

RECONSTRUCTION

29-year-old Christoffer Boe - whose feature film debut *Reconstruction* is selected for *Semaine de la Critique* - has been called the most visually original Danish director since Lars von Trier.

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INHERITANCE

The upper class is rarely depicted in Danish films. Nor is the mass appearance of 1,200 extras a run-of-the-mill fare. These are just some of the surprises in *Inheritance*, a film about the son of a wealthy family who makes a choice involving great personal costs.

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FILM

CANNES SPECIAL ISSUE

Dogville selected for OFFICIAL COMPETITION CANNES INTERNATIONAL FILM FESTIVAL / *Reconstruction* selected for SEMAINE INTERNATIONALE DE LA CRITIQUE / *Araki - The Killing of a Japanese Photographer* screening in SEMAINE INTERNATIONALE DE LA CRITIQUE / *The Pact* in CINEFONDATION / 7 films in MARCHE DU FILM.

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#29

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Nicole Kidman in Dogville
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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 cinemathèque. The total budget of the DFI is DKK 362 m / EURO 49 m.

■ All articles are written by freelance film critics and journalists.

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The catalogue of feature films in the reverse section of FILM #29 includes 34 Danish feature films, 12 released in 2003 as well as 22 feature films currently in progress.

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Director Lars von Trier. Photo: Jan Buus

Rarely has a Danish film been shrouded in such secrecy as Lars von Trier's highly anticipated new film, *Dogville*, his first since Golden Palm winner *Dancer in the Dark*.

**MY GREATEST VIRTUE IS MY
STUBBORNNESS**

BY JACOB NEIENDAM, SCREEN INTERNATIONAL

Shot on a soundstage in the small Swedish town of Trollhättan over six weeks in the winter of 2002, the multiple award-winning, filmmaking maverick attracted a veritable dream team of actors, including Hollywood legends and shining new stars: Lauren Bacall, Ben Gazzara, Philip Baker Hall and James Caan, as well as Chloé Sevigny, Jeremy Davies, Paul Bettany and, playing the lead, Nicole Kidman. Despite the attention this lineup was bound to cause, close to nothing escaped the set. Only that the actors had to be 'on stage' for the whole shoot and that there were no physical walls, only a few props and chalk marks on the floor. However, after nine months of post-production, Lars von Trier gives some insight below to how his latest Cannes contender came about.

It seems you challenge yourself in every new film – and this appears to continue in Dogville?

“Yes, you can say that again. I always have to torment myself. Shooting in just six weeks was very stupid. I could just as easily have said eight or nine, but I thought that six would be fine. We shot it all on one stage, so we didn't have the usual production limitation of waiting for sunshine and changing locations. So in that respect it has been easy. On the other hand, I had fifteen actors on stage at the same time. That was a completely different problem or challenge, especially to me, because at the same time I was directing, I also wanted to be a good host. I wanted everyone to be happy, so you end up running around trying to talk to everyone, while your mind is somewhere else entirely. I had that feeling all the time and most likely ended up doing them a disservice. Since I had invited everyone to this party, I wanted everyone to feel good about it.”

It seems like the film will again be radically different from what we have seen before. How did you get the idea, and what came first – the style or the story?

“It really started out by me listening to Sebastian [Danish folksinger]. I love pop music and think he's great. On his Greatest Hits album I heard his version of Brecht's 'Pirate Jenny' song, which I had never heard before. It is very good, but obviously not the proper way to approach Brecht, as many would say it should be through Kurt Weill's music. Anyway, my mother was a great Brecht fan, and she left home after her father smashed her record collection in a

fit of rage. To her Brecht, and especially Weill, were the most progressive she could imagine. I never really studied them closely, but saw some of the plays and know the Threepenny Opera [from where the 'Pirate Jenny' song originates]. I have always had a liking for it, but it wasn't until I heard it in my car that it struck me how great a song it was – especially the lyrics and the revenge motif, which is so very non-Danish.

In my opinion, so many people have been to the US that it must be interesting to see a film by somebody who hasn't. The US has been doing it for years anyway; Hollywood has specialized in making films like that.

That's why I fell in love with it, and got the idea to write the story which predates the events of the song. I also knew I wanted to write a film set in America, as I had been so provoked by the reception of *Dancer in the Dark* in Cannes, where US journalists told me off for criticizing a country I had never been to. It made me decide to keep doing it.

In my opinion, so many people have been to the US that it must be interesting to see a film by somebody who hasn't. The US has been doing it for years anyway; Hollywood has specialized in making films like that. That it was forbidden naturally appealed to me right away. So the story of Jenny and the US ended up being set in the 1930s during the depression. That period is actually covered in a lot of very interesting and rich photographic material, and surprisingly enough, many of these films and photos were sponsored by the government. We wouldn't see that happening today. I don't see governments paying filmmakers to record the poorest people in the country. I studied this material and thought about a style, which I believe is inspired by Brecht, though I'm no expert. It is about a small town in the Rocky Mountains, but I don't want to go to the Rockies, not that I don't think it is a great place, I'm sure it is, but I just couldn't face going there. And since I kept seeing this story sort of from above like a map, why not take the consequences of that and stylize it radically. So that is what we did.”

A PSYCHOLOGICAL ZOOM

But why?

“Good question. You might say that my modest

goal here in life is to try to enrich the media I'm working in. There are different ways of doing that. Either you can put more emphasis on the technical aspects or, as we did in the Dogme movement, less. You can also turn down the expression to a minimum, which is a very theatrical approach. I believe you heighten the experience this way, because the audience gets to put more of themselves into it. I have to admit this thought might relate more to TV, as we used to have something called TV Theatre on Danish TV. It presented plays by Danish playwrights like Panduro, as well as by Pinter and the theatre of the absurd. That style with one camera, two actors and a grey backdrop I miss terribly. I especially remember a performance of *Nicholas Nickleby* by the Shakespeare Company. It was very stylized and made a strong impression on me. Today, TV has become more like films and series look like features. Even though some of the style back then no doubt came out of necessity, I really miss it. Every time I see something that has an even remotely theatrical feel to it on TV, I stop zapping through the channels. Everything else is the same. You become absorbed in a different way with something like this.”

Now things have become so film-like that it isn't interesting anymore, not like it was when they were hard to achieve.

So Dogville will demand more of its audience?

