harsh but, sadly, entirely credible.

"It's a theme that preoccupies me, this thing about a mother neglecting her child. Or, put another way, the ultimate helper suddenly bailing out. A mother can't say she doesn't want to help, a mother can't be tired, a mother can't fall short in her life with her children. It's a taboo thing, because a mother can't say she'd rather be without her children," Faisst says. "I want to shake up that whole set of issues. Of course, it's not okay for a mother to fail her children, and it can be incredibly painful to the children. It can also come back to haunt the mother when the children grow up and start resenting her for it. But it's *human* and, more than anything, it's how the world is."

The mother's young lover makes a pretty favourable impression until, persistently led on, he sleeps with the teenage protagonist.

"I think we all make a bunch of *mistakes* in life, and I want to try and be forgiving about them," Faisst says. "But I also want to show the mistakes. Liv uses her sexuality as an unconscious weapon against her mother. Liv, after all, has seen how her mother tends to use her own sexuality to get things under control. Of course, the guy should have rejected Liv's advances and I'm sure later on he would wish he had. But that's not how things go a lot of the time."

CONSTRUCTIVE LIMITATIONS

Twinkle Twinkle Little Star was made for very little money under the New Danish Screen program. The director shot the whole film at a single location with a crew of just eight. There are no exterior shots. Even so, Faisst did not feel restricted by these limitations in any way.

"I chose them myself," she says. "What I need when I make a movie is *time* and *film stock*. I prefer to concentrate on the most important material, the actors, and that takes time. Otherwise you end up with too many compromises."

The entire action is set in one apartment, which Liv walks out of in the end. The obvious final shot would have shown Liv, free at last, outside the apartment. In fact, Faisst originally shot just such an image, but she decided to leave it out. "It gave a comforting sense that now Liv was on her way out in the world. But it's not my job to make the audience feel secure. Nor would that final image have been truthful within the context of the story. When you part ways as painfully as Liv and her mother do, it takes a long time for things to calm down again." ■

Twinkle Twinkle Little Star is supported by New Danish Screen.

NIMBUS FILM

Founded 1993 by producers Birgitte Hald and Bo Ehrhardt. They were later joined by director Thomas Vinterberg. The company is considered a major player in Danish cinema, having attained success in seeking out new talents and emphasizing innovation. Major credits include: Dogme films, especially *Festen/The Celebration* (Thomas Vinterberg, 1998) and *Mifunes sidste sang/Mifune* (Søren Kragh-Jacobsen, 1999); the short fiction and Oscar nominee *Bror, min bror/Teis & Nico* (Henrik Ruben Genz, 1998); Nikolaj Arcel's thriller *Kongekabale/King's Game* (2004), Dagur Kári's comedy *Voksne mennesker/Dark Horse* (2005), selected for Un Certain Regard at Cannes; and *En Soap/A Soap* (2006), a Berlin Silver Bear winner.

TWINKLE TWINKLE LITTLE STAR / LIV

Director Heidi Maria Faisst **Screenplay** Heidi Maria Faisst **Producer** Meta Louise Foldager **Production company** Nimbus Film Rights ApS **Appearances** Malou Leth Reymann, Paw Henriksen

HEIDI MARIA FAISST

Born 1972, Denmark. Graduate in direction at the National Film School of Denmark, 2003. "*Pagten*" / "*The Pact*", her graduation film, was selected for Cinéfondation, Cannes. Faisst's first credit as director-screenwriter is for the short fiction film "*Liv*" / "*Twinkle Twinkle Little Star*" (2006).



Photo: Christian Geisnæs

ON-CAMERA TAILSPIN

Director Christoffer Boe and actor Nicolas Bro bend the line between fiction and reality in the documentary-esque wicked *Offscreen*.

BY LISELOTTE MICHELSEN

Three years ago, Christoffer Boe's *Reconstruction* won the Camera d'Or at Cannes, along with the Critics Week Youth Prize. Boe went on to write and direct *Allegro* (2005), and he is now presenting his third feature, *Offscreen*.

Or is it really his film? He would like to think so, even if his lead actor, Nicolas Bro, one of the busiest Danish movie actors at the present time, begs to differ. The film's concept was for Bro to film himself and his life over the course of a year, taking a small digital video camera with him wherever he went. So he feels entitled to call it his film. At this point of the interview, Boe cuts in dismissively, expressing his relief that Bro at least was not present in the cutting room when the filmmaker single-handedly cut the many raw tapes down to a neat hour and a half. Setting aside for now the director and the disrespected actor and their mock argument about who got the idea first (naturally, each contends he did), and let us instead look at the film itself.

Offscreen is the story of Nicolas Bro going into a tailspin as he struggles to hold onto a love that is slipping away from him. Bro decides to film his own life for a year but has neglected to consider the reactions of the people around him, and his wife, friends and colleagues are anything but enthusiastic. They feel hijacked by a project they never asked to be a part of. But Bro is unbending - he is on a mission. As conflicts, both personal and professional, mount, Bro's life becomes increasingly out of control - tracked by the camera, his trusty companion.

Offscreen is constantly commenting on itself with diabolical irony. As the story progresses Bro starts looking at the camera as his best friend. His wife and his friends all turn their back on him, but the lens faithfully returns his gaze. The camera sees him. From outside, however, the camera looks like the

worst friend you could have. Like an alcoholic and his bottle, a gambler and his gaming table. *Offscreen* is a film within a film, allegedly a documentary, yet not at all. Or is it? But how much of the real-life Bro is in the Bro of the film? During our interview, the director and the actor continue the fiction, slipping in and out of their onscreen personas as they argue about the creation credits for *Offscreen*.

Boe shines some light on the process behind the film. "We wanted to make a film without a big crew - with the actors filming themselves," he says. "A minimalist film on a small budget. We wanted to get beyond the problems of time and time pressure that always crop up in the various phases of film production - that the shoot has to last a set number of weeks, say, and preferably wrap as fast as possible, because time is money.

"We wanted to involve as few decision-makers as possible for maximum freedom to do what we wanted to do."

Offscreen is made for a total of 530,000 euros. The project obtained funding based on nothing more than a concept - there was no script, just a description of the general plot.

"It's an attempt at a different kind of storytelling," Boe says. "We settled on an overarching plotline, with ideas and suggestions for each scene. We hinged the story on the main character and improvised on catchphrases. One of the toughest problems was the purely technical matter of getting the sound to work. We tinkered with that a lot for the first few months and I think we came up with a pretty good solution."

"Now you're saying we," Nicolas Bro huffs. "I seem to remember you cutting the sound off during some really, really good scenes, so they didn't make it into the film."

Christoffer Boe demonstratively drums his fingers on the tabletop.

"And some of us really miss those scenes," the actor continues.

"Hmm, yes... Well," the director says, turning away from him. "Where were we?" ■

Offscreen is supported by New Danish Screen. For further information, see catalogue section in back of this issue.

ALPHAVILLE PICTURES COPENHAGEN

Founded 2003 by director Christoffer Boe and producer Tine Grew Pfeiffer, both graduates of the National Film School of Denmark. Collaboration started earlier with their first feature film *Reconstruction* (2003, produced by Nordisk Film). Alphaville's first two productions are: *Allegro* and *Offscreen*

CHRISTOFFER BOE

Born 1974, Denmark. Graduated in film and media at the University of Copenhagen, 1996, and in direction at the National Film School of Denmark, 2001. Cofounder of Alphaville Copenhagen. Boe's graduation film *Anxiety* received the Prix Decouverte de la Critique Francais and was screened in Critics' Week, Cannes 2002. His feature film debut *Reconstruction* (2003) received the prestigious Camera d'Or and the Critics' Week Youth Jury Award at Cannes in 2003. Boe is also recipient of FIPRESCI's Director of the Year 2003.



Photo: Erik Molberg Hansen

“A minimalist film on a small budget. We wanted to get beyond the problems of time and time pressure that always crop up in the various phases of film production - that the shoot has to last a set number of weeks, say, and preferably wrap as fast as possible, because time is money ... We wanted to involve as few decision-makers as possible for maximum freedom to do what we wanted to do.”



CHEERFUL MOURNING

Child molestation is at the heart of Peter Schønau Fog's alarming first film *The Art of Crying*, which dares to use humour to tell a serious story.

BY CHRISTIAN MONGGAARD

"*The Art of Crying* is about how hard life can be when all the red lights of human interrelations are being run," the director says. Based on a tragicomic novel by the Danish author Erling Jepsen, the film describes the frankly bizarre family circumstances of 11-year-old Allan (Jannik Lorenzen).

Allan's unstable father (Jesper Asholt) is wont to threaten suicide and lie on the living-room couch and cry when things don't go his way. Often, they don't. And when that happens, only Allan's 14-year-old sister, Sanne (Julie Kolbech), can comfort their father by getting down next to him on the couch. Allan's older brother (Thomas Knuth-Winterfeldt) has left home to study in another town and their mother (Hanne Hedelund) turns a blind eye to what is going on.

Then comes the day when Sanne refuses to comfort her father any longer and responsibility for the old man's wellbeing falls to Allan, the film's narrator. Allan tries to do right by everyone in his family, but that becomes increasingly hard as his uncertainty grows about who is right. One thing he does know is that his father has a special gift for making people cry when he gives his trademark eulogies at funerals. It's the only thing that cheers him up, and the boy vows to make sure his father will always have enough funerals to speak at.

FROM A CHILD'S PERSPECTIVE

"I think it's a very important story," Peter Schønau Fog says. "It's essential to share with the world the physical and mental abuse these children are subjected to. The shifting of responsibility from parents to children that we witness in this family is in many ways a deeply taboo subject."

In *The Art of Crying*, Schønau Fog sets out to raise a lot of questions that are not otherwise asked because people are afraid of the answers. "The film is told from inside the family, from the perspective of the children," he says.

"Jumping off from there, the film looks at what goes on in a family to make it dysfunctional. What psychological mechanisms are put into motion? How do these children end up like that? How do the father and mother end up the way they do? How do the rest of the family and society at large deal with it? How can things go that wrong?"

Part of the answer lies in the fact that incest is still such a big taboo, Schønau Fog contends. Because we are afraid to discuss the subject, it doesn't matter that we all agree that we deplore it. We think of parents who molest their children as inhuman, monsters – and that prevents us from understanding how incest happens.

"Describing someone as a monster is no way to find out how it happens," the director says. "What is it inside a person that takes them there? If something offers no glimmer of human recognition, it becomes too easy to dismiss. And too easy to turn a blind eye to when it happens in your own life."

SINCERITY AND HUMOUR

Schønau Fog's film sustains the cheerful-mournful tone of Jepsen's novel. In fact, that tone was what

appealed to the director when he first read the novel and thought about turning it into a movie. "There is a twist to the story that makes it possible to tell in a way that doesn't blare everything out as loudly as you otherwise might have liked, considering how much is behind it," Schønau Fog says.

The Art of Crying is actually a very funny movie. "So it speaks to people," the director says. "But it's not about ridiculing the film's subject. It's about telling the story with a smile – smiling through tears, as they say. I like to think I'm not doing it in that nineties, ironic way. The film is more funny than ironic, really, and the mix of sincerity and humour was challenging in terms of setting a tone for the film. I didn't want it to be ironic or dumbed down or haha-funny or superficial or ludicrous."

"At one point when I made *Lille mænd*, my graduate film at the National Film School, I had a script that was actually very funny. But people shot it down, because they thought it was bad taste to let the protagonist, who is personally responsible for the death of another person, keep his humorous attitude to life. Jepsen's book deals with some of the worst family horrors imaginable, using humour. I hope this doesn't sound cold-hearted, but in that sense *The Art of Crying* is a shot at something I didn't pull off in my graduate film."

CLOSING ONE EYE

It's been seven years since the 35-year-old director graduated from Denmark's National Film School (incidentally, he was in the same graduating class as two other first-time filmmakers in 2006: Pernille Fischer Christensen, who won a Silver Bear in Berlin in



Photo: Søren Rønholt



Photo: Søren Rønholt

“The Art of Crying is actually a very funny movie ... it’s not about ridiculing the film’s subject. ... The shifting of responsibility from parents to children that we witness in this family is in many ways a deeply taboo subject.”

February for *A Soap*, and Kenneth Kainz, whose *Pure Hearts* opens soon).

There are several reasons why it took Schønau Fog so long to arrive at his directorial debut. First, he found himself somewhat paralyzed by the amount of attraction his student film generated both in Denmark and abroad. Then, it took him a long time to adapt *The Art of Crying*. He knocked around the screenplay for a year and a half with Gert Duve Skovlund before hooking up with Bo hr. Hansen, who wrote the final script.

“I had no ambition simply to illustrate Erling Jepsen’s book,” Schønau Fog says. He first read *The Art of Crying* four years ago. “I was strongly affected by, and wanted to sustain, Jepsen’s message and the unique voice he uses to tell his story. The book is about a lot of other things other than what I picked out for the film, but when you adapt a book you have to close one eye and stick a finger in one ear in order to retell it your way. You have to make the material your own. You then hope people who know the book don’t find your version of it too deaf and blind.”

HUMAN CONTENT

In the middle of the nineties, before he got into the National Film School of Denmark, Schønau Fog attended film school in the Czech Republic. When people asked him back then why he wanted to make movies, he would joke and say it was his “perversion.” He now says, “I made pictures out of a desire to make pictures. Sometimes that was the only reason for making a picture a certain way – or telling a story a certain way, for that matter. Because I wanted to. Exposing others to your desires is basically perverse, isn’t it?”

All that changed when the Czech film school exposed him to a series of films that had been unavailable since the sixties because of communist censorship. “We were 10 students and an interpreter in the room and she cried through every single film – it was that powerful to her.”

The students had the pleasure of watching Milos Forman’s *A Blond in Love* (1965) and other films that looked at the world from the perspective of their characters. “It made me aware of how amazing it can be to see people without blue smoke and long tracking shots and what the hell ever else was going on at the time in French postmodern films,” Schønau Fog says.

“I realized that these films spoke to me much more. The human richness in ‘God, life is like that, too!’ I like science fiction, and I love *Blade Runner*, but what really hits me are films that open my human rather than my thrill-seeking universe. Those Czech films did that, and the interpreter crying probably didn’t hurt, either. So the human content becomes very important to me and that prolongs my process,” the director says.

“The challenge in *The Art of Crying* was to maintain the story’s message without forcing it down people’s throats,” Schønau Fog says. “If you want to make a movie with a message, the easiest thing to do is write the message on a sign and put it in front of the camera. But it’s a long way from that to a film narrative that is experienced through the people in the story.” ■

For further information, see catalogue section in back of this issue.

FINAL CUT

Founded 1993 by Thomas Stenderup. Although creative documentary is their original line of production, the company has been involved in feature film production since 1998. Documentary credits include: the award-winning *Fredens port/Portal to Peace* (Thomas Stenderup, 1996) and *Den tyske hemmelighed/The German Secret* (Lars Johansson, 2004). Features include *Manden som ikke ville dø/The Man Who Would Live Forever* (Torben Skjødt Jensen, 1999), the Norwegian awardwinner *Himmelfall/Falling Sky* (Gunnar Vikene, 2002) and Schønau Fog’s *Kunsten at græde i kor/The Art of Crying*.

PETER SCHØNAU FOG

Born 1971, Denmark. Graduate of the National Film School of Denmark, 2000. His graduation film »Lille mennesk« (2000) received Best Film Award at München and Poitiers, and was shortlisted for a Student Academy Award (Baby Oscar). *Kunsten at Græde i Kor/The Art of Crying* is Fog’s feature film debut.



Photo: Sine Ingemann

NUANCED ODDBALL

In *Pure Hearts*, the story of an autistic person searching for love, director Kenneth Kainz uses every effect available.

BY CHRISTIAN MONGGAARD

Kriss (Anders Matthesen) is the severely autistic protagonist of Kenneth Kainz' directorial debut, *Pure Hearts*. Cooped up in an inpatient psychiatric ward, Kriss spends all his time watching an old black-and-white melodrama, *Pure Hearts*. This film within the film charts the sad fate of a young country girl, Linda (Laura Bro), who comes to the big city to make her fortune but ends up taking her own life – or so it would appear from the incomplete version of the film Kriss has taped.

Kriss lives and breathes for *Pure Hearts* and the lovely Linda. His worldview is as black and white as the movie. He divides people into good and bad. His friend Willy (Morten Suurballe), for one, is good. When Kriss discovers that Linda exists in real life, too – she goes by the name Ulla Vilstrup – he and Willy break out of the hospital. In the eventful journey that ensues, Kriss is compelled to radically revise his view of the world.

“The premise was to make a film about acceptance – allowing room for everything and everybody,” Kenneth Kainz says. “We can't divide people into black and white, bad and good. The world is in colour. It's a very moral film that way.” *Pure Hearts* is based on a book by Kim Fupz Aakeson, who also wrote the screenplay.

A BALANCING ACT

Anders Matthesen, who plays the lead, is one of Denmark's most popular comics. *Pure Hearts* is his first big, dramatic movie role. Matthesen was offered the part for three reasons, Kainz says.

“One, it's great to work with a fresh face in Danish film. Two, Anders is a hell of an actor – just look at the different characters he has created for his act. And three, the film is about things being more complex than people tend to think,” the director says. “Casting Anders essentially means enlisting him as co-creator. He is funny, but he can also be serious. The fact that he's playing the part carries the thematic content in itself.”

Kainz acknowledges the inherent difficulty of casting a well-known comic in a serious part. Then again, it might help the film in Denmark, he says. “We'll see how people receive him, but I'm hoping

they will say, ‘Wow, that's so cool,’ laugh when they're supposed to laugh and extend their familiarity with Anders Matthesen to take in Kriss, who is not immediately a very likeable character. Though the story is told from his perspective, he is a character without empathy and not so easy to get into.”