“It might do just that. We don't have to see there isn't anything outside the window, because there isn't. You can tell it is a decoration, a set piece, and it doesn't matter, because it is uninteresting. We want you to focus on and be interested in something else entirely, namely the characters, the actors and the story. This technique works as a psychological zoom, which goes in close on these people. Then you might ask, 'Won't you lose something if you exclude the naturalism and risk that it becomes unimportant?' My point of reference is that you won't. I believe that you get used to it very quickly and form an agreement with the audience. It is much like when you were playing as a kid and drew a house on the street. That house could be just as interesting as a playhouse or a real one. It is all a matter of agreeing on the terms of this game. Luckily enough, man has such a great imagination, so he can move into any kind of game. Even if it had been a lot more refined technically,

The beautiful fugitive, Grace (Nicole Kidman), arrives in the isolated township of Dogville on the run from a team of gangsters. With some encouragement from Tom (Paul Bettany), the self-appointed town spokesman, the little community agrees to hide her and in return, Grace agrees to work for them. However, when a search sets in, the people of Dogville demand a better deal in exchange for the risk of harbouring poor Grace and she learns the hard way that in this town, goodness is relative. But Grace has a secret and it is a dangerous one. Dogville may regret it ever began to bare its teeth...

we still had to agree on the rules. You are not in a different place just because a picture of mountains is projected on the wall of a cinema. You still have to agree on what those images mean. This is just a different kind of agreement. Different, yes, but really not any less abstract, in my view."

HOMMAGE TO KUBRICK

But in your previous films, realism, at least in the physical surroundings, seem to have played an important part. How does this relate to this film?

"I still think that it is as much here as in any of my films, but it is a stylization. Just like you might do in some theatre plays, which boils it all down to the fundamental issues. One is as unrealistic as the other. It is the same story with those computer graphics, which I also tried out at an early stage. As much as I admire Kubrick tremendously for waiting months to get the right shot of light on some mountains, when you can do the same thing in one and a half minutes in a computer, I can feel it and am unimpressed. Now things have become so film-like that it isn't interesting anymore, not like it was when they were hard to achieve. I think it is good that there are different suggestions as to what film might be. In *Dogville*, we have also made a highly realistic sound design, which, if you close your eyes, should put you in the Rocky Mountains. It is supposed to sound like everything was shot on location. It is very hard to build sounds when there's nothing there, and we have tried to avoid clichés."

I think it is good that there are different suggestions as to what film might be.

Then what about the music in the film?

"I'm using music from Vivaldi and his contemporaries [baroque], which we have recorded using original instruments. It is very much a homage to Stanley Kubrick's *Barry Lyndon*, which is one of my favourite films. I have always been impressed by his use of existing music. Ever since I saw that film for the first time, I thought, 'How can he do this?' It starts off with this grotesque father joke, and you think to yourself, 'This is too much!' But you get to love it because it's brimming with energy. That scene has inspired me a lot by the director's distance to his story and film, which is made in such a way that the sum of the whole is much greater. You can see this

in the *Barry Lyndon*-esque voiceover and the humour of *Dogville*."

I RUN THEM TIRED

So Dogville is funny?

"I had a lot of fun writing that voiceover, which reflects my own sense of sarcasm. In reality it was the same thing I did when I wrote *The Kingdom*. But I have done all the things you're not allowed to according to the Film School. I've made a very literary film, but once you see it, it seems like a real film."

If you just insist, you can get away with everything.

You have previously said that it was best if the director wasn't too close to the actors. But now you even carry the camera. How come?"

"I might have felt like that at one time, and I do understand the directors who sit behind the monitors and only talk to the actors through their assistants. That way they avoid confrontations and some things become easier. Now, however, I carry the camera myself, I don't know what I look like in my harness, but I'm so close to the actors, I can physically push them around while we shoot. I believe it gives good results, but whether it is more or less manipulative than other methods? I don't think so. The principle is that if we make a two or three minute scene, I shoot just that non-stop for the full 45 minutes [the length of the digital tape]. I run them tired, if you like."

JUST INSIST

Is the new technology another way of challenging yourself?

"We do use HD technology for the first time, but the idea was that last time [on *Dancer in the Dark*], we shot beautiful scenery and nature on miserable resolution, so now when we have nothing we need great resolution. That's the inner logic. In reality the camera is heavy, and we still used some of the small DV cameras for some of the effect shots, but whether it was worth it is too soon to say, as I haven't seen the film print yet."

You also shot a test for Dogville. What was it you needed to try out?

"It wasn't so much the HD equipment we needed to test, as the whole idea. Not that I wasn't sure of it,

as my greatest virtue as a director is my stubbornness. It is one of those things you learn about in hypnosis: if you just insist, you can get away with everything. That said, I did make some minor

Nicole is highly disciplined. At the same time, she loves to be challenged and has been incredibly brave and ready to try new things all the time.

changes after the test, but we were just as interested in looking at the style of acting. What goes against the theatrical look of the film is the fact that the acting is in fact very minimalist - more realistic."

How did you manage to collect and handle such a dream team of acting talents?

"Well, I believe that I can do anything until the opposite is proved. That said, they were all wonderful actors - just great. I felt a little guilty that a great actor like Philip Baker Hall had so little to do - I just had him sitting in a chair reading Mark Twain all the way through - but he said he didn't mind. It is the theatre ensemble style. I have always dreamed of working with Ben Gazzara, and suddenly it was possible, even though we don't pay them a lot and they have to be in Sweden for six weeks. I don't know why, but for some reason they agreed to it and thought it would be fun. I guess it was a very different experience from what they are used to. The fact that everyone was living together worked fine, too. That was a good idea."

What can you achieve by using these actors that you couldn't have otherwise?

"The famous actors have unique charisma, which you cannot buy. Not that they made much money doing this, but even in their small parts, I believe that they quickly flesh out a character through their personality and skill. I love those ensemble pieces where one gets a sense of all the characters, and you're not just stuck in the back of one main character's head watching a foreign world through their eyes, but instead know all the characters in that world."

You agreed to wait for Nicole Kidman for a very long time. What was it that made you want her so badly?

"The thing was that I had written the part for her, even though I knew very little about her. We had talked about working together, so because of that, it was very hard to imagine anyone else in that part, and I'm very happy she agreed to do it. She is really

outstanding, and recently she has opened up because she has had some great parts. If you have to compare her to Björk, then the fundamental difference is that

I feel comfortable being the lone wolf running around in the desert doing strange things.

she really wants to make films. Whereas Björk had no film ambitions, Nicole is the complete opposite and highly disciplined. At the same time, she loves to be challenged and she has been incredibly brave and ready to try new things all the time. It has been amazing to see that in an actress, constantly asking for challenges and wanting to try things in many different ways.”

U, S AND A

You have called this film political. Why?

“First of all, it is the first film in a new trilogy about the US, which I subtly call *U, S and A*. You have to sit down and figure out what that means afterwards. It is no secret that throughout my childhood and all my life, I have been critical of the American society – the way it looks from my perspective. No, I haven’t been there, not now and not in the ‘30s, but my perception of the US is based on a lot more information and images than the Americans had when they made the film about Hans Christian Andersen, for instance. The US is a much bigger part of my consciousness than Denmark has ever been to the people who made that film. Just look at the Danish media: perhaps 70% of the coverage is about the US. As a young man I was a communist, and I still feel that I belong to the left. I don’t see the American society as being very caring to the people who don’t have much. This is something I believe that I ought to criticize, even though I haven’t been there. So in one way, *Dogville* is critical of the US, but at the same time it’s not, because its similarities to today’s Danish politics are striking.”

How do you feel about Denmark?

“I’m happy to live in Denmark; I only feel comfortable when I’m home. But you have to scream and shout about our horrible government. I’m highly critical of the way they treat foreigners and refugees. This might sound hackneyed, but I really think it is reprehensible. We are most definitely in the better part of the world in regards to wealth and material

goods, and our society is based on liberalistic ideas saying, you should always move to the best possible place. That’s the idea, so we can’t just say ‘You can’t do that, because you’re from another country,’ or ‘We were here first’. That is freedom for some, but not for all.”

PUSH THE MEDIA

Can you comment on Denmark as the country where you make your films?

“We never had an ambition of creating a studio like Zentropa has become. All we wanted with the equipment was the freedom to do whatever we wanted. I guess the best expression of that is that we can make a film like *Dogville*. I can’t imagine it being made anywhere else in the world. Of course, I’m thrilled we can make something this weird. That is because of our production facilities and the Danish Film Institute. The film commissioning system is great, and they shouldn’t touch it.

I make films for myself as an audience, and when you do that there’s a good chance that you affect the people who feel like you do. People are not that different.

Apparently the creative spirit is quite strong here since there are still good films being made. It’s all about making good films, even if it is only good for two people – as long as it pushes the media and reflects on the world in a different and good way.”

You have achieved a sort of mentor status for other Danish filmmakers. How do you feel about that?

“It is rather nice, easier with the women than the men. I’m comfortable here and just give what I believe to be good advice, which they can use or not. Most of the time they don’t. It is flattering when people ask, but it is not a role I’ve really strived for.

Psychologically, I feel more comfortable being the lone wolf running around in the desert making strange things – one who suddenly strikes and then retreats to lick his paws.”

CAN’T STOP WORKING

You might say you like to make strange things, but you seem quite sure of how the audience will see your film.

“I make them for myself as an audience, and when you do that there’s a good chance that you affect the people who feel like you do. People are not that

different. There are others who don’t and that is fine, as long as I can finance the films. By making them international, we can sell them everywhere and then make more of an art house film.”

The provocation is that it works. Is there any greater provocation than that?

After Dancer in the Dark, you announced that you would take a break, but that didn’t happen. Why not?

“I can’t remember saying that. I probably did, but I can’t stand not working. The only thing I dream about in my life is a little off-switch I can use to turn off my hard disc. It spins all the time and in all kinds of unpleasant ways for me, so that would be so great.

You have said that a film should be like a stone in the shoe, a provocation. What is the provocation in Dogville?

“The provocation is that it works. Is there any greater provocation than that?” ■

DOGVILLE was produced by Vibeke Windeløv of Zentropa Productions8. See also reverse section: catalogue of Danish Films. For company profiles go to www.dfi.dk > english > danish film sector > company profiles.

LARS VON TRIER Born 1956, Denmark. Graduated from the National Film School of Denmark 1983. The following year he directed *Element of Crime* (1984). Recipient of major international awards, among them Prix Special de Jury in Cannes for *Europa* (1991), Jean d’Arcy Prize in France for the television production *Medea* (1988) and the Grand Prix in Cannes for *Breaking the Waves* (1996). His major breakthrough with the audience came with the television production *The Kingdom* (1994). Founder of the concept Dogme95 which has inspired filmmakers worldwide. His own tribute to Dogme was *The Idiots* (1998). Trier is also innovator and partner of Zentropa, a multi-faceted and visionary Danish company. *Dancer in the Dark* (2000) won the Palme d’Or. *Dogville* is his ninth feature film. Lars von Trier is currently in progress with his next feature film *Manderlay*; and has also been engaged to head the staging of Richard Wagner’s *The Ring Of The Nibelungen* in Beyreuth, Germany (in 2006).

DOGVILLE CONFESSIONS

Dogville Confessions is a documentary on the creation of Lars von Trier's drama *Dogville* starring among others Nicole Kidman, Paul Bettany, Stellan Skarsgård, Ben Gazzara, Lauren Bacall and James Caan. *Dogville Confessions* was directed by Sami Saif and produced by Zentropa Real.

For many people, being able to see behind-the-scenes-footage of this documentary, will be interesting in itself. But at the same time it also provides a deeper look into the world of filmmaking including some very special moments of insight.

The film combines exclusive interviews with footage shot on location in winter covered Sweden, as well as footage from specially made confessional boxes as seen in Catholic churches. In these 'boxes of truth' all actors and von Trier during the whole shooting process talked, cried, laughed, sung and confessed directly to a camera.

Dogville Confessions contains deleted scenes from the feature film, a look inside the mind and character of von Trier, Nicole Kidman, Paul Bettany and other actors, and the many problems and successes that were encountered. While interesting for those familiar with *Dogville*, it is an eye-opening film to watch even if you are not familiar with the original film.

The target group ranges from any von Trier and Kidman fan to all film fans. *Dogville Confessions* just might become a mould for other behind-the-scenes documentaries. The footage covers everything from idea to premiere.