Though *Pure Hearts* certainly has its funny sides, Kainz and Matthesen from the outset agreed not to play it for laughs. “We weren't interested in creating a movie oddball, a lovable loon,” Kainz says. “That would have been a very easy thing to do. *Forrest Gump* is such a lovable oddball – and that's a great film, by the way – but we were aiming for something darker, a more nuanced character. It was a balancing act.”

EVERY TRICK IN THE BOOK

Making *Pure Hearts* – and, especially, the film within the film – allowed the 35-year-old filmmaker to pull out all the stops.

“What fascinates me about filmmaking is construction and illusion,” he says. “*Pure Hearts* uses every effect available and it has a complex structure. The film is unrestricted in its use of formats. It includes 35mm, 16mm, digital video, black and white, colour. There is mono, wide stereo,



Photo: Thomas Marott

symphonic music. I went all out, in ways that would be impossible in any other medium. Thank God, the Dogme days are over – though they did remind us that the most important thing, the foundation, is the story. Von Trier taught the master class and we listened attentively and took copious notes. I'm glad it's okay now to crank up the steam, again."

Kainz has worked on a number of projects in the seven years since he graduated from Denmark's National Film School. Mainly, he has been directing commercials and for two years he was in talks with an independent American film company looking to back promising first-time directors. But *Pure Hearts* was the first project that panned out for him.

"I have consciously steered clear of children's films, teen films, family films and fairly straight genre films," he says. "Not that I have anything against genre or family films – I currently have both a teen film and a romantic comedy in development – but I didn't want to start out on that foot. I wanted to present something that's more me, more personal. Whatever anyone may think of *Pure Hearts*, at least it's all its own." ■

For further information, see catalogue section in back of this issue.

"Thank God, the Dogme days are over – though they did remind us that the most important thing, the foundation, is the story. Von Trier taught the master class and we listened attentively and took copious notes. I'm glad it's okay now to crank up the steam, again."

FINE & MELLOW

Founded 2002 by Thomas Gammeltoft, former producer and co-owner of Angel Production. The company consists of a joint partnership between Nordisk Film, Thomas Gammeltoft and film directors Hella Joof and Jannik Johansen. Company credits include Jannik Johansen's debut *Rembrandt/Stealing Rembrandt* (2003), Hella Joof's comedy *Oh Happy Day* (2004), sold to Disney for a US remake; Henrik Ruben Genz' *Kinamand/Chinaman* (2005), starring starring US-Chinese diva Vivian Wu (*The Last Emperor* and *Pillow Book*); Jannik Johansen's feature *Mørke/Murk* (2005), and *Rene Hjerter/Pure Hearts* (2006).

KENNETH KAINZ

Born 1970. Denmark. Graduate of the National Film School of Denmark, 1999. Has directed commercials and developed a series for television. Kainz' graduation film *En Sjælden Fugl/A Rare Bird* received the Grand Prix for Best Director at Poitiers. *Rene Hjerter/Pure Hearts* is his feature film debut.



Photo: Thomas Marott

LOVE'S LABYRINTHS

Shot in the Czech capital, Ole Christian Madsen's new film, *Prague*, is a drama describing a marriage on the rocks and the offensive human urge to display emotions in public.

BY CHRISTIAN MONGGAARD

Ole Christian Madsen doesn't like the way we handle our emotions, allowing them to invade the public space. "It's pure pornography," the director says. "It's absurd that a contestant on *Survivor* is asked the same questions as a Nobel laureate: 'What are your feelings right now? What is it like?' It's a navel-gazing self-understanding and it's profoundly



Photo: Alzbeta Jungrova

dull. No one is more self-obsessed than people in our part of the world today.”

What, then, is a director to do? Naturally, channel his annoyance into a story that deals with the subject. “*Prague* is a simple story about two people who bring their divorce drama with them wherever they go,” Madsen says. He co-wrote the screenplay with Kim Fupz Aakeson.

“I’ve long had an idea for a film about a couple who have decided to get a divorce and then go to Prague together,” Madsen says. Fupz had long had an idea for a story about a man who is searching for his father, so we combined the two stories.”

TRAPPED IN A CITY

Prague is about a lawyer in his early forties, Christoffer (Mads Mikkelsen), who goes to Prague with his wife, Maja (Stine Stengade), to bury the father he has not seen for 25 years. Their marriage is cracking, Maja is cheating on Christoffer and it’s hard for him to deal with her infidelity and his estranged father at the same time.

“In regard to his deceased father, everyone seems to be watching him, waiting for him to show

away those parameters and make it a very simple film,” he says. “So I made a film with just two people and tried to stick as close to them as possible.”

Prague sees Madsen returning to the intimate type of chamber drama he first staged in his Dogme film, *Kira’s Reason – A Love Story*, starring Lars Mikkelsen and Stine Stengade. “Prague has a lot more humour than *Kira’s Reason*, though,” the director says. “It’s a lighter story, a quality I think the city contributed to.”

CLASHING WORK CULTURES

Shooting in Prague went well, though there was occasional conflict between the Danes and Czechs on the crew. Along with Madsen, the cinematographer, production designer, soundman, editor and producer were the only Danes on the production. Everyone else was Czech. They knew their craft and they had all been working on big American productions shooting in the city for reasons of economy. Still, they had a hard time adapting to the Danish way of working.

“It wasn’t exactly a culture conflict, because it wasn’t a clash of values. But improvising proved

the film, I find it a handsome package,” the director says. “The way it’s shot doesn’t exactly diminish the expression. On the contrary, the film now has a certain visual weight. Of course, that has a lot to do with the fact that it’s shot in a city that’s very visual and exciting texturally.”

In general, Madsen loves to shoot on location. In his opinion, sets are often too realistic and dull. “Reality is so much richer,” he says.

“I always pick a location that has history. The location tells the story just as much as the scene and the actors. Shooting at an old hotel in Prague, half the story was in the location. I can’t specifically say what the story is. It’s a sense I have that ‘If I put the actors in this space, I’ve already got the story going.’ I’m convinced that if you insist on something, the audience will get it, too. Not specifically, perhaps, but they pick up on the story behind the location. I never discuss ambience and atmosphere. I always discuss the story. Atmosphere and ambience are the story.” ■

For further information, see catalogue section in back of this issue.

“*Death in Venice* was a huge inspiration, because it’s about a man who is trapped in a city and doomed to perish in it. *Prague* is a small film in many ways, but it unwinds like a fateful tale that is, in part, about a man trapped in a city.”

emotions he clearly does not have, or is unwilling to acknowledge,” Madsen says.

The director chose to set his film in Prague because it’s a “mysterious, labyrinthine city with many odd nooks and crannies. It’s a city of great culture and much mystery, which suits the story well,” he says. Grottesque things tend to happen when you travel in Eastern Europe. The language problem is always getting you in trouble.

“So we tried to create an absurd universe around one of the storylines and Christoffer, shrouding everything in an atmosphere of Kafka and Scorsese’s *After Hours* and Visconti’s *Death in Venice*. *Death in Venice* was a huge inspiration, because it’s about a man who is trapped in a city and doomed to perish in it. Prague is a small film in many ways, but it unwinds like a fateful tale that is, in part, about a man trapped in a city.”

FAST AND ON THE CHEAP

In *Prague*, Madsen wanted to break with certain production habits he thinks have become too ingrown in Danish filmmaking. “In Denmark, we generally require six to seven weeks of shooting, a screenwriting phase of such and such length and this much preproduction time,” he says. “I wanted to try and do things differently. From the outset, *Prague* was planned to be made on the cheap. The concept called for 24 days of shooting. Twenty-four days sounded right. That’s shorter than your average shoot, but still enough time to make a film that has something extra.”

The director’s last film, the drug drama *Angels in Fast Motion*, was a difficult film to do, with many parameters to consider. “In *Prague*, I wanted to strip

difficult. We were very dynamic about the expression, with a free camera – as has been the practice for the last 10 years in Denmark. Our premise is improvisation and flexibility. Though the Czechs were mentally prepared for that, it was still hard for them to let go,” Madsen says.

“I constantly redefine the scene. I’m curious. I look for something that will make the scene funnier and more powerful – and, frankly, that confused them. Perhaps it was just a matter of different work cultures. The Czechs got frustrated because they felt they weren’t doing well enough. But I wasn’t thinking that at all. I just wanted them to keep up, because that’s how we do it in Denmark.”

ATMOSPHERE AND MOOD ARE THE STORY

When he left for Prague, Madsen was expecting to make a film that would be very simple visually and not necessarily pretty. He came home with something slightly different. *Prague* was shot with a handheld 35mm camera. “The idea was to constantly go with the flow and improvise a lot,” he says. “But much of the script worked so well that we didn’t have to improvise. Sometimes it was actually kind of hard to find an opening to improvise, because the scenes had subtleties and peculiarities that would be unnecessarily realistic if we started improvising too much.

“The outcome was a cleaner film with a bigger look. We suddenly had the option of letting a shot linger. The cinematographer, Jørgen Johansson, and I are both fascinated by still images. Before we begin, we look at a lot of still images. I think we sometimes hit a still-image quality in *Prague*, because we allow the shots to linger a long time. Watching

NIMBUS FILM

Founded 1993 by producers Birgitte Hald and Bo Ehrhardt. Were later joined by director Thomas Vinterberg. The company is considered a major player in Danish cinema, having attained success in seeking out new talents and emphasizing innovation. Major credits include dogme films, *Festen/The Celebration* (Thomas Vinterberg, 1998) and *Mifunes sidste sang/Mifune* (Søren Kragh-Jacobsen, 1999); the short fiction and Oscar nominee *Bror, min bror/Teis & Nico* (Henrik Ruben Genz, 1998); Nikolaj Arcel’s thriller *Kongekabale/King’s Game* (2004) Dagur Kári’s comedy *Voksne mennesker/Dark Horse* (2005), selected for Un Certain Regard at Cannes; and Pernille Fischer Christensen’s debut *En Soap/A Soap*, a double-winner at Berlin, 2006.

OLE CHRISTIAN MADSEN

Born 1966, Denmark. Graduated in direction from the National Film School of Denmark, 1993. Awarded for his graduation film *Happy Jim*. Directed the highly acclaimed 6-part drama series *Edderkoppen/The Spider* (1999), and episodes of the TV series *Taxa/Taxi* and *Rejseholdet/Unit 1*. Written and directed a number of short fiction films, including *Sinans bryllup/Sinan’s Wedding* (1996). Madsen’s feature film debut was *Pizza King* (1999). His second feature was the critically acclaimed *En Kærlighedshistorie/Kira’s Reason – A Love Story* (2001), awarded at Mannheim-Heidelberg and Viareggio; *Nordkraft* (2005) drew a large audience in just a few weeks and took home Best Actor and Actress awards from Taormina.



Photo: Bjarne Hermansen

BIER BETTER THAN EVER

Over the past 10 years, Susanne Bier has carved out a position in Danish film as a critically acclaimed director whose films draw huge crowds to the boxoffice. Cementing that position, her new film, *After the Wedding*, combines a solid plot, daring character portrayals and the best qualities of melodrama in a package that hits all the right emotional buttons.

ZENTROPA

Founded 1992 by director Lars von Trier and producer Peter Aalbæk Jensen. One of the largest production companies in Scandinavia. Establishing a platform for young filmmakers and veteran directors alike, Zentropa covers feature film production and a range of services within DVD manufacture, digital communications and concept development. TV and documentary are managed by Zentropa Real, animation by Zentropa GRRRR. Zentropa is greatly acknowledged for having reinvigorated the industry with Dogme 95. The company received an international breakthrough after Trier's "Breaking the Waves" (1996). Lone Scherfig's Dogme film and Berlin winner, *Italian for Beginners* (2000) is undoubtedly one of Zentropa's greatest successes with a record-breaking number of admissions and sold worldwide.

SUSANNE BIER

Born 1960, Denmark. Graduate of the National Film School of Denmark, 1987. Her graduate film, *Island of the Blessed*, was an Academy Award semi-finalist and took top honours at the Munich Film School Festival. Bier's first feature, the Swedish-Danish co-production *Freud Leaving Home* (1991) attracted international attention, as did *Family Matters* (1993), a joint Danish-Swedish-Portuguese effort. Her next Swedish film, *Like It Never Was Before* (1995), won the Critic's Award at Montreal. *The One and Only* (1999) was a critical favourite that sold nearly a million tickets in Denmark alone, affirming her reputation as an accomplished popular filmmaker. Two boxoffice hits followed: the Dogme film *Open Hearts* (2002) was selected for San Sebastian, Sundance and Toronto, where it earned Special Mention, while *Brothers* (2004) won an Audience Award at Sundance and two Best Acting awards at San Sebastian.



Photo: Jan Buus

PRESS REVIEWS

“As the story unfolds, it becomes impossible to resist Bier’s deftly high-strung melodramatics that go straight for the jugular - and the tear ducts - in the classic Hollywood style. She sets out to master the audience’s emotions and she succeeds, in spades” (*Jyllands-Posten*)

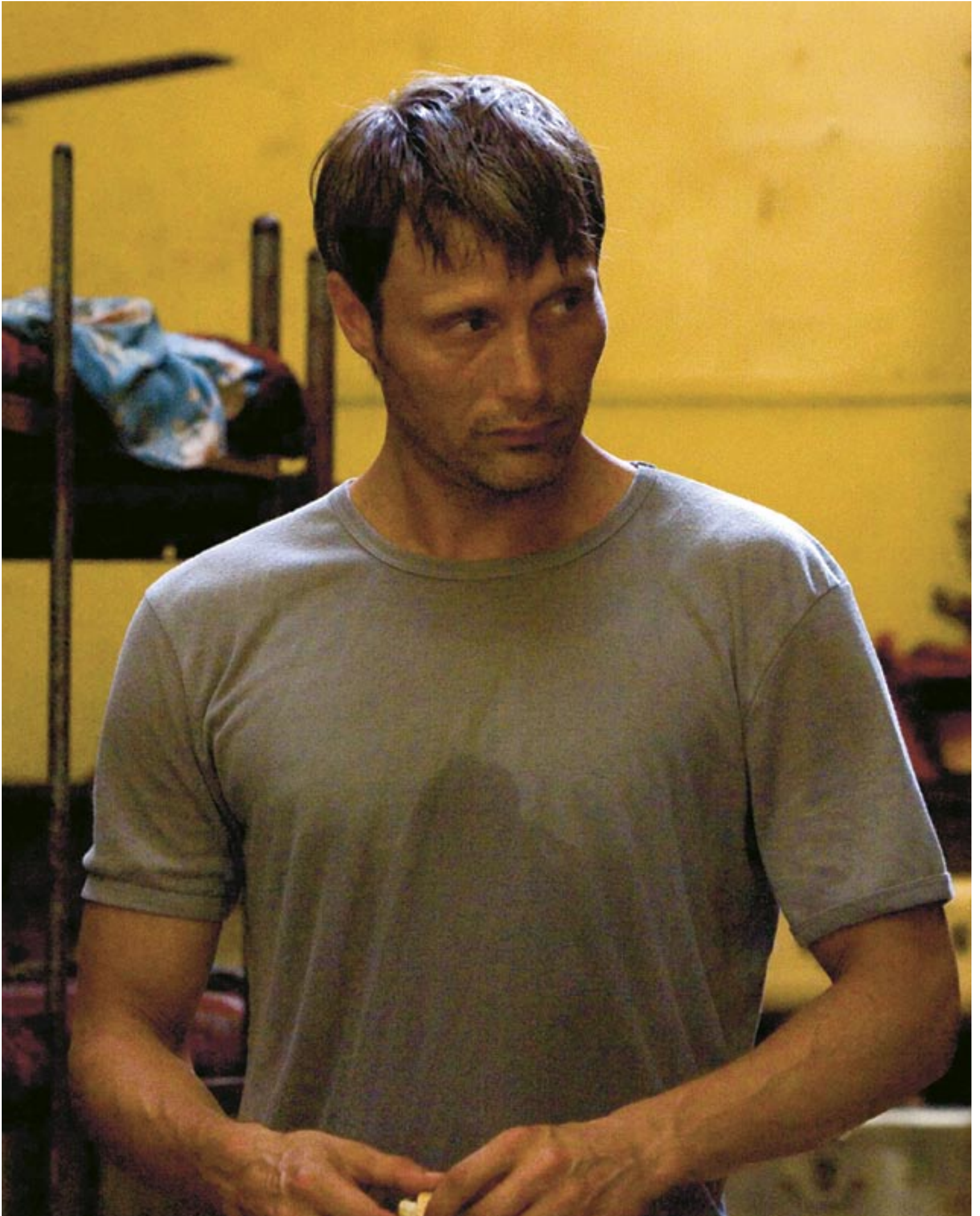
“In her finest, best rounded film to date, Susanne Bier proves that experience has given her a more confident, bolder hand to shape her films the way she likes them. You leave the cinema black and blue, moved and deeply satisfied” (*Berlingske Tidende*)

“Susanne Bier, an actor’s director, with a dead-sure touch. The film draws its essential energy from a string of powerful performances. Most impressive is Stine Fischer Christensen, who, at all of 20, reveals herself to be a huge talent” (*Politiken*)

“The film convinces and grips the audience (...) Susanne Bier knows how to tell her stories to enhance their feeling of authenticity. In style and quality, *After the Wedding* is right up there with *Open Hearts* and *Brothers*” (*Information*)

“*After the Wedding* (...) hits us hardest when it is most vulnerable. It is made up of good intentions and essentially likable, fallible people. Bier, who keeps getting better as a director, does not play off our emotions but speaks directly to them. The film is deeply touching, but you never feel you are being manipulated” (*Ekstra Bladet*)

For further information, see catalogue in back of this issue.