DIRECTOR'S STATEMENT

"I wanted to move within reality as though it were an adventure. My goal was to create a deeply emotional film that unfolds through the drama's development as well as the personal conflict and growth of the players - a moving film that contains happiness as well as sorrow.

A wide panoramic camera shot followed the building of this small town, Dogville, that was snow covered, rainy, light and dark. We can observe this evolution from great heights so as to preserve the religious imagery and mood.

The participants indeed became emotionally exposed during this filming process and the largest personalities hence came forward" ■



Lars von Trier. Photo: Rolf Konow

DOGVILLE CONFESSIONS / EXPECTED RELEASE medio 2003 **LENGTH** 52 min **DIRECTOR** Sami Saif **SCREENPLAY** Sami Saif **DIRECTOR OF PHOTOGRAPHY** Sami Saif **EDITOR** Camilla Schyberg, Steen Johannessen **SOUND** Eddie Simonsen **MUSIC** Søren Hyldegaard **PRODUCER** Carsten Holst **EXECUTIVE PRODUCERS** Vibeke Windeløv, Peter Aalbæk Jensen **EXECUTIVE CO-PRODUCERS** Gérald Morin, Marc-Henri Wajnberg, Nicole Mora **PRODUCTION** Zentropa Real **INTERNATIONAL SALES** Trust Film Sales, Almaz Film Productions, Wajbrosse Productions and Panic Productions

SAMI SAIF Born 1972, Denmark. Graduate of the National Film School of Denmark, 2000. Director of: *The Video Diary of Ricardo Lopez* (1999), shown at countless film festivals, among others Visions du reel and IDFA. *Family* (2001), won the prestigious, Danish documentary award 'Jørgen Roos Award' as well as several international awards including the highly estimated IDFA First Prize (Joris Iven's Award) at Amsterdam Film Festival. In cinema distribution in Denmark and Norway. *Dogville Confessions* (2003) is Saif's third feature length documentary. *A Boy Called Joshua*: currently in progress, shot under the new Documentary rules.



Director Sami Saif. Photo: Jan Buus



Nicole Kidman. Photo: Rolf Konow

DOGVILLE

DIARY

Kirsten Jacobsen, journalist and author of several biographies - including one about Zentropa's colourful kingpin Peter Aalbæk Jensen, has written a new book: *Dagbog fra Dogville (Dogville Diary)*. FILM has taken this opportunity to print excerpts from the interviews with Lauren Bacall, Nicole Kidman, Paul Bettany, Ben Gazzara and Udo Kier.

Dogville Diary is no ordinary diary. Kirsten Jacobsen received privileged access to the filming of *Dogville*, the latest film by world-renowned director Lars von Trier. This gave her unique access to an environment where film stars like Nicole Kidman, Paul Bettany, Lauren Bacall, James Caan, Chloë Sevigny, Stellan Skarsgård, and Ben Gazzara were constantly being challenged by the ever-experimenting von Trier.

The shootings lasted 31 days, during which Kirsten Jacobsen was on the go from morning to evening like a fly on the wall who doesn't interfere, but portrays the interaction between director and actors.

Kirsten Jacobsen reports on the hectic process at several different narrative levels. We follow the shootings on the set and the development of the various characters. A reappearing narrator also describes some of the peripheral events.

Dogville Diary also includes interviews with von Trier and the film's key actors and actresses who give their opinion of the film and especially of von Trier. The interviews on the following pages were taken from this last part of the book.

Dogville Diary is published in Danish by the renowned publishing house Gyldendal, Copenhagen, 23rd May.



Paul Bettany. Photo: Rolf Konow



Lauren Bacall. Photo: Rolf Konow

WE ALL WENT THERE FOR THE HAPPY ENDING BEN GAZZARA

“Lars is a nice man, a good man. He deserves success, and I think he’ll have it. He has to be strong, and as long as he doesn’t worry about becoming a multi-multi-millionaire, but takes care of himself, the money will follow. It will.

I saw *Breaking The Waves* and liked it a lot. And recently – after I had said that I would do *Dogville* – I ran *Dancer In The Dark*. I had my moments of being annoyed with the picture, but at the end I said, ‘Boy, oh boy, this guy is on to something.’ So I was impressed, and despite my resistance, I was touched by the story, the character. (...) I can see that he is doing something honest and important, and I’m honoured and happy to try to help him. When I was young, we were always fighting and rebelling, like Lars. We didn’t like anything, and we said it. We were not afraid. Now most actors seem to be afraid

that they will never get another job, that the word will get back that they are difficult.

We were so eager to break the rules, and if the acting as a performance were not terrific, we would go to work and tear it apart. Now even I have changed. In America, I will say ‘wonderful film’ about all films, ‘great actor’ about all actors and ‘terrific performance’ about all performances. It’s so much easier and nobody will come to you and say: ‘You are threatening my livelihood.’”

“The problem in the movie industry today is that grandiosity and money preclude risk. So a film that’s cost forty or more million dollars has to be accessible to the public, or the producers will never get their money back. But as we all know, great art, great novels, great literature, great movies are not easily accessible. That’s what makes it great. We have to work to understand things.

But the American audience don’t want to work when they go to see a movie, and they don’t want films where the hero doesn’t win but loses. They want to go home happy. And if a film is dark, you have to wrap it up with a ribbon at the end, or they won’t forgive you. That’s why all these wonderful European films will play in a wonderful little theatre and draw a wonderful little audience in the States.”

“America is a young country full of happy endings. We all went there for the happy ending. My mother and father went there for the happy ending. They did not have it, but they gave me the ability to have a happy ending, and what did I do? I went back to the country they fled from.

When I went to Sicily for the first time and saw the village my mother and father had left, I saw a

paradise. The simple life – as Grace thought, she found it in *Dogville*. And when I got home and told my mother that, she said: ‘Yes, yes, it was a paradise. But we ate an onion and a little piece of bread a day.’

That is what it was. And they came to America – a country that’s only a few hundred years old – in the pursuit of happiness. It’s in our constitution. It’s all about that: having happiness, getting ahead, buying a house, needing a car. I ended up having it all: The house, the wife, the Mercedes, but I wasn’t happy.” (...)

“For me, today, happiness would be – professionally – to collaborate with a director and give another truly great performance on film. That would be terrific.”