DOGSLEDS, INUKTITUT AND -50°C TEMPERATURES METHOD FILMMAKING, IGLOOLIK STYLE



***The Journals of Knud Rasmussen* is kicking off the 2006 Toronto Film Festival. "In camp, you have no computers, printers or mobile phones. You learn to communicate as briefly and precisely as possible. It is actually doable, even with a crew of 60," the Danish producers say. This is their story of shooting a film 250 km north of the Polar Circle.**

BY IBEN ALBINUS

It all began in 2001 when Zacharias Kunuk and Norman Cohn, the two Canadian filmmakers behind Isuma Productions, won a Best Canadian Feature award at the Toronto Film Festival and the Camera d'Or at Cannes for their film *Atanarjuat - The Fast Runner*. Dramatizing an oral legend that has been passed down through generations, it was the first film ever to be made entirely in Inuktitut, the language of the Canadian Inuit.

The Fast Runner won the two filmmakers wide acclaim and for good reason. As authenticity is a requirement in all their productions, they work with local people in Spartan surroundings - if that's an



Photo: Oana Spinu

appropriate word to describe the awe-striking Arctic scenery.

Among the screenplays they started working on after *The Fast Runner* was *The Journals of Knud Rasmussen*, which Cohn sent to Vibeke Vogel at the Danish production company Barok Film.

Kunuk is Inuit. Cohn is originally from New York, but for the last 20 years he has been living in Montreal and Igloolik. Cohn met Vogel years ago when they collaborated to show Isuma's productions at the video art gallery in Copenhagen and he knew Barok Film was shooting a big-budget documentary about Greenland, *The Land of Human Beings*.

Barok Film is putting up 20% of the budget for *Journals*, corresponding to the cost of the Danish and Greenlandic contributions - seven actors in all, equipment and props, plus the services of an editor and the two producers, Vibeke Vogel and Elise Lund Larsen.

"It was ideal for us to do this project,"

Vogel says. "We were fascinated by the idea of making this movie, because it deals with people losing their worldview - the entire Inuit culture, their fabulously rich spiritual and religious cosmology, teeters on the precipice."

The film is based on Rasmussen's books chronicling the fifth Thule expedition from 1921 to 1924, when three Danes - Rasmussen, Peter Freuchen and Therkel Mathiassen - and four indigenous Greenlanders crossed the region. At the time, the Canadian Inuit had had only very limited contact with the Western world. A high point for Kunuk and Cohn comes when the explorers meet the shaman Avva and his family. "This kind of film is essential to our realizing that the Western way of



Photo: Oana Spinu

looking at the world is not the only truth," Vogel says. For her, going to Igloolik was a huge change.

"I've never felt that strange in any culture before. When I arrived, the world as I knew it suddenly seemed like a distant abstraction," she says. "The village, with its 1200 citizens, one store and two eateries, is like a handful of pebbles in a vast white world. You constantly find yourself laughing in a place like that because you feel so infinitesimal."

The sun sets at 11 o'clock at night, but it never gets completely dark. Unleashed dogs walk around and don't try to make friends with them - they are retired sled dogs, not pets. There are hardly any cars. Skidoos and dogsleds handle transport to a tiny outpost of igloos 10 km out of town, a location that is out of earshot from the racket of skidoos in the village.

As Vogel was preparing for the arrival of the Danish actors, Isuma Productions asked her not to make them feel too much at

home. Rasmussen is played by Jens Jørn Spottag - his two companions, Mathiassen and Freuchen, by Jakob Cedergren and Kim Bodnia. It's important that their acting is marked by feelings of alienation from confronting a new and different culture. You might call it Method acting, Igloolik style.

The producers answered that challenge as well. Lund Larsen describes how she had to fight her urge to put fixed times on the daily call sheets.

"People here work in an entirely different way than we do. It's controlled, though you don't see it, and very little is spoken. It's quite a change from working on Danish sets where you stick to a timetable and it's your job to be in control," she says.

The way Cohn and Kunuk work, the scene starts, everyone gets into character and the camera rolls. It was a challenge for the Danes, Lund Larsen says. She mentions a scene of a party, when Kunuk unexpectedly pointed the camera at Cedergren and urged him to drum dance. That's not in the script. The point is to get a reaction that matches how Mathiassen must have felt.

"The method looks to be paying off really well," Lund Larsen says. The Arctic isolation, the improvising, the long takes were tough on the Danes, as were the bone-chilling nights in camp when the crew moved out on the ice to shoot were tough. The wind-chill temperature easily drops as low as -50°C. There are wolves in

the area, so you can't stray too far from the khaki military tents where the crew is lodged in groups. The toughest test for the actors, however, wasn't the cold, the sealskin boots or the art of dogsledding but learning the Inuktitut language.

"Inuktitut is completely foreign to us. The written language is made up of a lot of figures. A triangle with three waves underneath and a circle - that's a sentence. It was a huge challenge, especially for Spottag, who had to have fluent command of the language, like Rasmussen," she says.

Three languages are spoken in the film - Inuktitut, Danish and English, but otherwise communication on set was limited.

"In camp, we had no computers, printers or mobile phones. You learn to communicate as briefly and precisely as possible. It is actually doable, even with a crew of 60," Lund Larsen says.

Despite the cultural differences, she sees nothing but advantages to coproductions like *The Journals of Knud Rasmussen*. Barok Film has worked with producers in other countries before and this is unlikely to be the last time the six-year-old company gets involved in an international project.

"Working with the Inuit was an incredible learning experience," Lund Larsen says. "We had to throw away a lot of routines to avoid panicking, which forced us to concentrate extra hard on the film from shot to shot. Not a bad thing." ■

BAROK FILM

Founded 2000 by director Anne Regitze Wivel. Barok was originally a documentary company, but has since expanded into the field of feature films. Was formerly a sister company to Skandinavisk Film Kompagni, becoming independent in 2002. Among a substantial body of documentaries are *Rejsen på ophavet/Max by Chance* (Max Kestner, 2004), *Min fars sind/The Mind of My Father* (Vibe Mogensen, 2005) and *Menneskenes land/The Land of Human Beings* (Anne Regitze Wivel, 2006). The company's first feature film is *Silkevejen/Silk Road* (Jytte Rex, 2004), followed up by their second, *The Journals of Knud Rasmussen* (Zacharias Kunuk, Norman Cohn, 2006), an epic tragedy set in the 1920s depicting the threats of civilization on Inuit life.

THE JOURNALS OF KNUD RASMUSSEN

An epic tragedy set in Igloolik in the 1920s. We follow the last great shaman and his beautiful, headstrong daughter's struggle to survive in an age when Western civilization is creeping in and old traditions and cultures come up against Christianity and new ways of thinking and living. During those years, the Danish Polar explorer Knud Rasmussen (played by Jens Jørn Spottag) made his fifth Thule expedition, which took him to Igloolik. Two friends made the expedition with him, Therkel Mathiassen and the adventurer Peter Freuchen (played by Jakob Cedergren and Kim Bodnia). The cast and crew include people from Igloolik, Montreal, Copenhagen and Qaanaq.

CREDITS

DIRECTORS & SCRIPT Zacharias Kunuk and Norman Cohn **PRODUCERS** Norman Cohn, Zacharias Kunuk, Vibeke Vogel and Elise Lund Larsen **PRODUCTION** Isuma Productions, Barok Film **CAST** Pakak Innuksuk, Leah Angutimarik, Neeve Uttak, Samuelie Ammaq, Abraham Ulayuruluk, Peter-Henry Arnatsiaq, Sofie Danielsen, Piuaitsoq Petersen, Pierre Lebeau, Jakob Cedergren, Jens Jørn Spottag and Kim Bodnia **PREMIERE** September 7, 2006 at the 31st Toronto International Film Festival. **INTERNATIONAL DISTRIBUTION** Isuma Distribution International

Mads Mikkelsen as Le Chiffre in *Casino Royale*. Photo: Jay Maidment

BAD GUYS BRIGHT GIRLS

Mads Mikkelsen and Jesper Christensen are villains in the new James Bond thriller, *Casino Royale*. Other Danish actors are going abroad to take on fresh challenges in big, international productions.

BY EVA NOVVRUP REDVALL

In *The World is Not Enough*, Ulrich Thomsen of *The Celebration* fame went head to head with no less of an icon than James Bond. The outcome of that showdown was by the book and odds are good that Special Agent 007 will again emerge victorious after battling the two other Danish actors who are now playing Bond villains. Mads Mikkelsen (*Brothers* and *With Blood on My Hands - Pusher II*) and Jesper Christensen (*The Bench* and *Manslaughter*) both have parts in Martin Campbell's adaptation of *Casino Royale*, opening in November.

Mikkelsen is playing the nefarious Le Chiffre, previously embodied by Orson Welles in the 1967 spy spoof of the Ian Fleming novel. Christensen has a smaller part as a wealthy casino owner sponsoring international terrorism with his

gambling proceeds. Last year, Christensen was in Sidney Pollack's *The Interpreter*. Mikkelsen's international credits include Antoine Fuqua's *King Arthur* and Pablo Berger's *Torremolinos 73*.

DANISH ACTORS IN DEMAND

To Danish observers, it seems obvious that Mikkelsen and Christensen, who took turns winning the Danish film critics' Bodil award as best male actor in 2004 and 2005, would catch the international eye.

Meanwhile, they are far from the only Danish actors who are currently testing international waters. Such popular Danish actors as Ulrich Thomsen, Trine Dyrholm and Anders W. Berthelsen have all had parts in international movies recently. A few years back, Iben Hjejle, the lead in *Mifune*, and Denmark's Shooting Star in Berlin, landed a featured role across from John Cusack in *High Fidelity*. London-based actor Nikolaj Coster-Waldau has acted in several international titles including Ridley Scott's *Kingdom of Heaven* and Michael Apted's *Enigma*. Nor are Danes ashamed to chalk up Connie Nielsen's and Viggo Mortensen's Hollywood accomplishments on the national scorecard, though both left the country a long time ago and became established stars without the boost of Danish dogmas.

Nikolaj Lie Kaas (known from Lars von Trier's *The Idiots* and Susanne Bier's *Open Hearts*) are among the new names that are now making the leap from Danish-language films to international productions. Lie Kaas can currently be seen in Scott Z. Burns' American drama *PU-239*, starring Paddy Considine as a worker at a Russian nuclear power plant who is exposed to a deadly dose of radioactivity and decides to take care of his family by hawking stolen plutonium on the Moscow black market.

In September, the Toronto Film Festival will kick off with the world premiere of Norman Cohn and Zacharias Kunuk's Canadian-Danish co-production *The Journals of Knud Rasmussen*, starring Kim Bodnia (Nicolas Winding Refn's *Pusher* and *Bleeder*), Jakob Cedergren (Dagur Kári's *Dark Horse*) and Jens Jørgen Spottag (Nikolaj Arcel's *King's Game*). Based on books from the 1920s by the Danish ethnographer Knud Rasmussen, the film depicts a group of Danish scientists and their meeting with the last Inuit shaman, Avva, and his beautiful, headstrong daughter, Apak.

DISTRIBUTION IS EXPOSURE

Anne Lindberg of Art Management casting agency in Copenhagen is getting a lot of calls these days for her male Danish clients, prime among them Mads Mikkelsen and Nikolaj Lie Kaas. The attention is in large part thanks to Danish films making it around the world in recent years, both at festivals and in regular theatrical distribution. Lars von Trier has not been particularly given to use Danish actors in his English-language films, but other Dogme films, such as *The Celebration* and *Italian for Beginners*, as well as a string of other Danish titles, have etched several Danish faces onto the minds of movie lovers the world over.

Casting activity is lively, Lindberg says, and several different types of Danish actors are making their way internationally. The typical first step is a part in a Scandinavian film or a TV production. Sidse Babbett Knudsen (Susanne Bier's *The One and Only* and this year's *After the Wedding*), for one, just finished shooting an Irish TV series, *Proof*.

The growing international interest in Denmark is answered by increasing boldness in Danish actors to take on new challenges. Lindberg certainly expects that we will be seeing a lot more Danish names in international films in years to come, whether it's as Bond villains or more ordinary guys and gals. ■

GETTING THE FILMMAKING TRINITY

René Ezra, this year's Danish Producer on the Move, is a good listener - a skill that came in handy during the production of *Sprængfarlig bombe*, a comedy about an ex-con crossing swords with an eccentric filmmaker.

BY MARKUS BERNSEN

"Good film stories emerge from the trinity of director, screen-writer and producer. A common understanding of the film's aims and capabilities is required before the producer can go out and represent the film loyally," René Ezra says.

"The director's drama or the screenwriter's tragedy should never become the producer's comedy. A producer should make sure their vision is respected all the way to the silver screen."

Sprængfarlig bombe has a strong cast and a well-adjusted production trinity. Tomas Villum Jensen, who directed, and Anders Thomas Jensen, who wrote the screenplay, have both racked up several big, popular and critical hits, and Ezra has worked with Anders Thomas before. However, producing *Sprængfarlig bombe* turned out to be a challenge of a different order.

The film tracks Tony, a divorced father just out of prison having served time for assault. He gets permission to take his children to the movies, on the condition that he keep his temper under control. He takes them to see the latest opus by the eccentric filmmaker Claus Volter, but the film is a dud. With his children reduced to tears, Tony decides to look up the filmmaker and demand back his 471 kroner for tickets and popcorn. But squeezing money out of a master of cinema is no easy task.

"The project had a lot of energy and pace right from the point when Tomas and Anders Thomas first got the idea for a film set in and around a filmmaking environment. The time from conception to financing and production was relatively short, so it was important to have a creative unit on the project. As it turned out, the film posed any number of challenges and sometimes resembled a cunningly devised obstacle course for the producers to run," Ezra says.

It was a big help to have a firm understanding in place from the outset among the trinity of director Villum Jensen, screenwriter Jensen and producers Leila Vestgaard and René Ezra.

"An essential part of being a producer is knowing how to listen and constantly putting a priority on communication - weighting your work, not just in terms of financing and marketing but also in terms of a developing mutual understanding." ■

RENÉ EZRA

Graduated in production from the National Film School of Denmark in 2003. Associate producer on *Doxa* (2005) by Leif Magnusson, and producer on *Sprængfarlig bombe* (2006), by Tomas Villum Jensen.



Photo: P. Wessel

NORDIC SHORT FILM SCREENINGS

IN CINEMA GARBO AT THE SCANDINAVIAN OFFICE / 55 LA CROISSETTE / TUESDAY & WEDNESDAY 23-24 MAY, 15-17 P.M.

SCREENINGS ARE ORGANIZED BY DANISH FILM INSTITUTE FINNISH FILM FOUNDATION ICELANDIC FILM CENTRE NORWEGIAN FILM INSTITUTE SWEDISH FILM INSTITUTE

COLLECT A PROGRAMME AT THE OFFICE OR OBTAIN AT WWW.DFI.DK/CANNES

THINKTANK

ON EUROPEAN FILM AND



Henning Camre



Jonathan Davis



David Puttnam



Geoffrey Gilmore

How could public funding more effectively support European film creatively and commercially? - Leading European producers and filmmakers, distributors, public funding bodies and decision makers are being invited by the Danish Film Institute to take part in a new initiative with a view to strengthening the European market for European films.

The Danish Film Institute (DFI) has invited leading European film producers and filmmakers, distributors, public funding bodies and decision makers to join a ThinkTank to examine why and how we use public funds to support film, and how we could support film more effectively in terms both of advancing public policy objectives and improving film's artistic quality and its ability to prosper in the market place. Around 150 people from across Europe (and beyond) will take part in a series of plenary sessions and workshops.

Three principles inform the ThinkTank initiative:

1. Filmmakers and producers need to take full responsibility for the artistic and commercial success of European film.
2. Film funders are to support - financially and with their expertise - initiatives by industry that enable practitioners to achieve their ambitions and that help establish a viable structure for production and distribution.
3. Instruments, models and mechanisms need to be identified that best serve the exercise of responsibility and control over public subsidy and that deliver successful films in tomorrow's cultural and economic environment.

THE CONTEXT OF THE COPENHAGEN THINKTANK

The film ecology in Europe has the following characteristics:

- More than 700 films are produced annually in Europe, mainly dependent on the availability of public funds.
- Only very few of these films are able to get the attention of an

audience either nationally or internationally and thereby generate revenues sufficient to cover their costs.

- Producers, distributors and exhibitors of European film are reliant on subsidy to fill the growing gap between the cost associated with the films and the revenues generated; for some - if not all - accessing subsidy has become their principal role, more important to their business than the development of successful creative and commercial strategies.
- The role of film funding and film policy has tended towards enabling producers, distributors and exhibitors to survive.
- In order to survive, producers need to have films in production; this leads to an over-supply of films that are "good enough" to attract public subsidy but not good enough and/or not marketed well enough to attract wider audiences and make a return.

The rising cost of supporting film and worsening results of that support, as well as the little or no progress towards the public policy objectives for which that support is given, will make it increasingly difficult to justify the current forms and level of support.

For the past two decades, the European film industry has blamed its failures on the dominance of US films that are dumped in our cinemas and that steal our audience. We have pointed to the insufficient size of national markets to sustain national film production. The response has been to use subsidy to reduce the cost of European films in the market place to a level that can be covered by that market. In a few markets, this ap-

INK

FILM POLICY

proach may be considered successful: the 20 or so Danish films produced each year achieve a box office share of around 30%. But in most countries, the approach is an abject failure.

To confront these challenges, there needs to be a re-examination of what can be and is being achieved through the support of film. As a majority of the films that are being produced depend on public subsidy, the bodies that provide support will need to exercise responsibility – shared with filmmakers – for the outcome, and look hard at the methods used to make decisions for granting support. Then support can begin to be re-focused where it can be most effective; cogent arguments and evidence can be marshalled to show what the support is for; and practitioners, policy-makers and funders can put in place strategies and disciplines to enable them to realise their objectives.

THE ELEMENTS OF THE THINKTANK

The ThinkTank's key participants are the directors of European, national and regional film funds and film professionals (filmmakers, festival directors, distributors, exhibitors, critics) as well as policy-makers and educators. We will examine what we do, how we do it and why, in order to come up with answers to the big questions we confront:

- What are the criteria for deciding what to fund?
- Who is best placed to apply the criteria and make the decisions?
- What are the most effective ways of funding film – what mechanisms, when and where to intervene?
- How is success measured?

The June meeting is a staging-point in the on-going work of the Copenhagen ThinkTank.

At the heart of the ThinkTank are the Workshops. Working groups will focus on a set of issues, reviewing experiences and addressing sets of questions. Working groups may also break into smaller units to concentrate on specific aspects. The topics of the five working groups are

- Raising expectations: the objectives and impacts of film funding
- Realising the “brand value” of European film
- Cohesion: driving success across the value chain
- Identifying how co-production and the spend-driven funding mechanisms can contribute to film policy objectives
- Decision-making in funding.

In plenary sessions the challenges for the working groups will be set out. David Puttnam will give the keynote. The themes will be taken up in a presentation by Geoffrey Gilmore, Director of the Sundance Film Festival, and in case studies of three national funding systems.

Issues to be considered will include:

- The relative merits of automatic versus selective systems.
- How the different types of support (e.g. training, development, production, distribution, promotion) can best be combined.
- How different funds can collaborate effectively.
- The role of festivals, and how that role can best be played.
- The value of supporting film, and how that value can be demonstrated. ■

CONFERENCE PARTICIPATION

The focus of the ThinkTank is on film in the European Union. The 150 participants are drawn from across Member States, regions and European institutions. Some may also come from outside Europe.

THE CORE GROUPS ARE:

- European Film Agency Directors
- Heads of regional funds
- Heads of European funding programmes
- Independent producers, distributors and exhibitors
- Creative drivers (film directors, writers etc.)
- Festival directors
- Critics
- European Commission, national policy-makers and lobbyists
- Broadcasters
- Vertically-integrated film companies
- Financiers

COPENHAGEN THINKTANK IS BEING DEvised WITH THE HELP OF AN ADVISORY TEAM APPOINTED BY HENNING CAMRE, CEO, DANISH FILM INSTITUTE:

- Peter Aalbaek Jensen / Managing Director, Zentropa Entertainments
- Svend Abrahamsen / Director, Nordic Film and Television Fund
- Peter Buckingham / Head, Distribution & Exhibition, UK Film Council
- Véronique Cayla / Director, CNC, France
- Guy Daleiden / Director, Film Fund Luxembourg
- Jonathan Davis / Consultant U.K. and Germany; ThinkTank Co-organiser
- John Dick / Managing Director, D & S Media, Brussels
- Frédérique Dumas-Zajdela / Producer and Présidente de la Commission d'agrément, CNC France
- Michel Fansten / President, French MEDIA Desk
- Giorgio Gosetti / Director General, Rome Film Festival
- Philippe Kern / Director, Kern European Affairs, Brussels
- David Kessler / Director, France Culture
- Dieter Kosslick / Director, Berlin Film Festival
- Philipp Kreuzer / Head of Co-Production, Bavaria Film, Germany
- André Lange / Director, Research, European Audiovisual Observatory, Strassbourg
- Erik Lambert / Consultant, Rome
- Gudie Lawaetz / Managing Director, Farringdon Films, London
- Nadine Luque / Managing Director, Vice Versa Films, U.K.
- Alain Modot / Media Consulting Group, France
- Nik Powell / Producer, Director, National Film & Television School, Beaconsfield, U.K.
- Alessandra Priante / Senior Analyst, Italian Audiovisual Observatory, Cinecittà Holding, Rome
- Domenico Procacci / Fandango Productions, Italy
- Antonio Saura / Managing Director, Zebra Producciones, Spain
- Silke Schütze / writer, film-maker and journalist, Germany
- Neil Watson / Consultant, U.K.
- Vinca Wiedemann / Artistic Director, New Danish Screen

THE THINKTANK INITIATIVE IS SPONSORED BY

Greater Copenhagen Authority (HUR); Nordic Film & TV Fund; Nordic Film Foundation; Danish Film Institute

THE COPENHAGEN THINKTANK ON EUROPEAN FILM AND FILM POLICY

Copenhagen, 21–24 June 2006 / www.dfi.dk/ThinkTank

CONTACT DETAILS

Henning Camre
Tel. +45 3374 3501
Mobile + 45 2177 7664
ThinkTank@dfi.dk

Jonathan Davis
Tel. +49 40 2292 9307
Mobile +44 7714 209299
jonathan.davis@t-online.de

WORLD RECORD NORDISK FILM CENTENARY



Lovejagten (Viggo Larsen, 1907), Nordisk Film.

100

Nordisk Film was Europe's Hollywood during the silent era. For a century Nordisk Film has demonstrated uncommon survival instincts and sharp business skills. Today, part of the Egmont group, the company's activities encompass the full spectrum of modern media.

BY LISBETH RICHTER LARSEN

Film production in Denmark began as early as 1889, and developed slowly until 1906 when Ole Olsen founded Nordisk Films Kompagni and provided the impetus for the remarkable rise of Danish cinema. In its first year, Nordisk turned out no fewer than 37 films. By 1910, the company was producing some 100 films a year. From the outset, the studio was an entertainment factory, regularly cranking out well-crafted melodramas, risqué romances, slapstick comedies, adaptations of literary classics and sensational thrillers of mystery and intrigue.

Olsen, who set up Nordisk Films Kompagni in an allotment garden in Valby, just outside of Copenhagen, was a shrewd businessman with a sure sense of what the public wanted. In the winter of 1906-07, he produced his first blockbuster, *The Polar Bear Hunt*, which sold 191 prints, mainly on the international market. The following summer, Nordisk made *The Lion Hunt*, which was an even bigger hit, selling 259 prints. The film was shot on the tiny island of Elleore in Roskilde Fjord spruced up to resemble a savannah with sporadic palm fronds stuck in the ground. Two lions were acquired from the Hagenbech Zoo in Hamburg for the tidy sum of 5000 marks a head. The production put Olsen in a lot of hot water when the local humane society complained to the minister of justice. The authorities shut down the film, though Olsen defiantly started shooting again a few days later anyway. A young cameraman, Axel Graatkjær, even ended up spending a day in jail. Olsen had the film smuggled into Sweden – a heads-up move on his part, because a subsequent lawsuit banned the film in Denmark and also cost him his licence for his cinema Biograf-Theatret. *The Lion Hunt* was released internationally in 1907, but didn't open in Denmark until the end of 1908 after the charges of animal cruelty had been dropped.

Apart from its dramatic production story, *The Lion Hunt* is remarkable for its rather advanced use of filmic language, including close-ups and crosscutting. In 1909, Nordisk shot its last big-game film, *Bear Hunting in Russia*, another top grosser, selling 118 prints.

The number of short fiction films produced during the period 1906-09 amounted to 250. Most, if not all, were directed by Viggo Larsen, who often starred in the films as well. Reportage during the period amounted to approximately 235.

WHEN VALBY WAS HOLLYWOOD

The years from 1911 to 1916 were Nordisk Film's golden age. The company had sales offices or agents on every continent. Lavish productions were the order of the day in Valby, where five studios were kept busy. More than anything, the company had marketable 'movie stars'. The greatest of them, Valdemar Psilander, was on the company's payroll from 1911 to 1916 and starred in 83 films. Psilander died in early 1917, just 32 years old, which only served to boost his popularity. 'Psilander films' sold like hotcakes the world over. His biggest artistic success was *The Clown*, which opened two months after his death.

More representative is *The Secret of the Desert*, shot in July 1915, which has all the hallmarks of a big Nordisk Film production from the period: a star, an exotic setting, a love intrigue, action and a surprise – a sensational something to startle the audience. *Secret's* sensation was its giant set – a pyramid and sphinx erected by Nordisk's chief set designer, Carlo Jacobsen, and a large crew of carpenters in the desert-like dunes of Råbjerg Mile on the tip of Jutland. Olsen knew how to make the most of his investments – Nordisk shot two other films in the dunes that summer, both directed by Robert Dinesen: *The Fatal Necklace*, starring Psilander as an Egyptologist, and *Dr. Gar el Hama V*, the final instalment of a sensational series about an Oriental poison maker.

Feature films produced during the period 1910-16: 736. Nordisk produced 143 films in 1914, its peak year, 122 in 1915 and 121 in 1916. Reportage during the period amounted to approximately 244.



The Secret of the Desert (Robert Dinesen, 1918), Nordisk Film.



Oriental Love (A.W. Sandberg, 1926), Nordisk Film



Nordisk Film's sound mobile, 1932



The German-sabotage of the studios in Valby

WW I - DENMARK LOSES RUSSIA, GERMANY AND NEW YORK

In 1917, Nordisk Film headed into a nosedive. World War I made it difficult to distribute films. The New York branch closed down in 1916. The Russian market was shuttered in 1917 and the big earnings in Germany, where Nordisk owned around 60 cinemas, turned into huge losses. All the while, the company fought tooth and claw to keep the international market. It continued producing short slapstick comedies, while its strategy for features called for fewer, bigger films with high production values and abundant stardust. The money went into literary adaptations, including four highly ambitious and expensive films of well-known Charles Dickens novels, and love stories in more or less exotic settings.

That is to say, the same line of production continued. The Norwegian Gunnar Tolnæs was Psilander's successor and got the star role as the Maharaja in the three films with the same title, *Oriental Love*. The first film was produced in 1917, the second in 1919, and as they were both such overwhelming successes, a Germany company made the third film. In 1926 Nordisk Film did a remake of the first production, this time with Danish diva Karina Bell.

The most important director in Danish film, Carl

Th. Dreyer, got his start as a screenwriter at Nordisk Film in 1913. In 1919, he directed his first film, *The President*. Today, Dreyer ranks among the greatest artists in the history of cinema. Back then, however, his talents were not enough to save an ailing studio. In 1928, Nordisk gave a final gasp - *The Joker*, a pricey Danish-German co-production - before it was forced into liquidation.

THE EMPIRE STRIKES BACK

Carl Bauder, a stockbroker who had acquired a majority stake in Nordisk Film in the mid-1920s, came to the rescue. In February 1929, Bauder reconstructed the company as 'Nordisk Films Kompagni af 1929' in partnership with Valdemar Selmer Trane, a manufacturer. Earlier, Trane had acquired sound-film patents filed by two Danish engineers, Petersen and Poulsen, and in May 1928 set up his own company, Nordisk Tonefilm, to make short sound films and sell sound equipment to cinemas. In October 1929, Bauder and Trane merged their two companies into A/S Nordisk Tonefilm. The new company had production facilities in Valby, a film lab, the distributor Kinografen and a sound-film patent for Scandinavia. Bauder, moreover, held majority stakes in two Copenhagen movie theatres, Paladsteatret and Kino-Palæet.

On 7 May 1931, Nordisk Film presented the first all-Danish sound film, *The Hand of Fate*. Soon, Bauder started flexing his muscles in different ways and Nordisk Film reclaimed its dominance of the Danish market. In 1932, he filed a lawsuit against the big American distributors in Denmark and scored a sensational victory when the verdict went his way two years later. In 1935, the studio reverted to its original name, Nordisk Films Kompagni. In 1930-39, Nordisk produced 30 features, including 3 co-productions.

WW II - BOMBS OVER NORDISK

In many ways, 1940-45 were growth years for Danish film, even as Nordisk Film, like so many other businesses during the occupation, struggled with all sorts of problems. Shortages of film stock, chemicals and fuel were a growing problem in 1943. Then came 1944, a fatal year for Nordisk Film. Just before midnight on 7 February, German collaborators targeted the studios in Valby. Two bombs were set off, completely wrecking Studios 3 and 5. The company's stocks of lights were destroyed, too, and they were very hard to replace in wartime. The next target was Kino-Palæet, an important first-release theatre for Nordisk, whose licence Bauder owned. On the night of 31 March, two powerful blasts reduced Kino-Palæet to rubble.



Ole Olsen (1863-1943), founder and managing director



Nordisk Film logo, ca. 1906



Valby 1915 - shooting on location (*Den hvide Rytterske*).



Carl Bauder (1882-1944), main shareholder, board member ca. 1925-44.



Nordisk Film logo, ca. 1925



The studios in Valby, around 1920.

“The attitude in Valby was that as long as the studios were busy, they would not in themselves be losing money, and footage cost the same whether the film itself was successful or not.”



Palle Alone in the World (Astrid Henning-Jensen, 1949), Nordisk Film



Qivitoq (Erik Balling, 1956). Poster: Kai Rasch, Nordisk Film

Bauder died in mid-May 1944 and the new studio head Holger Brøndum was charged with sorting out Bauder's huge tax debts and reorganizing his business empire. This included A/S Nordisk Films Kompagni (film production, lab and distribution), A/S Paladsteatret (a cinema) and A/S Danske Oliemøller og Sæbefabrikker (soap and soda production, plus a tallow chandlery). The latter's share capital was more than twice that of Nordisk Films Kompagni and Paladsteatret combined. Brøndum decided to gather the three companies under a holding company, Carl Bauder A/S. After liberation, film production resumed in Valby, though very slowly at first. Not one single film was shot in 1945.

LITTLE BIG AUDIENCE

- THE BIRTH OF DANISH CHILDREN'S FILMS

Nordisk Film produced a large number of shorts in the 1940s and the studio soon set up a small short-film department that would later grow into an independent subsidiary, Nordisk Film Junior. More than anyone, it was a married couple, Bjarne and Astrid Henning-Jensen, who were the driving force behind the short-film and documentary scene at Nordisk. Together and apart they made about 20 short films for the company and attracted a whole new generation of talented filmmakers who got

their first shot in those years. Dreyer himself, after many years abroad, returned to make shorts.

Bjarne Henning-Jensen made his first feature in 1946, *Ditte, Child of Man*, which was acclaimed for its outstanding description of locales and strong social engagement. Both husband and wife followed up that success the next year with *Those Blasted Kids*, a story of a group of back-alley urchins that is considered Denmark's first true children's film.

In 1949, Nordisk adapted *Palle Alone in the World*, a hugely successful children's picture book by Jens Sigsgaard that has been translated into more than 30 languages. Palle was played by the couple's son, five-year-old Lars Henning-Jensen, who also acted in the two above films. In this gem, Astrid Henning-Jensen transformed everyday realism into poetry that talks to children at their level. Running 25 minutes, the film won the special *Prix pour le sujet* award at Cannes in 1949.

MEET MR. NORDISK FILM, ERIK BALLING

In 1956, Nordisk Film presented Denmark's first feature film in colour, the elegant comedy *Kispus*. Celebrating its 50th anniversary that year, Nordisk made *Qivitoq*, a film from Greenland. *Qivitoq* was the first Danish film ever to be nominated for an Oscar, in 1956, and the following year it won a

special jury prize at Cannes as “best fiction film with a documentary feel.”

Kispus and *Qivitoq* were both directed by Erik Balling, who came to Nordisk Film in 1946. Balling worked as a production manager and an assistant director before he made his first film in 1953, the comedy *Adam and Eve*.

Balling would prove to be enormously significant to the studio. For more than three decades, he practically was Nordisk Film. He was not only extremely productive on his own - directing more than 39 features and writing even more over the years - in 1957 he was named head of all film production, so he also produced a great many films by the studio's other directors. Balling made his last film in 1984 and folded up his director's chair for good at the end of 1986.

THE OLSEN GANG KNOCKS OVER THE BOX OFFICE

Some films were profitable and quite a few lost money in the '50s and '60s, but profits ultimately were not that big of a deal at Nordisk Film. The oil mill, which had its best years before 1969, served as a money bin. The attitude in Valby was that as long as the studios were busy, they would not in themselves be losing money, and footage cost the same whether the film itself was successful or not.



Poster for distribution of Nordisk film, ca. 1910



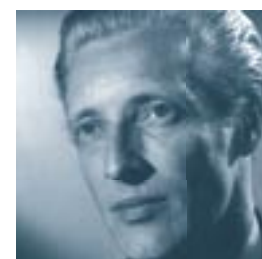
The lab located in Copenhagen's Free Harbour, ca. 1940



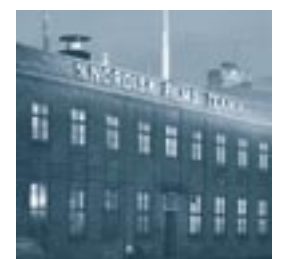
Holger Brøndum (1899-1970), director and managing director 1936-70



Animated logo, redesigned, 1949. The polar bear was a star in *Circus Belli*



Ove Sevel (1922-2006), writer and director of documentaries and managing director 1946-82



Nordisk Films Teknik (called 'the factory', located in Copenhagen's Free Harbour)

“Corporate profits are channelled into the Egmont Foundation, which runs charitable activities focusing on bringing lasting improvement to the lives of children and young people - no doubt, a wholly unique construction for a movie company”



The Olsen Gang, 1968. Photo: Gerhard Petersen

Of course, this could not go on forever. The oil mill started leaning and had to be liquidated in 1978, but well before that Nordisk Film had introduced budget controls and learned how to pay its own way. Then, on 11 October 1968, *The Olsen Gang* opened. Balling - working with his play pal and soul mate, Henning Bahs, a set designer and special effects expert - had stumbled on a concept that would prove unusually durable, and profitable, too. Balling and Bahs made 13 Olsen Gang films in all - the final two in 1981, the 75th anniversary of Nordisk Film. Gently skewering a singular Danish petit-bourgeois folksiness in combination with madcap anarchy and inventiveness, Balling and Bahs had hit the jackpot. The gang - criminal mastermind Egon Olsen in his pinstriped suit, chomping a stumpy cigar, and his two henchmen, the chubby scaredycat Keld, clutching his ever-present black 'midwife's bag', and goofy, yet resourceful, Benny, tiptoeing in bright yellow socks - became a national treasure.

The Olsen Gang hit home far beyond the national borders. To this day, 25 years after the 13th and final film in the series opened, there is still a highly active and dedicated Olsen Gang fan club in Germany with its own website.