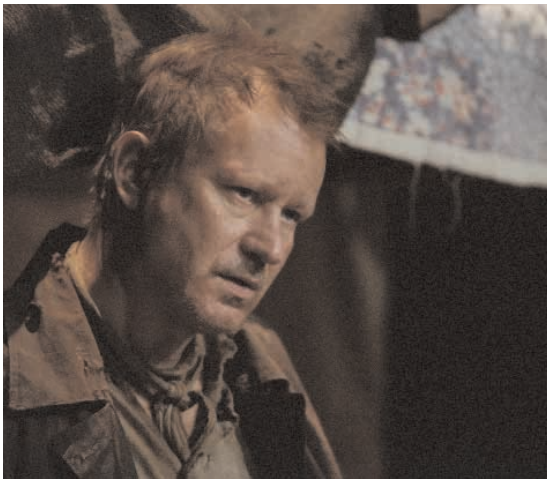
– Ben Gazzara (*Jack McKay*), USA, b. 1930

LEFT IN THE WILDERNESS PAUL BETTANY

“It is very hard, the way Lars works. It’s certainly hard when somebody seems to be holding all the



James Caan. Photo: Rolf Konow



Stellan Skarsgård. Photo: Rolf Konow



Bill Raymond and Blair Brown. Photo: Rolf Konow

cards, and you're going, "Tell me what it is we're trying to do!" And you are left in the wilderness and get no fucking answers. I think that is the consequence of him trying not to think too much about the project before we came, trying not to make too many plans. But I felt very trapped at first.

And you can't really hold a character working with Lars, because he'll talk to you during the take and ask you to do something you might think entirely inappropriate, but you do it anyway." (...) "But there were some amazing moments, too, when it was I and Lars and Nicole on the stage and everybody else had gone... For example the scene, where I try to fuck Grace, and she says, 'No, no,' and Tom throws back at her, 'You're cold now.' To have learned the lines but not to have made a decision about where it was going to go, and just sit on the bed and look at somebody - really look them in the eyes and they look you in the eyes - and then just start speaking, and the whole scene went hoooooh ... in its own rhythm, by its own power ... suddenly not having anything to do with me or Nicole or Lars." (...) "I had no idea what this would be like! I had read the script, and it didn't sing to me at all. Usually when I read a script, I read it - with all my might - not looking at the part I've been asked to consider. I just read it kind of objectively.

Here I was baffled. Then I read it again, specifically looking at Tom, and not one bit of it really touched me, not for one moment. With such a reaction, usually I would go, 'No, thank you.' But I rang up Stellan [Skarsgård], whom I already knew, and asked, 'Stellan, what is this about?'

Stellan said, 'I don't know, and you don't have to

know.'

'Why?' I asked.

He said, 'Because - it will just be an amazing experience. He'll teach you to stop acting.'" (...)

"I still have no clear idea of who Tom is. Well, Tom is Lars! I think both Grace and Tom are little bits of Lars. But for me, the love thing between Tom and Grace is very interesting. I have wondered about it a lot (...) I think the moment it changes for Tom is when Grace accuses him of having thoughts about forcing her, raping her. He can't cope with that, because he has this idealized image of himself as a hero who will save people with his pen.

To be frank, I don't like Tom. At different times I think he is a fucking idiot or sweet and naïve. But there are things about him that I recognize: that sort of overwhelming desire to do the right thing or at least be seen to do the right thing by myself. I like to believe that I try to face everything with warmth and kindness, and I fail miserably all the time. So I recognize that sort of failure, but I think Tom has the quiet sweet desire to be a good person.

So I started building up Tom in my head. In the first scene I pick up a notepad and put it in my pocket, and when I'm wearing that coat, the note is in my pocket, in every scene. You never see me write on it in the whole film, because Tom hasn't ever written anything. Nothing. He is just too scared." (...)

"I would love to shoot the first two weeks again, because now, where it's almost finished, I'm more comfortable with the process. I didn't understand it at first. My feelings were mixed, and the stage felt really uncreative and depressing as a space. It just felt like a box. Initially, I tended to get all the feelings of

walking onto a stage. You had the adrenalin pumping and yet there was no audience, no response. Because it was not a stage, it was a film.

I found it really tricky and difficult to get used to. But the whole set-up here is really devious. If you strapped Nicole and made her walk down a real street in a normal film with the chain and all that, people just wouldn't accept it. But here, somehow you just buy it." (...)

"Lars was never fully satisfied, but he'll find tiny bits of truth, hopefully, in this myriad of takes. Nothing of this is satisfying and can't be for the actors, because you can't give a full performance. You just offer bits ... It gives you a certain freedom, but it robs you of a kind of intellectual enjoyment. You are much more a tool than you prefer to think about yourself, a tool for somebody else's vision.

And yet, I have learned so much from Lars. He has - I don't know what the result is - gotten things out of me that I would never have come to on my own. By forcing me into yielding to it.

I was talking with Stellan about this. When you are working with a bad director, you have to see that you have some control. In reality you have no control, of course, because somebody else is going to edit it. But what you do have control over is the possibility to limit the choice you give that director, because you don't trust his taste or his motives.

Working with Lars, you're unable to do that. There are a lot of things that you are unable to do. You're unable to create a performance, because you're not able - and I'll defy anybody on that - to remain self-conscious for forty-five minutes. You do forget about yourself! He talks about it like shooting wildlife. He



Nicole Kidman and Ben Gazzara. Photo: Rolf Konow

sees when it's real. There is nothing mysterious about it, it's very logical. You put a camera on somebody for a certain length of time, and when it ends up getting boring and tiring, being anxious, he'll have his moments. So it's very obvious that you have absolutely no control as an actor when you work with Lars.

He's like, 'Do it like this, do it like that. Try it like this, try it like that.' You simply do not have time to consider it. You just do it. So you end up doing things you don't necessarily agree with, and they might all be crap, it might all be nonsense for half an hour, but then ... there might be these ten seconds of something that's really useful to him." (...)

"I would come back if he wanted me to, and if another actor called me and asked should he work with Lars von Trier? I would do exactly like Stellan did to me, which was lie.

Stellan said, 'The reason to do this job is because he is brilliant with actors.'

Then I turned up, and I went, 'Stellan, he can hardly speak to me.'

Stellan said, 'I know. He's terrible with actors.'