IF YOU CAN'T BEAT 'EM, BUY 'EM

Apart from the annual Olsen Gang film and various

'odd jobs', Nordisk, in the 1970s, saw steady work coming from the Danish Broadcasting Corporation DR. Then Denmark's only TV channel, DR asked Nordisk Film to collaborate on a series inspired by the British hit show *Coronation Street*. The result was *Friends and Neighbours*, 84 episodes of which ran from 1970 to 1977. Balling and his faithful assistant Tom Hedegaard took turns directing. Balling and Bahs soon started working on another assignment for DR that would become the most popular Danish TV show ever. *Monopoly* portrayed life in a small provincial town, Korsbæk, from 1929 to 1947, centring on three families and featuring a wide gallery of supporting characters with interweaving storylines. Twenty-four episodes of *Monopoly* were aired from 1978 to 1982.

Activity in Valby was relatively high in the 1970s, as Nordisk produced a total of 15 features and more than 60 hours of television fiction. Of this, Balling personally directed 12 features and more than 40 hours of TV! Greater activity required more space and in 1974 Nordisk opened a new 600 sq.m. studio. Denmark's biggest at the time, it featured TV production facilities.

Nordisk Film made other big investments in 1974. It had spun off Nordisk Films Teknik the year before and was acutely aware of the danger of investing and competing in a struggle to the

death with Denmark's other big film lab, Johan Ankerstjerne A/S. Ending all speculation and discussion, Nordisk acquired Ankerstjerne and controlled the entire market.

THE WORLD'S BIGGEST MULTIPLEX: GAUDY FORMER RAILWAY STATION

Since its beginnings in 1906, a Nordisk Film characteristic has been vertical integration - that is, the company has controlled the entire process from production and lab work to distribution and cinemas.

Copenhagen's historical Paladsteatret cinema was always an important link in this food chain. Featuring 1,790 seats, it was very important to Nordisk Film's finances - Palads was where the money would be made. The theatre was rebuilt a few times over the years, but the 1970s saw a radical makeover. Copenhagen's cinemas were ailing and none more so than Palads. The cavernous theatre had an occupancy rate of just 10-20 percent - that is, tickets for 1200 out of 1500 seats went unsold.

The Palads theatre occupies what was once Copenhagen's central station and the big building held tremendous architectural potential. Nordisk Film responded to the prevailing cinema crisis by converting the building into Denmark's first multiplex theatre. In 1979, upon completion of the



Nordisk Film Junior logo, ca. 1951



Scene II in Valby, built in 1909, restored in 1981



Erik Balling (1924-2005). Director, screenplay writer, producer, member of the board 1946-86.



Nordisk Film Animation logo, ca. 1957



Valby approximately 2000



Jens Jordan (1939-2006), managing director 1982-92



Monopoly, a series in 24 programmes by DR-TV (Erik Balling, 1978-82).
Photo: Else Tolstrup/DR



Paladsteatret. Nordisk Film. Photo: Søren Nielsen



Babettes gæstebud (Gabriel Axel, 1987). Photo: Peter Gabriel, Nordisk Film

“Nordisk Film responded to the prevailing cinema crisis by converting the building into Denmark’s first multiplex theatre. In 1979, upon completion of the extensive refurbishment, the theatre could boast 19 cinemas, sweetshops, a restaurant and much more”

extensive refurbishment, the theatre could boast 19 cinemas, sweetshops, a restaurant and much more. The overall occupancy rate for the 19 cinemas’ 2,400 total seats soon settled at around 40 percent. In fact, for a few years, Palads was the world’s biggest multiplex. Ten years after the overhaul, it was time to make over the exterior. Nordisk commissioned the artist Poul Gernes who designed a colour scheme for the building that unambiguously signals where the fun is to be found.

OSCARS, EGMONT AND TV

In 1987, Nordisk Film made *Babette’s Feast* (directed by Gabriel Axel), which went on to win Denmark’s first Oscar ever. The following year, another Danish production company, Per Holst Film, took home the coveted award for Bille August’s *Pelle the Conqueror*, and Nordisk came close to completing a national hat trick when Kaspar Rostrup’s *Waltzing Regitze* was nominated in 1989.

Nordisk Film Broadcast was founded in 1987, leading up to the softening of Denmark’s television monopoly rules. The following year, a new national public service channel, TV 2/Danmark, hit the airwaves, kicking off a new media era in TV production and video distribution.

Nordisk dynamically and aggressively asserted itself in the 1980s, acquiring cinemas both in and

outside Copenhagen, opening branches in Norway and Sweden and much more. Finally, in 1992, Nordisk Film was acquired by Egmont, a leading Scandinavian media company.

‘DIRECTOR’S CUT’ AND NEW MEDIA

The 21st century has seen Nordisk Film rapidly growing as a division of the Egmont corporation. New buildings have gone up in Valby on the, by now, well-crowded old garden plot. A post house, featuring postproduction facilities and a recording studio, was completed in 2000, and in 2004 a big administrative building stood ready for use, beautifully complementing its timeless surroundings of red, wooden barracks and half-timbered houses. New and exciting projects in film production saw the light of day around 2000. ‘Director’s Cut’ is a production concept for low-budget films and creative experimentation. The project has so far resulted in four highly different films, notably *Reconstruction* by first-time director Christoffer Boe, which won the Camera d’Or award at Cannes in 2003.

For a full century, Nordisk Film has demonstrated uncommon survival instincts and sharp business skills. Today, Nordisk Film has long since entered the digital age. New media are a natural part of the company’s operations via its parent, Egmont. To mention just a few activities: sales of PlayStation

2 (consoles) and, most recently, the Scandinavian marketing of the portable entertainment system PSP. Moreover, Nordisk markets and sells new games and gaming concepts through several smaller subsidiaries. In 2005, its Sputnik Film video-on-demand project premiered on the Internet. Other investments in 2005 included a 20 percent stake in Finland’s biggest film production company, Matilla Röhr Productions.

The Egmont corporation today employs 3600 people - including 1200 in the Nordisk Film companies, who are busy developing, producing and distributing moving pictures in the Nordic countries. Profits are channelled into the Nordisk Film Foundation, which provides aid for various purposes within media and film, (research, education, seminars and workshops, publications and project development) and also into the Egmont Foundation, which runs charitable activities focusing on bringing lasting improvement to the lives of children and young people - no doubt, a seldom construction for a movie company.

The polar bear logo has endured and today stands out powerfully and pointing to the future in a new visual design bearing the Egmont slogan, ‘We Bring Stories to Life.’ ■

Photo research: Lisbeth Richter Larsen & Madeleine Schlawitz.
All images have been provided by Nordisk Film and the DFI/Poster & Stills Archive.



Nordisk Film logo, ca. 1978



Scene 3, Valby 2006



Valby 2005



Animated logo 2005



Valby 2005



Nordisk/Egmont - the new logo, 2006

FESTIVALS.DK



BUSTER INTERNATIONAL FILM FESTIVAL FOR CHILDREN AND YOUTH / 8 - 15 SEP.

BUSTER is an international film festival for children and teens – plus film industry professionals from around the world. First held in 2000, the festival presents features, shorts, documentaries and animated films in competition and sidebars.

More than 20,000 visitors attended the festival in 2005, the first year screenings were held outside Copenhagen. Along with seminars for industry people, BUSTER hosts a series of workshops allowing children and teens to make their own films.

BUSTER puts a premium on taking its target audience seriously, festival manager Dionysos Reitz Kerasiotis says. “Traditionally, children and youth films have often been of poorer quality than films for adults. Today, children and teens consume culture very differently than just 10 years ago. All the information they are bombarded with daily also has the effect of significantly changing children’s film culture,” Kerasiotis says.

Even though much has been done for this target group in recent years, it’s still important that ambitious filmmakers, top names, want to make films for children and teens, he says. “Children watch grown-up movies every day, but there is still a lack of films that directly speak to children and are of the same high quality as movies for adults,” the festival manager opines.

Buster also hosts BUSTER Professional Days, a big international industry meeting bringing together more than 400 filmmakers, distributors, producers and festival representatives in Copenhagen to view the latest children and youth films from the whole Nordic region and much more.

buster.dk



COPENHAGEN INTERNATIONAL FILM FESTIVAL / 21 SEP - 1 OCT.

Copenhagen IFF is a young festival. Now in its fourth year, the festival has a European profile and a competition program judged by an international jury.

This year’s festival kicks off with the world premiere of Lars von Trier’s new comedy, *The Boss of It All*, the first time ever a von Trier film premieres in Denmark. Festival manager Janne Giese hopes that will whet the appetites of foreign buyers. “Copenhagen IFF also serves as a platform for strong Danish productions. Last year, we established Copenhagen Screenings, our new market days for buyers and festival representatives, showcasing 11 brand new Danish films that hadn’t been screened at any other festivals,” Giese says. “It was a big hit that the industry and IFF want to continue in the future”.

The festival moreover holds a string of seminars and master classes. Past festival guests include Theo Angelopoulos, Anthony Minghella, Chris Doyle and Udo Kier.

copenhagenfilmfestival.com



CPH:DOX / 10 - 19 NOV.

Cph:dox was started by the team behind the NatFilm Festival. Every year, Cph:dox screens around 140 films in three international competitions and a number of theme programmes, as well as at various seminars and panel events. In the three years of Cph:dox’s existence, there has been steadily

growing interest in documentaries. The festival last year hit 20,000 visitors. The organizers aim to make the festival a gathering point for the domestic and international documentary film industry – including producers, buyers and sellers, along with practicing, creative filmmakers.

“I think we can create an intimate platform offering the industry a cooperative forum unlike what you get at the big A-list festivals,” festival manager Tine Fischer says. “Moreover, the whole project involves creating and developing a tradition of watching documentaries, enhancing the public focus on the genre and offering audiences experiences that stand out from what people normally associate with documentaries.”

cphdox.dk



NATFILM FESTIVAL / 23 MARCH - 8 APRIL

The NatFilm Festival is the biggest international film event in Denmark. Every cinema in Copenhagen participates in the festival. Sections of the programme are also screened in three other Danish cities, Odense, Aalborg and Aarhus.

An important platform for domestic distributors, the festival ranges broadly, from Hollywood fare to experimental fodder. But the bulk of the programme consists of titles that do not have Danish distribution. Each year, as a direct result of successful festival screenings, a number of these films are picked up for theatrical release or TV broadcast in Denmark.

“The NatFilm Festival has grown into Denmark’s biggest film festival by constantly honing its profile,” programming manager Niels Lind Larsen says. “We strive to screen films from all parts of the world

– including countries we otherwise don’t get to see much of around here – always with a premium on quality and novelty. In its 17th year, NatFilm still has a youthful and curious profile with room for fresh initiatives, parties and seminars.”

In partnership with the Danish Film Institute, the NatFilm Festival gives out an Audience Award of 17,000 euros, guaranteeing the film’s theatrical distribution and subsequent broadcast in Denmark. The 2005 Audience Award winner was Jonathan Demme’s *Neil Young – Heart of Gold*.

natfilm.dk



ODENSE INTERNATIONAL FILM FESTIVAL / 15 - 20 AUG.

Specializing in shorts and documentaries, the Odense Film Festival has existed since 1975, making it Denmark’s oldest film festival. Every year, the festival runs two competition programmes, representing every genre of short and documentary film: an international programme of short films from around the world and a domestic programme of Danish shorts and documentaries. In addition, the festival features a series of special programmes highlighting a certain niche in short film or a certain film nation or filmmaker. This summer, the festival is running a special programme of the American short film director Jay Rosenblatt, who will be visiting Odense for the festival and offering a master class for all interested filmmakers.

The Video Clip Cup competition gives amateurs and professionals alike an opportunity to compete – writing, shooting and editing a short film in just two days.

“The Odense International Film Festival is where people come

to see good, inspiring, funny, offbeat, challenging, experimental, high-quality short films," recently appointed artistic director Cecilia Lidin says. "In the combination of our international and domestic programmes, we will continue to offer a rich array of films for the pleasure of local audiences, plus visiting filmmakers and other industry professionals."

filmfestival.dk



**ÅRHUS FILM FESTIVAL/
22 - 27 SEP.**

The Aarhus Film Festival is an international film festival presenting award-winning or internationally recognized short and documentary films. The festival also features regional films, Danish blockbusters, seminars and focus series.

"We pick high-quality international films, preferably awardwinners, and try to compose a very broad programme showing the many facets of the short and documentary film genres," festival manager Karen Rais-Nordentoft says. "The festival has developed a veritable fleet of flagship events and we have managed to capture audience interest. We now need to sustain that interest and continue developing the festival's pillar events."

This year, Rais-Nordentoft is supplementing her Aarhus Film Festival hat with a Nordic Panorama chapeau. The 17th Nordic Panorama - Five Cities Film Festival will take place in Aarhus from September 22 to 27 and the practical task of organizing the Panorama has fallen to the Aarhus Film festival office. As a result, the side programmes of this year's Aarhus Film Festival have been cancelled, including International Award Winners Short and Documentary Films.

Nordic Panorama will present the cream of the Nordic short and documentary crop in the competition programme. Other programming includes seminars, master classes and several side programmes. The Panorama attracts some 600 film-industry professionals every year.

nordiskpanorama.com
aarhusfilmfestival.dk



Dark Horse. Photo: Henrik Ohsten Rasmussen

DANISH FILMS WORLD SALES

**Examples of Danish titles
which have sold exceptionally
well internationally in 2005.**

Trust Film Sales
www.trust-film.dk

**Nordisk Film
International Sales**
www.sales.nordiskfilm.com

DEAR WENDY

2005 / DIR Thomas Vinterberg / PROD Nimbus Film Productions & Zentropa Entertainments / SALES Trust Film Sales. Sold to 67 countries / Moscow International Films Festival: Best Director & Vogue Prize for stylish design

MANDERLAY

2005 / DIR Lars von Trier / PROD Zentropa Entertainments / SALES Trust Film Sales / Sold to 58 countries.

WE ARE THE CHAMPIONS

2005 / DIR Martin Hagbjer / PROD Zeitgeist / SALES Trust Film Sales / Sold to 28 Countries / Stockholm Film Festival Junior: Youth Jury's Prize for Best Feature / Lübeck Nordic Filmdays: Children Jury's First Prize

DARK HORSE

2005 / DIR Dagur Kári / PROD Nimbus Film Productions / SALES Trust Film Sales / Sold to 24 Countries / Brussels European Film Festival: Best Film / Ljubljana International Film Festival: Best Film / Five Icelandic Film & Television Academy Awards

MANSLAUGHTER

2005 / DIR Per Fly PROD Zentropa Entertainments / SALES Trust Film Sales / Sold to 14 Countries / Nordic Council's Film Prize / Lübeck Nordic Filmdays: NDR Promotion Prize for Best Feature

ADAM'S APPLES

2005 / DIR Anders Thomas Jensen / PROD M & M Productions / SALES Nordisk Film International Sales / Sold to 30 Countries / Courmayeur Film in Noir Film Festival: Best Film / Hamburg FilmFest: Audience Award / Warsaw International Film Festival: Audience Award

I'M THE ANGEL OF DEATH - PUSHER III

2005 / DIR Nicolas Winding Refn / PROD NWR Productions / SALES Nordisk Film International Sales / Sold to 28 Countries / Courmayeur Film in Noir Film Festival: Best Male Lead

TERKEL IN TROUBLE

2004 / DIR Stefan Fjeldmark, Thorbjørn Christoffersen, Kresten Vestbjerg Andersen / PROD Nordisk Film, A. Film / SALES Nordisk Film International Sales / Sold to 30 Countries / Danish Academy Award: Best Sound / Malmö BUFF Children & Youth Film Festival: The City of Malmö's Children & Youth Film Award / Beijing International Cartoon and Digital Arts Festival: Best Feature

WITH BLOOD ON MY HANDS - PUSHER II

2004 / DIR Nicolas Winding Refn / PROD NWR Productions / SALES Nordisk Film International Sales. Sold to 38 Countries / Danish Academy Award: Robert for Best Male Actor: Mads Mikkelsen

YOUNG ANDERSEN (TV SALES ONLY)

DIR Rumle Hammerich / PROD Nordisk Film / SALES Nordisk Film International Sales / Sold to 32 Countries / Shanghai International Film Festival: Best Director Rumle Hammerich

CATALOGUE

IFFI . /

DANISH

FEATURE FILMS

2006-2007

1:1

/ ONE TO ONE

PANORAMA BERLIN 2006



Photo: Per Arnesen

Friday night. A council estate outside the city. Per is badly beaten up on his way home from a night out. He is taken to hospital in a coma. The police have no clues; the air is thick with suspicion. His mother struggles to maintain her faith in his survival. His younger sister, Mie, begins to pick up rumours. Her boyfriend, Shadi, suspects that his elder brother is behind the assault but he cannot tell anyone. Many well-meaning people find themselves at sea in a fable about emotions leading us astray.

■ Olesen's third feature film and her third selected for Berlin. Her debut *Minor Mishaps* (2002) received the Blue Angel Award at Berlin, her second film *In Your Hands* (2004), was selected for the main competition, while *One to One* was selected for Panorama.

CATEGORY Drama**DANISH RELEASE** 27.01.2006**STATUS** Released**RUNNING TIME** 90 min**DIRECTOR** Annette K. Olesen**SCREENPLAY** Kim Fupz Aakeson**APPEARANCES** Mohammed-Ali Bakier, Joy K. Petersen, Anette Støvelbæk, Helle Hertz, Subhi Hassan, Jonas Busekist, Brian Lentz, Paw Henriksen, Nassim Al-Dogom, Rose Copty, Trine Appel**PRODUCER** Ib Tardini**EXECUTIVE PRODUCER** Peter Aalbæk Jensen, Peter Garde**PRODUCTION** Zentropa Entertainments12 ApS**INTERNATIONAL SALES** Trust Film Sales ApS / t +45 3686 8788 / f +45 3677 4448 / post@trust-film.dk / www.trust-film.dk

ANJA & VIKTOR - BRÆNDENDE KÆRLIGHED

/ ANJA & VIKTOR – FLAMING LOVE

FEATURE FILM DEBUT



Photo: Lars Høgsted

Anja and Viktor are expecting a baby. Anja is offered a once-in-a-lifetime opportunity at the ad agency where she works. Viktor promises to take paternity leave, but it's not easy to be a good husband and father - and still be one of the guys. Especially when you are a fireman. So he takes a masculinity class to get a grip on his manhood confusion, while Anja learns that running a career is no picnic.