I said, 'But Stellan, you told me he's brilliant with actors.'

And Stellan said, 'I know. I lied so you would come.'

And I'm so fucking glad he did, because actually, Lars is brilliant with actors.

I would tell whatever lies I needed to make my friends go and work with Lars, because I think you receive so much from the process. I have learned to trust things more. If you work with a huge star in a big Hollywood picture, they get thirty takes and you get two. You have to learn to do whatever you're supposed to do in the quickest, safest way, because you

have only got two times to get your point across, and you hardly ever get what you hoped for out of it.

Here I hoped that he was going to teach me to stop acting. I have been out of drama school for six years, and you learn so quickly to survive on a brutal film set, and - for all I've said about what Lars can say and what he can do - there is actually nothing brutal about him. What is brutal is people not being honest with you and asking you to put life into some godforsaken mediocre script." (...)

"Imagine this young naïve actor who has been here for about five minutes, and there I am standing and giving a speech in front of Lauren Bacall, Ben Gazzara, Katrin Cartlidge, Blair Brown, Stellan Skarsgård... Nicole, Lars...

I don't know what I have achieved on this film - if anything - but at that specific moment, I overcame my inability to fucking speak... And other times, the sensation was a little bit like having flying dreams. You feel lifted by something that is not you, you don't put any effort in it or achieve anything ... it was just I, Lars and Nicole - a hell of a feeling.

So... yes, I have been uncomfortable, I have been unclear on where I was going, and at the beginning of the film, I was completely lost. But now that I have been here for eight weeks, I know that Lars is very clearly a genius. He is a very bright man.

I really set out on this job to be taught not to act. I feel I've gone some ways towards achieving that, so maybe some day I'll be able to act, as Stellan did in *The Simpleminded Murderer / Den Enfoldige Morder*. Be an actor who doesn't act."

- Paul Bettany (Tom), UK, b.1971

IS THIS WHERE THE BUSHES GO? LAUREN BACALL

“Do you want to know how weird this thing is? I really have no part. When I was offered this, I was flattered because it was Lars von Trier, whose work I admire very much. So I thought, 'That will be fascinating to do,' and that's the only reason I accepted it, because it's really a non-part.

I enjoy ensemble playing, and when you're working with good actors, it's fun, but in this movie you're not really working together. We each have our own little place where we live. We're not so much in scenes with one another - we have almost no verbal exchange. And my character - unfortunately - doesn't have a tremendous point of view. For six weeks I have been dusting and cleaning my little shop." (...)

"I've never worked this way before in a movie, and I've never seen anything like it. The set that we have and Lars' concept is fascinating, the way he



Cleo King. Photo: Rolf Konow

photographs us and uses the camera – you never know when you're on camera or not ... it's all a plus. I like that. But it's frustrating for me personally, because I wish I had more to do." (...)

"Well, I haven't seen anything yet, so I have no idea what it's going to look like. But Lars does, because he cuts it. He picks a little thing you didn't even realize you did and uses it, and that part is fascinating. Movies are primarily a director's medium. He can make a good performance look lousy and a lousy performance look good.

I'm still glad I did it, and I laughed when Jimmie Caan came and Lars took him to the set, and Jimmie went, 'Wow! Is this where the bushes go?' And he would be standing on the bushes, and there would just be a drawing on the floor, no dog ... What Lars does is totally elevated. Nobody else does it. In America, the movie business is a business. It's not for people who really love to make movies. It's for people who want to make money, and they are only interested in the top five actors in the world."

– Lauren Bacall (*Ma Ginger*), USA, b. 1924

I GET LOST NICOLE KIDMAN

“Grace is a young woman who comes from a world where she has seen human beings do the most horrifying things. Her father is a gangster. She has seen people killed in cold blood. She has grown up in this world where everything is morally distorted. She struggles. She desperately wants to be a good, righteous person, and I think she struggles with where she comes from, who she is, what she is and her motivations. The thing that fascinates me about her is her desire to be good in a way that she will forgive so many things in so many different ways, because she basically wants to believe in the goodness of people.

I don't see her as naïve. I think she's hopeful, hopeful about humanity and about people. Very early on, Lars said a really interesting thing to me, 'Really these people are all part of her.' I went, 'Ah!' The people in the town are all facets of her personality. Tom, her father, everybody ... Suddenly it made her so much more fully realized as a person when you saw that.

Finally she says that people have to be responsible for their actions. In some ways the same as her father is saying. She realizes that, 'No, I wouldn't have behaved this way! No, I wouldn't have done this! And no, I wouldn't have done that!' And then she reacts in such an extreme way in terms of having them all. I don't even see it as revenge, more that she truly believes that the world would be a better place without this town." (...)

"I think (Stanley) Kubrick was really clever when he refused to describe what his stories were about. And it's wise particularly in a film like this, which is really about something that I think is quite profound and means very much to me – as I know it does to Lars –

and can be interpreted by so many different people in so many different ways. What it is about to me might be very, very different from what it is about to somebody else. And that is good. You don't sit down and look at a Picasso either and say, 'Well, this is what it is about!' It really is interpretation, and I think this film will be very similar. People will interpret it on very, very different grounds. It's going to make some people angry, it's going to make some people very upset. But Lars' films do that, and that's really important. So to define it solidly, I think, in some ways devalues it.

For the last four years I have never ever chosen anything based on what an audience is going to think. I don't think like that. And I don't think in terms of the ways countries are going to react to me or this or that ... I never make decisions based on career, because I don't see myself as having a career. I think career is the wrong word. Career somehow means business to me, and I think on artistic lines. You follow your artistic instincts and this was right for me. I really wish to continue that way. (...)

"The chain, the collar, the bell ... Yes, they were very disturbing to me. Over the six weeks I have run through a lot of emotions with the production, with this role, with everything. But that's a necessity. I don't have a higher perspective on things when I work. I get lost in it. I don't understand actors that don't do that when they work on something that is requiring so much of your psyche, so much of you: passion, commitment and concentration.

In the midst of all that, it's difficult for me to explain, 'This is what I was doing. This is what it meant when I did it.' All I know is that when I



Paul Bettany and Nicole Kidman. Photo: Rolf Konow

prepared myself for the chain, the collar and the bell, I just wanted to lie on the old bed on the stage - I spent a lot of time lying there - and Lars would come and stroke my hand. I became very lethargic and also sort of very emotional when I was doing it. I didn't like it. I hated it. I hated putting it on. The collar. Ugh! The chain didn't bother me as much. But the bell and the ways she allows it to happen!" (...)