■ Produced by Regner Grasten whose family and youth comedies have filled Danish movie theatres.

CATEGORY Comedy**DANISH RELEASE** 05.01.2007**STATUS** In production**RUNNING TIME** 90 min**DIRECTOR** Niels Nørlov Hansen**SCREENPLAY** Søren Frellesen**APPEARANCES** Sofie Lassen-Kahlke, Robert Hansen, Peter Gantzler, Kristian Halken, Joachim Knop, Jonas Gülstorff, Karl Bille, Mira Wanting**PRODUCER** Regner Grasten**PRODUCTION** Regner Grasten Rettigheder A/S**INTERNATIONAL SALES** Regner Grasten Rettigheder A/S / t 3963 4424 / f 3963 4192

BLINDE ENGLE

/ BLINDED ANGELS



Photo: Jon Bang Carlsen

A blind European man flies to South Africa to paraglide, a sport he cherished until his blindness prohibited it. He pays a local African woman to use her eyes to get to the top of the mountain, which lies behind her poor and violent township. Looking at the world through her eyes, he falls in love. But the affair with a stranger alienates the black woman from her crowd in the township, forcing her to take refuge in the European man's darkness. Together they plan to get to the top of the mountain and flee their shipwrecked worlds as *Blinded Angels*.

■ Written and directed by awardwinning filmmaker Jon Bang Carlsen, this is the third film in Carlsen's South African trilogy: The first two: *Portrait of God* (2001) and *Addicted to Solitude* (1999).

CATEGORY Documentary**DANISH RELEASE** To be announced**STATUS** Completed**RUNNING TIME** 90 min**DIRECTOR** Jon Bang Carlsen**SCREENPLAY** Jon Bang Carlsen**APPEARANCES** Rune T. Kidde, Bonnie Mbuli**PRODUCER** Mikael Opstrup, Jon Bang Carlsen**PRODUCTION** C&C Productions ApS**INTERNATIONAL SALES** C&C Productions ApS / t 4587 2700

/ f 7070 2271 / jon.bang.carlsen@mail.dk

CECILIE

/ CECILIE (WORKING TITLE)



Photo: Erik Aavatsmark

Cecilie sees and hears things no one else does; places suddenly change appearance, people aren't really there. One night she experiences a rape, but no traces are to be found. Her husband Mads commits her to a psychiatric hospital. With the help of a psychiatrist, Per, she begins to see a frightening connection between her condition and a brutal murder that happened more than 30 years before.

■ From the director of *Catch that Girl* (a national boxoffice and festival hit and sold for a US remake), Wullenweber, collaborates again with scriptwriter Nikolaj Arcel. Arcel was joined by Rasmus Heisterberg, the same writing duo who penned Danish boxoffice success *King's Game* which received Best Screenplay at the Viareggio Film Festival.

CATEGORY Thriller**DANISH RELEASE** 20.12.2006**STATUS** Post-production**RUNNING TIME** 100 min**DIRECTOR** Hans Fabian Wullenweber**SCREENPLAY** Nikolaj Arcel, Rasmus Heisterberg**APPEARANCES** Sonja Richter, Anders W. Berthelsen, Claus Riis Østergaard**PRODUCER** Stine Spang-Hansen**EXECUTIVE PRODUCER** Bo Ehrhardt, Birgitte Hald**PRODUCTION** Nimbus Rights ApS**INTERNATIONAL SALES** Trust Film Sales ApS / t +45 3686

8788 / f +45 3677 4448 / post@trust-film.dk / www.trust-film.dk

DE FORTABTE SJÆLES Ø



Director Nikolaj Arcel. Photo: Jan Buus

/ ISLAND OF LOST SOULS

14-year-old Lulu moves to a small provincial town with her mother and younger brother. One night, her brother is struck by a beam of white light – actually the spirit of Herman Hartmann from the 19th-century. To her despair, Lulu realizes that Herman has possessed her brother, and the two of them are whirled into a fevered adventure. Joined by Oliver, a rich kid, and Richard, a disillusioned clairvoyant and inventor, they take on the dark, supernatural forces gathering over the town – evil from deep in the land of the dead, determined to take over the world and see them die.

■ *Island of Lost Souls*, which budget for special effects is DK's largest ever, follows in the wake of Arcel's feature debut *King's Game*, which was seen by more than 10 percent of Danes, and swept up Viarregio's Best Screenplay Award for scriptwriters Arcel and Rasmus Heisterberg.

2nd FEATURE FILM

CATEGORY Action-adventure**DANISH RELEASE** 09.02.2007**STATUS** Post-production**RUNNING TIME** 100 min**DIRECTOR** Nikolaj Arcel**SCREENPLAY** Rasmus Heisterberg, Nikolaj Arcel**APPEARANCES** Anders W. Berthelsen, Nicolaj Kopernikus, Lars Mikkelsen, Anette Støvelbæk, Lukas Munk Billing, Sara Gaarmann, Lasse Borg**PRODUCER** Sarita Christensen**EXECUTIVE PRODUCER** Peter Aalbæk Jensen, Peter Garde**PRODUCTION** Zentropa Productions2 ApS, Nimbus Rights ApS**INTERNATIONAL SALES** Trust Film Sales ApS / t +45 3686

8788 / f +45 3677 4448 / post@trust-film.dk / www.trust-film.dk

DE TRE MUSKETERER



Photo: Aboom Studio

/ THE THREE MUSKETEERS

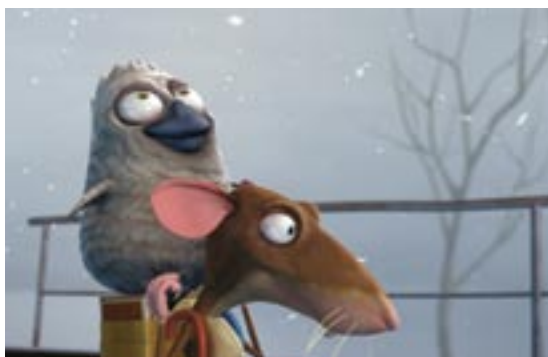
A puppet animation based on Alexandre Dumas' novel "The Three Musketeers".

■ Cimermanis, a veteran when it comes to puppet filmmaking, has won major international awards for his films, and was a major contributor to Zentropa and Per Fly's two puppet animations, the short film *The Little Knight* and the Chicago winner *Prop & Berta*.

CATEGORY Children's film / Puppet-animation**DANISH RELEASE** 07.07.2006**STATUS** Completed**RUNNING TIME** 75 min**DIRECTOR** Janis Cimermanis, Gert Fredholm**SCREENPLAY** Maris Putnins**VOICES** Nicolaj Kopernikus, Lars Bom, Lars Hjortshøj, Peter Gantzler, Niels Olsen, Nastja Maria Arcel, Kjeld Nørgaard, Lene Maria Christensen, Peter Mygind**PRODUCER** Peter Garde, Mikael Olsen**EXECUTIVE PRODUCER** Peter Aalbæk Jensen**PRODUCTION** Film Studio Aboom Ltd., Zentropa Entertainments3 ApS**INTERNATIONAL SALES** Trust Film Sales ApS / t +45 3686

8788 / f +45 3677 4448 / post@trust-film.dk / www.trust-film.dk

DEN GRIMME ÆLLING OG MIG



Framegrab

/ THE UGLY DUCKLING AND ME

Hans Christian Andersen's classic fairy tale about an ugly duckling who turns into a beautiful swan is the subject of this 3D animated comedy. The tale is updated in unorthodox fashion as Ratso, a success-starved rodent impresario persuades everyone that he is the duckling's dad. Ratso and the world's ugliest duckling set off on a perilous journey towards their big breakthrough, but dangerous foes, teenage problems and unexpected paternal feelings lie ahead.

■ From the producers of the domestic box-office and festival hits *Terkel in Trouble* (2004), and *Help, I'm a Fish* (2000), winner of the Children's Jury First Prize at Chicago. Co-director on *The Ugly Duckling and Me*, Karsten Kiilerich, received an Academy Award nomination in 1999 for his short film *When Life Departs*. *The Ugly Duckling and Me* is already sold to a number of European territories.

2nd FEATURE FILM

CATEGORY Children-family / Animation**DANISH RELEASE** 06.10.2006**STATUS** Post-production**RUNNING TIME** 80 min**DIRECTOR** Michael Hegner, Karsten Kiilerich**SCREENPLAY** Stefan Fjeldmark, Michael Hegner,

Karsten Kiilerich, Mark Hodkinson

PRODUCER Anders Mastrup, Irene Sparre**PRODUCTION** A. Film A/S**INTERNATIONAL SALES** M6 Droits Audiovisuels Paris /

cdessagnes@m6.fr

DEN SORTE MADONNA



Director Lasse Spang Olsen. Photo: Rolf Konow

/ THE BLACK MADONNA

Maria is a part-time stripper. Her father, Kurt, is one of the usual police suspects. Looking to get one last heist in, he steals a priceless Russian icon, "The Black Madonna," from a museum transport. But a buttoned-down cop, Gustav, gets in the way and the icon ends up with Maria. She now faces a choice of turning in the icon and receiving a huge reward or leaving her father in the hands of a Russian gang. Soon, she is off to Russia with Gustav in hot pursuit.

■ Cinema-goers who flocked to see Spang Olsen's festival hit *In China They Eat Dogs* (1999) and *Old Men in New Cars* (2002) – both written by Anders Thomas Jensen – eagerly await his next comedy *The Black Madonna*. Produced by veteran filmmaker Per Holst.

CATEGORY Romantic action comedy**DANISH RELEASE** 02.02.2007**STATUS** In production**RUNNING TIME** 90 min**DIRECTOR** Lasse Spang Olsen**SCREENPLAY** Nikolaj Peyk**PRODUCER** Per Holst (Delegate producer)**EXECUTIVE PRODUCER** Kim Magnusson**PRODUCTION** Nordisk Film A/S**INTERNATIONAL SALES** Nordisk Film International Sales /

t +45 3618 8200 / f +45 3618 9550 / contact@nordiskfilm.com

/ www.sales.nordiskfilm.com

DER VAR ENGANG EN DRENG

/ SKYMASTER



Photo: Ole Kragh-Jacobsen

When Kalle, a normal 10-year-old boy gets a sister – a weird sister with two skin flaps on her back that look like wings – life becomes a struggle. No one but Kalle sees the true nature of his sister's odd appendages and soon she is off to the renowned Plastic Palace clinic of cosmetic surgery to have them removed. Determined to prevent the amputation of his sister's wings, Kalle sets out on a rescue mission. On the road, he meets Alf, a butter-fingered mechanic, who agrees to help him. Together, they roar off in Alf's white 1960 Cadillac in a race against time through an autumn-coloured world of song and dance.

■ This new comedy by Wikke and Rasmussen serves its directors' ambition of making the world's first karaoke movie. Their former comedy *Flying Granny* (2001) won the Children's Jury Award at Lübeck.

CATEGORY Children-family / Comedy

DANISH RELEASE 13.10.2006

STATUS Post-production

RUNNING TIME 90 min

DIRECTOR Michael Wikke, Steen Rasmussen

SCREENPLAY Steen Rasmussen, Michael Wikke

APPEARANCES Janus Dissing Rathke, Nicolas Bro, Anders W. Berthelsen, Anne Grethe Bjarup Riis, Bodil Jørgensen, Troels Lyby, Steen Rasmussen, Michael Wikke

PRODUCER Michael Wikke, Steen Rasmussen

PRODUCTION Græsted Film & Fjernsyn ApS

INTERNATIONAL SALES Græsted Film & Fjernsyn ApS / t +45 3678 1900 / f +45 3686 8751 / graestedfilm@graestedfilm.dk / www.graestedfilm.dk

DIREKTØREN FOR DET HELE

/ THE BOSS OF IT ALL



Director Lars von Trier. Photo: Rolf Konow

In Lars von Trier's comedy the owner of an IT firm wants to sell out. The trouble is that when he established his firm he invented a non-existent company president to hide behind when unpopular steps needed taking. When the potential purchaser insists on negotiating with the 'president' face to face, the owner has to take on a failed actor to play the part. The actor suddenly discovers he is a pawn in a game that goes on to sorely test his (lack of) moral fibre.

■ After *Dogville* and *Manderlay*, both selected for the Cannes competition, where Trier won the Palme d'Or for *Dancer in the Dark* (2000), Trier returns to the comedy genre for the first time since *The Kingdom*.

CATEGORY Comedy

DANISH RELEASE 08.12.2006

STATUS In production

RUNNING TIME 100 min

DIRECTOR Lars von Trier

SCREENPLAY Lars von Trier

APPEARANCES Jens Albinus, Peter Gantzler, Iben Hjejle, Louise Mieritz, Mia Lyhne, Jean-Marc Barr, Henrik Prip, Casper Christensen, Sofie Gråbøl, Anders Hove, Benedikt Erlingsson

PRODUCER Vibeke Windeløv, Signe Jensen, Meta Louise Foldager

EXECUTIVE PRODUCER Lene Børghlum

PRODUCTION Zentropa Entertainments21 ApS

INTERNATIONAL SALES Trust Film Sales ApS / t +45 3686 8788 / f +45 3677 4448 / post@trust-film.dk / www.trust-film.dk

DRØMMEN

/ WE SHALL OVERCOME

CRYSTAL BEAR BERLIN, 2006



Photo: Thomas Petri

Thirteen year-old Frits has fallen out of favour with the headmaster of his provincial school. The year is 1969. The world is changing rapidly and corporal punishment has been banned. The tyrannical headmaster, however, hasn't bothered to notice. Frits spends his summer holidays watching the family's first television, and is influenced by the winds of change. Martin Luther King's speeches and dreams of a better life have armoured Frits with courage and the desire for rebellion. When the headmaster steps over the line during punishing Frits, the boy takes up battle against the authorities. The story is based on actual events.

■ Oplev swept away Berlin's Crystal Bear and the Church of Sweden Film Award in 2006 for his third feature *We Shall Overcome*.

CATEGORY Drama

DANISH RELEASE 24.03.2006

STATUS Released

RUNNING TIME 105 min

DIRECTOR Niels Arden Oplev

SCREENPLAY Niels Arden Oplev, Steen Bille

APPEARANCES Bent Mejding, Anders W. Berthelsen, Jens Jørn Spottag, Anne Grethe Bjarup Riis, Peter Hesse Overgaard, Sarah Juel Werner, Janus Dissing Rathke

PRODUCER Sisse Graum Jørgensen

EXECUTIVE PRODUCER Peter Aalbæk Jensen, Peter Garde

PRODUCTION Zentropa Entertainments11 ApS

INTERNATIONAL SALES Trust Film Sales ApS / t +45 3686 8788 / f +45 3677 4448 / post@trust-film.dk / www.trust-film.dk

EFTER BRYLLUPPET

/ AFTER THE WEDDING



Photo: Ole Kragh-Jacobsen

Jacob Petersen has dedicated his life to helping street children in India. When the orphanage he heads is threatened by closure, he receives an unusual offer. A Danish businessman, Jørgen, offers him a donation of \$4 million dollars. There are, however, certain conditions ... Not only must Jacob return to Denmark, he must also take part in the wedding of Jørgen's daughter. The wedding proves to be a critical juncture between past and future and catapults Jacob into the most intense dilemma of his life.

■ *After the Wedding*, enjoying large crowds at national cinemas, cements Bier's reputation as a director whose films have enormous appeal to the cinema-going public. *Open Hearts* (2002), and *Brothers* (2004) were highly successful on the international market and together brought home strings of awards for Bier..

CATEGORY Drama

DANISH RELEASE 24.02.2006

STATUS Released

RUNNING TIME 124 min

DIRECTOR Susanne Bier

SCREENPLAY Anders Thomas Jensen

APPEARANCES Mads Mikkelsen, Sidse Babett Knudsen, Rolf Lassgård

PRODUCER Sisse Graum Jørgensen

EXECUTIVE PRODUCER Peter Aalbæk Jensen

PRODUCTION Zentropa Entertainments16 ApS

INTERNATIONAL SALES Trust Film Sales ApS / t +45 3686 8788 / f +45 3677 4448 / post@trust-film.dk / www.trust-film.dk

EN SOAP



Photo: Lars Wahl

/ A SOAP

32-year-old Charlotte could have it all, but she doesn't want any of it. When she moves away from her boyfriend, she happens to become the upstairs neighbour of the transsexual Veronica. Veronica prefers to keep to herself with her little dog and a romantic soap show on TV, while Charlotte gets through the nights with one-night stands. An assault, a new bed and some white curtains bring the two of them together and they end up as the main characters of their own turbulent love story.

■ *A Soap*, produced on a shoestring budget, won Berlin's Jury Grand Prix - Silver Bear and Best First Feature Award, 2006. Christensen has already debuted in Cannes with her graduate film: *India* (1999) was a winner at Ciné Fondation, while her short fiction *Habibi My Love* (2002) was awarded at Angers. Scripwriter of *A Soap* is none other than Berlin regular, Kim Fupz Aakeson.