"I do think that the ending is one of the great endings in a movie. I mean, Lars wrote this, it all came out of his head. In the same way with Baz Luhrman ... *Moulin Rouge* just came out of his head!

The directors that I've been lucky to work with ... or who have sorted me out ... are like that. And I do think that you're crossing paths at particular times in your life not just by coincidence, but for a reason. I think I was meant to work with Lars now at this particular time in my life. I don't think that it would have been right to work with him five years ago." (...)

"It's been really extraordinary, actually. I was frightened when I first came, because I had heard so many stories about Lars. I had wanted to work with him for many years, and I really wanted to do this movie, but then I heard all these things ... And for the first week it was rocky, difficult, because I didn't quite understand him.

Then we took a walk together, and on that walk I began to understand, and now I'm so attached to him. I think it's a beautiful way to make movies. You all live together, you go to the studio, you work decent hours and then you come back and you spend more time together.

So much of life now is about being isolated. Lars actually brings people together and insists that they

get to know each other on a deeper level, which I think is really important." (...)

"I would love to work with Lars again, maybe on something smaller. It would be lovely to do something where - literally - you were in a very small space with only him and the camera.

For some reasons the relationship between an actor and a director is most intimate when it exists like that, because the director is watching everything and knows everything, and he would reach out his hand and touch my hand while he was still holding the camera, and that to me is so special, so intimate and ... just unusual. It makes me very emotional just talking about it, because he cares that much. He'll struggle with this huge 35-pound beast (the camera) for his actors!" (...)

"Yes, I was worried, when I first came and saw the set. I thought, 'Oh my God, this is not going to work.' But now I think that it is going to work." (...)

"You fluctuate. That's what ideas and risks and attempting to create new things in cinema do to you. Lars says he wants to demystify things in relation to making films. He doesn't believe in creating more mystery about it, that it's too hard, too difficult.

He said to me, 'I work in terms of - Yes, anyone can direct a movie! Anyone can pick up a camera and decide to tell a story.'

Well, that's beautiful, because it is saying that there are so many stories to be told and so many people have the ability to do it. They just get frightened. So I love that Lars is bold. In the same way I see Baz Luhrman and Stanley (Kubrick) as being bold. These people are doing something for world cinema. And they are doing it in their generation of filmmakers,

and in a time when it is almost tougher to do it because the criticism is tougher. Within 24 hours after someone has seen a movie, their view of it is spread across the Internet and people have already decided where the film fits in.

To take things and move them away from the formula is dangerous and difficult now and so important. So important for the next generation of children, because they've got to see these things, have access to these stories, where it is not just, 'Let's shoot and blow them up. The hero wins and life goes on ...'

It's so goddamn boring and wrong!

Lars is world famous now as a filmmaker. He has his detractors and he has people who love him. That's ART. Thank god he's still making movies, and I hope he continues for the rest of his life to make movies and defy all odds. I know I will e-mail him, and we'll talk on the phone, I'll go to Copenhagen and see him again.

You have this feeling with certain people that you don't want them not to be in your life. As much as Lars has his own neurosis and problems, he's very wise and has a very strong distinctive perspective on the world that I think is very healthy."

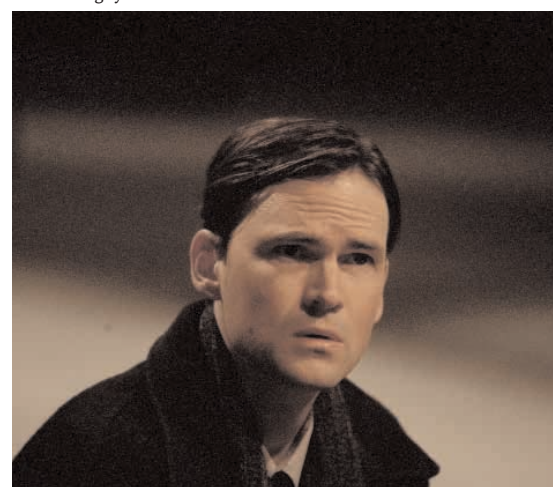
- Nicole Kidman (*Grace*), USA, b.1967



Nicole Kidman. Photo: Rolf Konow



Chloë Sevigny. Photo: Rolf Konow



Jeremy Davies. Photo: Rolf Konow

MUCH MORE DANGEROUS IF YOU WHISPER UDO KIER

“Lars is a window to the world. You can see it in his eyes, this kind of enormous concentration (...) Now I live in America, in this artificial world, and for me ... coming to Lars is like coming home, to a place where everything is real (...) At first I was surprised when I heard the cast list for this film. Then I realized how much the idea works together with the cast. The idea wouldn't have been that interesting without Nicole Kidman, Lauren Bacall, Ben Gazzara and James Caan. That is the whole thing. And from these actors it is also a kind of homage to him. If it were not for him, Lauren Bacall wouldn't be in a decoration without walls saying almost nothing (...) The quality for an actor working with Lars is that he wants the

absolute truth, which is very difficult because actors have so many layers. We adopt things, good or bad memories, from each film. But coming to Lars, he demands the truth. And the truth for actors is: don't act!

It is not (Lee) Strasberg, not Stanislavski - 'Find your inner self' - but Lars wants to be surprised and see the truth in his actor's eyes when he looks through the camera. And he knows right away if it was not good because the actor was acting. In that sense this has been an incredible workshop, also for actors like Ben Gazzara and Lauren Bacall (...) A lot of times when actors have strong lines - like mine here, 'Burn down the houses and kill them all' - we act strong. But it is much stronger when you don't. If you play a killer, you don't have to show it and do a big number. It is much more dangerous if you whisper. Less is better. And if some people here don't trust him, but fight him and his direction, they fight themselves. They are afraid to get hurt if they open up to him.”

“I have trusted Lars from the beginning, and I trust very few people, and here I'm first of all happy to see him. Of course I'm always jealous of other actors who come close to him. That's normal, because I was there first, and suddenly I have to share him with so many people, and I become a little sad ... Of course it's sad for me going from the absolute leading part in *Medea* to being a gangster - who doesn't even have a name - in *Dogville*, but it goes up and it goes down. That is a very normal thing. That is life.