FEATURE FILM DEBUT

DOUBLE-WINNER BERLIN 2006

CATEGORY Drama

DANISH RELEASE 07.04.2006

STATUS Released

RUNNING TIME 104 min

DIRECTOR Pernille Fischer Christensen

SCREENPLAY Kim Fupz Aakeson

APPEARANCES Trine Dyrholm, David Dencik, Elsebeth Steentoft, Frank Thiel, Christian Tafdrup

PRODUCER Lars Bredo Rahbek

PRODUCTION Nimbus Film Rights ApS

INTERNATIONAL SALES Trust Film Sales ApS / t +45 3686 8788 / f +45 3677 4448 / post@trust-film.dk / www.trust-film.dk

ERIK NIETZSCHE - DE UNGE ÅR



Director Jacob Thuesen. Photo: Jan Buus

/ ERIK NIETZSCHE - THE EARLY YEARS

A revealing story about an intelligent but in many ways inexperienced, shy young man who nevertheless knows that he wants to be a film director. When he gets into the National Film School of Denmark in the late 1970s, he enters a confusing world of angry, unhelpful tutors, weird fellow students and unwritten rules. It's an angst-provoking period, and he struggles with depression. It is also a period when he becomes fascinated by the technical gear in film shoots, gets involved in film industry trade union disputes, falls in love, and meets beautiful, self-assured women who don't want to make a commitment.

■ The second feature from the director of the award-winning *Accused*, (2005), which competed at Berlin. Thuesen, also director of the feature length documentary *Under New York* (1996), was editor on Lars von Trier's *The Kingdom* and Jørgen Leth's *Haiti. Untitled*.

2ND FEATURE FILM

CATEGORY Comedy

DANISH RELEASE To be announced

STATUS In production

RUNNING TIME approx. 100 min

DIRECTOR Jacob Thuesen

SCREENPLAY Erik Nietzsche

APPEARANCES To be announced

PRODUCER Sisse Graum Jørgensen, Marie Gade

EXECUTIVE PRODUCER Peter Aalbæk Jensen, Peter Garde

PRODUCTION Zentropa Entertainments19 ApS

INTERNATIONAL SALES Trust Film Sales ApS / t +45 3686 8788 / f +45 3677 4448 / post@trust-film.dk / www.trust-film.dk

FAR TIL FIRE - I STOR STIL



Photo: Thomas Marott

/ FATHER OF FOUR - LIVING LARGE

When Uncle Anders learns he is inheriting a castle on Funen, the whole family pile into the car and go there for their holiday. As it turns out, though, another family is also claiming title to the castle. A contest with three challenges will determine who the rightful heir to the castle is, but a ghost that looks an awful lot like Uncle Anders has a few words to say, too.

■ Duo Henrik Møller-Sørensen and Claus Bjerre embark on their second comedy about this silver screen family known to all Danes, and who drew a remarkable half million tickets at the boxoffice for *Father of Four* (2005) in its first few weeks' release.

CATEGORY Children-family / Comedy

DANISH RELEASE 15.12.2006

STATUS In production

RUNNING TIME 90 min

DIRECTOR Claus Bjerre

SCREENPLAY Claus Bjerre, Thomas Glud

APPEARANCES Niels Olsen, Jess Ingerslev, Anette Støvelbæk, Sofie Stougaard

PROD. Henrik Møller-Sørensen CO-PROD. Niels Bokkenheuser

EXEC. PROD. Mads Peter Ole Olsen, Jørgen Kristiansen

PRODUCTION ASA Film Production A/S

INTERNATIONAL SALES Nordisk Film International Sales / t +45 3618 8200 / f +45 3618 9550 / contact@nordiskfilm.com / www.sales.nordiskfilm.com

FIDIBUS



Photo: Thomas Marott

/ EASY SKANKING

A crooked comedy about Kalle, a nice middleclass kid, who because of a debt and old friendship ends up as a 'fidibus', a gofer, for the hash baron Paten. But only until Paten is anything but innocently jailed and asks Kalle to mind the store while he is gone. No one touches Paten's money, Paten's car or, least of all, Paten's girl, Saby, who is dumber than water, a tacky dresser and unable to apply make-up properly. She is better looking without it anyway and she is really cute when she is sleeping.

■ From the director of two national boxoffice hits *Oh Happy Day* (2004) and *Shake It All About* (2001), both of which have had wide festival circulation.

CATEGORY Comedy

DANISH RELEASE 13.10.2006

STATUS Post-production

RUNNING TIME 99 min

DIRECTOR Hella Joof

SCREENPLAY Troels Agueh Vestergaard, Hella Joof, Bo hr. Hansen

APPEARANCES Rudi Kohnke, Lene Maria Christensen, Jonathan Spang, Jesper Dahl, Kirsten Lehfeldt, Christian Mosbæk, Mia Lyhne, Beate Bille, Anders Hove, Ditte Gråbøl

PRODUCER Thomas Gammeltoft

PRODUCTION Fine & Mellow Productions A/S

INTERNATIONAL SALES Nordisk Film International Sales / t +45 3618 8200 / f +45 3618 9550 / contact@nordiskfilm.com / www.sales.nordiskfilm.com

GAMBLER

/ GAMBLER



Photo: Phie Ambo

A humorous documentary about film director Nicolas Winding Refn and his struggle to clear himself of a personal debt of DKK 5.5 million - to secure his family financially and help him get on with his life. Refn, noted for his debut cult movie *Pusher* from 1996, was forced to file for personal bankruptcy after *Fear X* (2003) failed at the boxoffice. His only chance to wipe the slate clean and continue his career as a filmmaker was to produce *Pusher 2* and *Pusher 3*. *Gambler* humorously portrays his ambitious project where there is no time for writer's block and where deadlines are to be met if money is to keep rolling in.

■ Ambo codirected the awardwinning documentary *Family* (2001), which took home the Joris Ivens Award from IDFA, Amsterdam. *Gambler* received its world premiere at Rotterdam, 2005, where it was selected for the White Light Programme.

CATEGORY Documentary
DANISH RELEASE 20.04.2006
STATUS Released
RUNNING TIME 78 min
DIRECTOR Phie Ambo
PRODUCER Sigrid Helene Dyekjær, Christian Rank
EXECUTIVE PRODUCER Michael Fleischer
PRODUCTION Tju-Bang Film 2 ApS
INTERNATIONAL SALES Nordisk Film International Sales / t +45 3618 8200 / f +45 3618 9550 / contact@nordiskfilm.com / www.sales.nordiskfilm.com

GHETTO

/ GHETTO



Photo: Christian Geisnaes

Shmuli, a charming daydreamer, is left with his five-year-old son. He lives with his parents, but dreams of going to America and he is saving up money working as a security guard at a Jewish school. One day he meets lovely young Amina who runs the candy store around the corner. She is Pakistani, he is Jewish - their budding love is put to the test.

■ Espinosa's graduate film *Bokseren/The Fighter* received the Jury Special Award at Cameraimage, Lodz, and was awarded Best Film at Sleepwalkers International Film Festival in Tallinn. Espinosa's feature film debut was Swedish *Babylon Disease*.

FEATURE FILM DEBUT

CATEGORY Drama
DANISH RELEASE Autumn 2006
STATUS Post-production
RUNNING TIME 90 min
DIRECTOR Daniel Espinosa
SCREENPLAY Daniel Dencik
APPEARANCES David Dencik, Louise Hart, Jacob Otten Sten, Karen-Lise Mynster, Nicolas Bro, Dick Kaysø
PRODUCER Michael Obel
EXECUTIVE PRODUCER Michael Obel
PRODUCTION Thura Film A/S
INTERNATIONAL SALES Thura Film A/S / t +45 3544 1111 / f +45 3543 4015 / thura@thura.com / www.thura.com

GHOSTS OF CITÉ SOLEIL

/ GHOSTS OF CITÉ SOLEIL



Framegrab

Two brothers are stuck in a system of political violence. They are gangleaders in President Aristide's secret army of slum gangs. One wants to fight for the president, the other wants out. They live in Cite Soleil. The most dangerous place on earth. A film about Haiti, where gangs, gun rappings, love and dramatic, political events, together, tell the true story of the last months of Aristide's presidency.

■ An international co-production and documentary debut, with expected US release in 2006. Music by Wyclef Jean and Jerry Wonder Duplessis.

CATEGORY Documentary
DANISH RELEASE To be announced
STATUS Completed
RUNNING TIME 88 min
DIRECTOR Asger Leth
PRODUCER Mikael Chr. Rieks, Tomas Radoor, Seth Kanegis
EXECUTIVE PRODUCER Kim Magnusson, Gary Woods, George Hickenlooper, Jerry Wonder Duplessis, Wyclef Jean
CO-PRODUCTION Sak Pasé Films Inc., Sunset Productions Inc.
PRODUCTION Nordisk Film Production A/S
INTERNATIONAL SALES Nordisk Film International Sales / t +45 3618 8200 / f +45 3618 9550 / contact@nordiskfilm.com / www.sales.nordiskfilm.com

GRØNNE HJERTER

/ GREEN HEARTS



Photo: Eric Witzgall

Epo, Dingo and Grandpa are bicycle couriers. The three friends love the freedom of their jobs, but should have started careers years ago. Grandpa and Dingo are in steady relationships. Epo is a swinging single, to the jealous chagrin of his two pals. Nobody picks up the best-looking receptionists in town like Epo - before he meets Cecilie, that is. Conversely, Grandpa and Dingo have finally resolved to break out of the constricting confines of their commitments. They are turning over a new leaf, but is it really what they are after?

■ From a desire to portray single life from a masculine viewpoint, TV producer-cinematographer Preben Lorentzen, makes his first feature on a shoe-string budget, and independently of a state subsidy.

FEATURE FILM DEBUT

CATEGORY Romantic comedy
DANISH RELEASE 28.04.2006
STATUS Released
RUNNING TIME 92 min
DIRECTOR Preben Lorentzen
SCREENPLAY Preben Lorentzen
APPEARANCES Laura Bach, Hassan Preisler, David Rousing, Christine Albeck Børge, Stanislav Sevcik, Marina Bouras
PRODUCER Marie Hyllested
PRODUCTION Area 21 Films
INTERNATIONAL SALES Trust Film Sales ApS / t +45 3686 8788 / f +45 3677 4448 / post@trust-film.dk / www.trust-film.dk

GULDHORNENE

/ THE GOLDEN HORNS



Photo: Jens Juncker-Jensen

Three siblings, Sofie, Jonas and Emma, move to Copenhagen when their father is appointed a job at the National Museum. One day, the ancient Norse gods, Loki, Thor and Heimdal, materialize to prevent the museum's legendary golden horns from falling into the wrong hands and threatening the human race with extinction. Because the divine powers of the gods aren't too efficient in a modern, hi-tech world, the kids step in and come to their rescue.

■ The story of and characters in *The Golden Horns* are developed from the popular children's television series by thriller-specialist Martin Schmidt, who won First Prize at Hamburg for his feature *Kat* (2001).

CATEGORY Family / Comedy

DANISH RELEASE 12.10.2007

STATUS Post-production **RUNNING TIME** 90 min

DIRECTOR Martin Schmidt

SCREENPLAY Ida Maria Rydén, Ina Bruhn,

Flemming Christian Klem, Stefan Jaworski

APPEARANCES Laura Østergaard Buhl, Lukas Schwarz

Thorsteinsson, Clara Maria Bahamondes, Ann Eleonora Jørgensen,

Troels Lyby, Martin Brygmann, Søren Spanning, Peter Frödin

PRODUCER Rasmus Thorsen, Tina Winholt

PRODUCTION Cosmo Film A/S

INTERNATIONAL SALES Nordisk Film International Sales /

t +45 3618 8200 / f +45 3618 9550 / contact@nordiskfilm.com

/ www.sales.nordiskfilm.com

HAN, HUN OG STRINDBERG

/ HIM, HER AND STRINDBERG



Photo: Henrik Bohn Ipsen

Peter, a theatre director, hates being out of work so much it's affecting his relationship with his girlfriend Marie, an actress. As a remedy, she suggests they stage a play by Strindberg together and bring in her famous friend Liza. Not such a good idea, it turns out. Soon, Liza is applying all her skills to steal the leading role and the director away from Maria, who is not backing down without a fight.

■ Wendel's feature *Baby* (2003) won 2nd Best Feature in Mexico City.

CATEGORY Drama

DANISH RELEASE 03.03.2006

STATUS Released

RUNNING TIME 79 min

DIRECTOR Linda Wendel

SCREENPLAY Linda Wendel

APPEARANCES Trine Appel, Kenneth Carmohn, Iben Hjejle,

Lisbet Lundquist, Rikke Weissfeld, Niels Skousen,

Viktor-Emil Appel Hansen, Rasmus Wales Søderberg

PRODUCER Anita Josephine Wales

PRODUCTION Babyfilm ApS

INTERNATIONAL SALES Babyfilm ApS / t +45 3526 5028 /

fanefjord.film@get2net.dk

HVORDAN VI SLIPPER AF
MED DE ANDRE

/ HOW TO GET RID OF THE OTHERS



Photo: Per Arnesen

A satirical drama revealing the consequences of the Danish government's 'New Copenhagen Criteria', a new policy aiming at securing the nation's survival. Citizens who fail to meet the criteria - those who have received more from society than what they have contributed - are eliminated.

■ Rønnow Klarlund's fourth feature film. His feature *Strings* (2005), an international festival hit, was selected for Venice Days and won awards at Barcelona and Espoo festivals.

CATEGORY Drama

DANISH RELEASE 27.10.2006

STATUS Post-production

RUNNING TIME min

DIRECTOR Anders Rønnow Klarlund

SCREENPLAY Anders Rønnow Klarlund

APPEARANCES Søren Pilmark, Louise Mieritz, Søren Fauli,

Tommy Kenter, Lene Tiemroth, Lene Poulsen, Poul Glargaard,

Marie Caroline Schjeldal, Rasmus Botoft

PRODUCER Louise Vesth

EXECUTIVE PRODUCER Peter Aalbæk Jensen

PRODUCTION Zentropa Entertainments10 ApS

INTERNATIONAL SALES Trust Film Sales ApS / t +45 3686

8788 / f +45 3677 4448 / post@trust-film.dk / www.trust-film.dk

JUNGLEDYRET HUGO -
FRÆK SOM ALTID

/ JUNGGO GOES BANANAS (WORKING TITLE)



Framegrab

Hunters are stalking Jungo, the unique creature from the jungle. Danger lurks behind every tree, but Jungo still loves the forest, his girlfriend Rita and Meatball Charlie's food. When Jungo is trapped and crated off to Junglandia, his friends immediately set out to rescue him. But, will Jungo ever experience freedom again?

■ Director Flemming Quist Møller and producer Per Holst collaborated in the nineties on two animated features about a little jungle creature and were rewarded with a large Danish audience. Their *Jungle Jack* (1993) received both Montevideo's Guri Award and the International Children's Jury Award for Best Film, and *Jungle Jack - The Movie Star* (1996) received a Special Prize in Montreal.

CATEGORY Children-family / Comedy

DANISH RELEASE 12.10.2007

STATUS Post-production

RUNNING TIME 72 min

DIRECTOR Flemming Quist Møller, Anders Sørensen, Jørgen Lerdam

SCREENPLAY Flemming Quist Møller

VOICES To be announced

PRODUCER Per Holst (Delegate producer)

EXECUTIVE PRODUCER Anders Mastrup

PRODUCTION PH3 Aps, Asta Film ApS, Nordisk Film A/S

Norway, A.Film Latvia Ltd., TV 2/Danmark

INTERNATIONAL SALES Nordisk Film International Sales /

t +45 3618 8200 / f +45 3618 9550 / contact@nordiskfilm.com

/ www.sales.nordiskfilm.com

KRUMMERNE - SÅ ER DET JUL IGEN



Photo: Lars Høgsted

/ THE CRUMBS - A VERY CRUMBY CHRISTMAS

Crumb is the only one in the family who believes in Santa Claus. Everyone else thinks he's just being childish and they are all too busy with other things to enjoy the Christmas prelude. But Santa needs Crumb. Santa has given his Christmas Book away the year before and never got it back. The recipe for Christmas pudding is in the book and without pudding Santa loses his magic powers. Crumb stumbles on the book in a thrift store and right away he knows it's something special.

■ The loving and comical Crumb-family of the silver screen are back, this time with Morten Lorentzen directing his third feature film.

CATEGORY Children-family / Comedy

DANISH RELEASE 17.11.2006

STATUS Post-production

RUNNING TIME 90 min

DIRECTOR Morten Lorentzen

SCREENPLAY John Stefan Olsen

APPEARANCES Dick Kaysø, Vibeke Hastrup, Neel Rønholt, Jamie Morton, Julius Bundgaard, Sonja Furu Friby, Grethe Sønck, Claus Ryskjær, Peter Schrøder, Jarl Friis-Mikkelsen, Waage Sandø, Birthe Neumann

PRODUCER Regner Grasten

PRODUCTION Regner Grasten Rettigheder A/S

INTERNATIONAL SALES Regner Grasten Rettigheder A/S / t 3963 4424 / f 3963 4192

KUNSTEN AT GRÆDE I KOR



Photo: Søren Rønholt

/ THE ART OF CRYING

South Jutland, the early 1970s. Life isn't easy for 11-year-old Allan. His father has "psychic nerves" and regularly threatens to kill himself. His mother has given up, his older brother has moved out and the family's small dairy store isn't doing well. When his older sister stops spending the night on the couch with their father, it's up to Allan to keep the family together. His father lives for the times he gets to recite his famously eloquent eulogies and make the mourners weep in chorus. Soon, Allan is lending a hand to make sure there are enough funerals to keep his father happy.

■ Based on a bestselling novel by Danish writer Erling Jepsen and adapted for the screen by Bo Hr. Hansen, whose writing credits include the awardwinners *Someone Like Hodder* and *Nordkraft*, as well as upcoming *Fidibus*.

FEATURE FILM DEBUT

CATEGORY Drama

DANISH RELEASE 10.11.2006

STATUS Completed

RUNNING TIME 100 min

DIRECTOR Peter Schønau Fog

SCREENPLAY Bo Hr. Hansen

APPEARANCES Jesper Asholt, Hanne Hedelund, Jannik Lorenzen, Julie Kolbech

PRODUCER Thomas Stenderup

PRODUCTION Final Cut Productions ApS

INTERNATIONAL SALES AB Svensk Filmindustri / t +46 8680 3500 / f +46 8710 4422 / international@sf.se / www.sfinternational.se

KÆRESTESORGER



Photo: Martin Dam Kristensen

/ ENGLISH TITLE TO BE ANNOUNCED

A group of young people in their high school years in the early 1960's. The story evolves around the relationship between Jonas and Agnete. Surrounding them are their friends Toke, Birger and Liselotte who all, in one way or another, are involved in the ups and downs of Jonas and Agnete's relationship. The film chronicles three years of high school with all it entails in the way of friendship, love, jealousy and betrayal.

■ Danish auteur, Malmros is critically acclaimed and has a large dedicated home audience. His new film will be shot over a period of three years taking into account the development of the participating actors.

CATEGORY Drama

DANISH RELEASE 31.10.2008

STATUS In production **RUNNING TIME** 90 min

DIRECTOR Nils Malmros

SCREENPLAY Nils Malmros, John Mogensen

APPEARANCES Thomas Ernst, Simone Tang, Jesper Svane, Sofie Linde Lauridsen, Jacob Grosen Pedersen, Camilla Pedersen, Morten V. Urup, Thomas V. Solnæs

PRODUCER Thomas Heinesen

EXECUTIVE PRODUCER Kim Magnusson

PRODUCTION Nordisk Film A/S

INTERNATIONAL SALES Nordisk Film International Sales / t +45 3618 8200 / f +45 3618 9550 / contact@nordiskfilm.com / www.sales.nordiskfilm.com

LEDSAGET UDGANG



Photo: Susanne Mertz

/ ESCORTED ABSENCE

John, a career criminal in his early fifties, is serving time in Vestre Fængsel. His son is getting married and he is legally entitled to attend the wedding escorted by a prison officer. The officer, a moonfaced fellow with a provincial background, has made a favourable impression on the warden. The film takes us through Copenhagen's seedy Vesterbro borough where John has a number of hidden agendas to attend to. As the story unfolds, the two men are stripped down mentally. Step by step, we realize that the supposedly normal one of the two is actually far from it, and the other may not be such a bad character after all.

■ Clausen's *Villa Paranoia* (2004) was a boxoffice attraction in Danish cinemas, and enjoyed an extended festival tour. Honours include awards from Taormina, Rouen and Marners en Mars festivals.

FEATURE FILM DEBUT

CATEGORY Drama-comedy

DANISH RELEASE 19.01.2007

STATUS Post-production

RUNNING TIME 90 min

DIRECTOR Erik Clausen

SCREENPLAY Erik Clausen

APPEARANCES Jesper Asholt, Ditte Gråbøl, Brian Nielsen, Eliith Nulle Nykjær Jørgensen, Henrik Bruhn, Mia Rossing, Helle Fastrup, Lily Nielsen, Kadhim Faraj

PRODUCER Peter Ingemann

PRODUCTION Clausen Film ApS

INTERNATIONAL SALES Nordisk Film International Sales / t +45 3618 8200 / f +45 3618 9550 / contact@nordiskfilm.com / www.sales.nordiskfilm.com

LOTTO

/ LOTTO



Photo: Erik Aavatsmark

Jørgen manages the lotto club at the factory where he works. If you ask him, he would say he is a good person – even better than most. Then one day, he has to share a three million kroner jackpot with his friends and his high morals are put to the test.

■ After two box office hits, *Stolen Spring* (1993) and *Just a Girl* (1995), both based on works by bestselling Danish writers, actor and film director Peter Schrøder returns to direct the comedy *Lotto*, based on an original screenplay.

CATEGORY Comedy

DANISH RELEASE 09.06.2006

STATUS Completed

RUNNING TIME 93 min

DIRECTOR Peter Schrøder

SCREENPLAY Ina Bruhn, Anne-Marie Olesen, Lars Mering

APPEARANCES Søren Pilmark, Ditte Gråbøl, Bjarne Henriksen, Claus Bue, Nicolaj Kopernikus, Sofie Stougaard, Thomas Bo Larsen

PRODUCER Monica Steenberg

EXECUTIVE PRODUCER Kim Magnusson

PRODUCTION Nordisk Film Production A/S

INTERNATIONAL SALES Nordisk Film International Sales / t +45 3618 8200 / f +45 3618 9550 / contact@nordiskfilm.com / www.sales.nordiskfilm.com

MENNESKENES LAND – MIN FILM OM GRØNLAND

/ THE LAND OF HUMAN BEINGS – MY FILM ABOUT GREENLAND



Framegrab

In her personal account and with a passion for detail, filmmaker Anne Wivel examines the complexity of Greenland, the great land in the North with its both breathtaking and cruel nature. The film gives us an impression of the scars that have been inflicted upon the Greenlandic people as a consequence of their colonial past. Who are the people who live in Greenland and how do they see themselves and their future?

■ A feature-length documentary by awardwinning documentarist Anne Wivel, who received the prestigious Roos Achievement Award in 2004.

CATEGORY Documentary

DANISH RELEASE 03.03.2006

STATUS Released

RUNNING TIME 80 min

DIRECTOR Anne Regitze Wivel

SCREENPLAY Anne Regitze Wivel

APPEARANCES Angu Motzfeldt, Svend Auken, Kuupik Keist, Chilly Friday, Torngæ Qaaviaq

PRODUCER Vibeke Vogel, Elise Lund Larsen

PRODUCTION Barok Film A/S

INTERNATIONAL SALES Barok Film A/S / t 7211 7900 / f 7211 7910 / info@barokfilm.dk / www.barokfilm.dk

OFFSCREEN

/ OFFSCREEN



Photo: Alphaville Pictures Copenhagen ApS

Nicolas Bro reigns supreme in the role of Nicolas Bro – a man intent on making a film about himself. His friend Christoffer Boe lends him a camera and tells him to record everything, a remark which Bro takes a little too literally. His constant filming succeeds in driving both his wife Lene and his friends nuts, and when Lene finally calls it a day and moves to Berlin, Nicolas – driven by the thought of getting her back and filming the entire process – begins his inevitable descent into disintegration. His self-monitoring is so hair-raisingly private (and creepy!) that it becomes impossible to separate fact from fiction.

■ The second feature film from Alphaville Copenhagen Pictures. The company's first film, also by Camera'Or winner Christoffer Boe, was *Allegro* (2005), a festival hit and selected for Sundance.

CATEGORY Drama

DANISH RELEASE Autumn 2006

STATUS Completed

RUNNING TIME 93min

DIRECTOR Christoffer Boe

APPEARANCES Nicolas Bro, Lene Maria Christensen, Jakob Cedergren, Trine Dyrholm

PRODUCER Tine Grew Pfeiffer

PRODUCTION Alphaville Pictures Copenhagen ApS

INTERNATIONAL SALES Alphaville Pictures Copenhagen ApS / t +45 3391 9170 / f +45 3391 9186 / office@alphavillepictures.com

PRAG

/ PRAGUE



Photo: Alzbeta Jungrova

Prague tells the story of Christoffer and his wife Maja, who go to Prague to bring back the remains of his recently deceased father. As Christopher learns more about his father's life, he also tries to improve his relationship with his wife. He feels Maja is slipping away. The question is whether they will ever be able to retrieve their love for one another.

■ Madsen's recent feature *Nordkraft* won Best Acting Awards at Taormina in 2005. His earlier feature *Kira's Reason – A Love Story* was a festival hit, awarded at the Mannheim-Heidelberg and Viareggio festivals.

CATEGORY Drama

DANISH RELEASE 25.08.2006

STATUS Post-production

RUNNING TIME 90 min

DIRECTOR Ole Christian Madsen

SCREENPLAY Kim Fupz Aakeson, Ole Christian Madsen

APPEARANCES Mads Mikkelsen, Stine Stengade

PRODUCER Morten Kaufmann

EXECUTIVE PRODUCER Bo Ehrhardt, Birgitte Hald

PRODUCTION Nimbus Film Productions ApS

INTERNATIONAL SALES Trust Film Sales ApS / t +45 3686 8788 / f +45 3677 4448 / post@trust-film.dk / www.trust-film.dk

PRINCESS



Photo: Zentropa GRRRR

/ PRINCESS

The story of August who loses his beloved sister Christina, a former porn star known as The Princess. He adopts Christina's five-year-old daughter Mia. Weighed down by grief and guilt, August breaks down and with Mia in tow, he embarks on a mission of vengeance to erase Christina's pornographic legacy.

■ Morgenthaler made it to the Cannes film festival with his film school graduate film *Araki - The Killing of a Japanese Photographer* (2003). The film was selected for the competition programme in Berlin and won the Critics' Award at Poitiers, thus qualifying it for screening at Cannes' Semaine de la Critique.

DIRECTORS' FORTNIGHT CANNES 2006

FEATURE FILM DEBUT

CATEGORY Drama / Animation
DANISH RELEASE 16.06.2006
STATUS Completed
RUNNING TIME 80 min
DIRECTOR Anders Morgenthaler
SCREENPLAY Anders Morgenthaler, Mette Heeno
VOICES Thure Lindhardt, Stine Fischer Christensen, Margrethe Koytu, Tommy Kenter, Christian Tafdrup
PRODUCER Sarita Christensen
EXECUTIVE PRODUCER Peter Aalbæk Jensen, Peter Garde, Thomas Häberle, Peter Rommel
PRODUCTION Zentropa GRRRR ApS
INTERNATIONAL SALES Trust Film Sales ApS / t +45 3686 8788 / f +45 3677 4448 / post@trust-film.dk / www.trust-film.dk

RENE HJERTER



Photo: Thomas Marott

/ PURE OF HEART

To the mentally ill Kriss, the world is divided up into 'good and evil', just like in the old B&W melodrama, *Pure Hearts*, which Kriss and his fellow patient Willy spend their days repeatedly watching at the psychiatric ward. To Kriss this film is the bible. One day after a serious conflict with one of the hospital's other patients their viewing rights is retracted. Kriss is deeply frustrated by this, until he realises that Linda, the young girl in the film, actually exists in the shape of the film's star, the actress Ulla Vilstup. Setting fire to the hospital, Kriss and Willy escape into the night, determined to find her - because life is what you make of it.

■ Berlin regular, Kim Fupz Aakeson, wrote the script for *Pure Hearts - Kainz'* feature film debut - which stars Anders Matthesen, whose voice was used in all roles in the animated feature film hit *Terkel in Trouble*.

FEATURE FILM DEBUT

CATEGORY Drama
DANISH RELEASE 11.08.2006
STATUS Post-production
RUNNING TIME 80 min
DIRECTOR Kenneth Kainz
SCREENPLAY Kim Fupz Aakeson
APPEARANCES Anders Matthesen, Morten Suurballe, Laura Bro, Helle Hertz
PRODUCER Hanne Palmquist
EXECUTIVE PRODUCER Thomas Gammeltoft
PRODUCTION Fine & Mellow Productions A/S
INTERNATIONAL SALES Nordisk Film International Sales / t +45 3618 8200 / f +45 3618 9550 / contact@nordiskfilm.com / www.sales.nordiskfilm.com

SPRÆNGFARLIG BOMBE



Photo: Ole Kragh-Jacobsen

/ ENGLISH TITLE TO BE ANNOUNCED

Tony has just gotten through a sentence for violent behaviour. He promises to improve his ways and is finally granted a few hours alone with his two children. They celebrate the reunion by going to the movies to see a new film by the famous, critically acclaimed Danish director Claus Volter. But the film is not the masterpiece it is said to be on the poster; the children are crying and Tony cannot get the money back he spent on tickets and candy. Tony does not give up; he seeks out Claus Volter in order to get an explanation and a refund. It is however easier said than done to get money out of a world-renowned filmmaker.

■ Villum Jensen's first three features, a family film and two teen movies, earned some 1.5 million admissions at the national boxoffice. His feature *The Sun King* was also a great success and one of the hits at Danish cinemas in 2005.

CATEGORY Comedy
DANISH RELEASE 08.09.2006
STATUS Post-production
RUNNING TIME 90 min
DIRECTOR Tomas Villum Jensen
SCREENPLAY Anders Thomas Jensen
APPEARANCES Ulrich Thomsen, Nikolaj Lie Kaas, Mille Dinesen, Line Kruse, Kristian Halken, Lars Brygmann
PRODUCER René Ezra, Leila Vestgaard
PRODUCTION Nordisk Film Production A/S
INTERNATIONAL SALES Nordisk Film International Sales / t +45 3618 8200 / f +45 3618 9550 / contact@nordiskfilm.com / www.sales.nordiskfilm.com

SUPERVOKSEN



Photo: Jens Juncker-Jensen

/ ENGLISH TITLE TO BE ANNOUNCED

Rebekka, Claudia and Sofie are freshmen in high school and will no longer accept being treated as juniors. Taking matters into their own hands, they devise a rite of passage, the 'fortune teller', symbolising their entry into adulthood. As they take turns challenging each other's sexual boundaries, they eventually have to ask themselves whether performing weird rituals is the easiest way to get to know themselves and feel grown up.

■ Writer on Rosendahl's feature film debut *Supervoksen* is Mette Heeno, who wrote *The Fakir* and the Danish blockbuster *Nynne*. Rosendahl previously directed the feature-length documentary *Stargazer*, about the rockband Swan Lee.

FEATURE FILM DEBUT

CATEGORY Teen drama
DANISH RELEASE 04.08.2006
STATUS Post-production **RUNNING TIME** 90 min
DIRECTOR Christina Rosendahl
SCREENPLAY Mette Heeno
APPEARANCES Emma Leth, Cathrine Bjørn, Amalie Lindegård, Charlotte Sieling, Cyron Bjørn Melville, Sebastian Jessen, Niklas Lundstrøm, Nikolaj Coster Waldau, Karen-Lise Mynster, Lars Brygmann
PROD. Thomas Heinesen **EXEC. PROD.** Kim Magnusson
PRODUCTION Nordisk Film A/S
INTERNATIONAL SALES Nordisk Film International Sales / t +45 3618 8200 / f +45 3618 9550 / contact@nordiskfilm.com / www.sales.nordiskfilm.com

TEMPELRIDDERNES SKAT

Photo: Rolf Konow

/ THE LOST TREASURE OF THE KNIGHTS TEMPLAR

Katrine, 13, is spending the summer on the Baltic island of Bornholm. With the help of her friends Nis and Mathias, she sets out to solve the mystery of a lost treasure buried by Knights Templar in the Middle Ages. One late night, the kids witness the cold-blooded murder of the vicar Johannes by mysterious men in black robes. Fully aware they are up against formidable forces, the kids vow to find the treasure.

■ Barfoed's feature film debut was the boxoffice success *Min søster's børn i Ægypten/My Sister's Kids in Egypt* (2004).

2ND FEATURE FILM

CATEGORY Family entertainment / adventure

DANISH RELEASE 03.02.2006

STATUS Released

RUNNING TIME 85 min

DIRECTOR Kasper Barfoed

SCREENPLAY Søren Frellesen, Philip Lazebnik

APPEARANCES Julie Grundtvig Wester, Nicklas Svale Andersen, Christian Heldbo Wienberg, Frederikke Thomassen,

Peter Gantzler, Ulf Pilgaard, Kurt Ravn, Birgitte Simonsen

PRODUCER Tivi Magnusson, Mie Andreasen

PRODUCTION M & M Productions A/S, M&M THS ApS

INTERNATIONAL SALES Nordisk Film International Sales / t +45 3618 8200 / f +45 3618 9550 / contact@nordiskfilm.com / www.sales.nordiskfilm.com

VIKAREN

Photo: Erik Aavatsmark

/ THE SUBSTITUTE (WORKING TITLE)

6th Grade gets a new substitute teacher. She wants to train the class for an international competition in Paris. But something isn't right. How is she able to read kids' minds? Why is she so mean? And how does she manage to convince everyone's parents she is so great when the whole class knows she is really an alien?

■ One of the innovative directors of the Danish new wave of the nineties, Bornedal, following his debut, *Nightwatch*, wrote and directed the English language, Norwegian-Danish coproduction *I am Dina* (2002).

CATEGORY Children's thriller

DANISH RELEASE Autumn, 2006

STATUS Post-production

RUNNING TIME 90 min

DIRECTOR Ole Bornedal

SCREENPLAY Ole Bornedal, Henrik Prip

APPEARANCES Paprika Steen, Ulrich Thomsen,

Jonas Wandschneider, Jakob Fals Nygaard,

Nikolaj Falkenberg-Klok, Emma Juel Justesen, Sonja Richter

PRODUCER Michael Obel

PRODUCTION Thura Film A/S

INTERNATIONAL SALES All Right Film A/S Filmudlejning / t 7026 7626 / f 7026 7627

DFI KEY CONTACTS

/ CANNES FILM FESTIVAL 2006



HENNING CAMRE
Chief Executive

camre@dfi.dk
Cell +45 2177 7664



ANDERS GEERTSEN
Head of Department
/ Distribution & Marketing

andersg@dfi.dk
Cell +45 2097 3400



JØRGEN RAMSKOV
Head of Department/
Production & Development

jorgenr@dfi.dk
Cell +45 2027 7790



MAJA DYEKJAER GIESE
Head of Unit,
/ Distribution & Marketing

majag@dfi.dk
Cell +45 4050 4750



VINCA WIEDEMANN
Artistic Director
/ New Danish Screen

vincaw@dfi.dk
Cell +45 2025 8081



LIZETTE GRAM MYGIND
Festival Manager Feature Films
/ Distribution & Marketing

lizetteg@dfi.dk
Cell +45 2482 3758



CHRISTIAN JUHL LEMCHE
Festival Assistant Feature Films
/ Distribution & Marketing

christianjl@dfi.dk
Cell +45 2148 8522



ANNE MARIE KÜRSTEIN
Festival Assistant
Shorts & Documentaries
/ Distribution & Marketing

kurstein@dfi.dk
Cell +45 4041 4697



LOUISE HAGEMANN
Public Relations
/ Distribution & Marketing

louiseh@dfi.dk
Cell +45 2482 3759