And he has made it up for me when he took the time this morning to come and wake me up and say, 'I'm leaving. Goodbye.' I thought he was going to the

studio, because we were supposed to go together. But he said, 'I'm going home.' And I did not question him. I know something went wrong, otherwise he wouldn't do it, and I don't want to know, because I can't help him anyway. But if he had asked me, 'Udo, can you drive me?' I would have said, 'Of course I will, with pleasure.'

His goodbye this morning in my room was important, and I have just called him in the car, he sounded very happy and said, 'I'm only five minutes from home.'

I can imagine how tired he is. To have done this for eight weeks with this high concentration. Of course he needs to be with himself and his family now. He suffers now, and I'm so sad, because I suffer with him. I'm not trying to analyse him now, I'm just hopefully a good friend who watches him, and I'm jealous, because he gets more and more friends.

Your friends know you when you're singing, crying, dancing with a rubber doll, falling down the stairs, being a baby, being a king. In an artificial world, friendship is so easy to be said, but for me ... if a friend needs a finger, any of my fingers, I would cut it off and give it, and I would do that for Lars.”

- Udo Kier (*The man with the coat*), USA, b.1944 ■



Photos: Rolf Konow

THE GREEN BUTCHERS



PRESS CUTTINGS

“The best way to describe *The Green Butchers* is a comical, cynical fable about the folly of man, a piquant study of stupidity and vanity that simultaneously entertains and undermines, evoking hearty laughter with a strange aftertaste.
(Claus Christensen, *Information*)

“... a jet-black satirical joke that gets most of its heat from the crematorium furnace. In return, the lines fly like oily sparks and offbeat Chinese firecrackers.
(Jonna Gade, *Ekstra Bladet*)



“The perfect successor to *Flickering Lights*, *The Green Butchers* is a macabre little joke and a showcase for the vitality of young talents in modern Danish films. Paradoxically, this rather unappetizing story is staged with extreme delicacy. The range of colour is elegantly applied in shades of chilly blue and clammy grey. Fine, smooth camera runs are supplemented by subtle reflected images.”
(Kim Skotte, *Politiken*)

BY CHRISTIAN MONGGAARD

According to a standing joke in the Danish film industry, Anders Thomas Jensen has written half of all Danish screenplays. And Kim Fupz Aakeson has written the rest, while Mogens Rukov hovers ubiquitously somewhere – not infrequently raising his authoritative voice. Although this is obviously a bit untruthful, these three gentlemen do exert great influence on Danish film, further accentuated by the Honorary Bodil that was awarded by Danish film critics to Fupz, Rukov and Jensen (nicknamed The Good, the Bad and the Ugly) in March.

It is also correct that the 30-year-old, self-taught Anders Thomas Jensen, who was never accepted by the National Film School, has left his unmistakable imprint on almost a dozen significant feature films and a handful of shorts after taking the film industry by storm in the mid-'90s.

He was nominated for an Oscar for Best Short Film three years running, *Ernst and the Light* (1997), *Wolfgang* (1998) and *Election Night* (1999), the latter being recipient of an Oscar.

Films like *The King Is Alive*, *Mifune*, *Open Hearts* (three dogme films), the action comedy *In China They Eat Dogs* and its successor *Old Men in New Cars* and the tragicomedy *Wilbur Wants to Kill Himself* all bear the seal of Anders Thomas Jensen to a greater or lesser extent. At the time of writing, he is of current cinematic interest by virtue of his screenplay for Søren Kragh-Jacobsen's English-language *Skagerrak* and his own wry melodrama *The Green Butchers* – “Brothers Grimm on pot,” as one journalist recently described the film. This is the second feature film directed by Anders Thomas Jensen, following the humorous gangster drama *Flickering Lights* seen by almost half a million cinemagoers, quite a lot by Danish standards.

Anders Thomas Jensen views himself as a scriptwriter who directs once in a while. A linguistic craftsman who excels in modern usage. He can write incisive, idiomatic and often very funny, provocative lines. He is a good judge of character with the ability to make people come alive on the screen. He is also a great humorist whose own films in particular turn conventions, genres and well-known figures upside down.

According to several of the directors with whom he has worked, Anders Thomas Jensen is a good listener and skilled at adapting to other persons' stories – he calls himself a chameleon. Lone Scherfig and Susanne Bier, for whom he has written *Wilbur Wants to Kill Himself* and *Open Hearts*, respectively, are both in the process of writing new films with him, and Bille August is also exploring a possible venture with Anders Thomas Jensen.

'IT'S A START'

The Green Butchers is about two friends – neurotic, profusely sweating Svend and apathetic, introverted Bjarne – who open their own butcher shop. Business is slow at first, but takes off when Svend panics and ‘accidentally’ carves up an electrician – whom he by accident and with mortal consequence had locked in a freeze compartment overnight – and starts to sell him disguised as a chicken delicacy he names ‘Kylleryller’ [ChickNicks].

The ordinary people and everyday situations that

PLAYING WITH THE MEDIUM

Anders Thomas Jensen is a 30-year-old, self-taught scriptwriter, director and Oscar winner who has written a dozen feature films and directed two of his own since his debut in the mid-'90s. He uses his latest directing venture, a black comedy entitled *The Green Butchers / De grønne slagtere*, to challenge conventions, good taste and himself, as he tries to get the audience to sympathise with his intentionally very disagreeable characters.



Director Anders Thomas Jensen. Photo: Jan Buus

Anders Thomas Jensen has usually dealt with in films like *Open Hearts* and *Skagerrak* are far removed from the black comedy and the bizarre, distinctly distasteful characters that are the essence of *The Green Butchers*. Quite a deliberate decision, it turns out.

"I have worked on many stories and get a little tired of it, too," says Anders Thomas Jensen. "When set to work on my own film, I want it to be a playground, an open space where I can tell a story and make a film I want to see. When you're the director, this is the important part, because you have to watch it over and over. It's more important for it to suit your taste than if you had hired a scriptwriter for a film. If I had just written five films in a row like *The Green Butchers*, I would probably have written the next one as a genuine slice-of-life drama."

"My production designer put her finger on it after watching *The Green Butchers*. She is very clever and incisive, and she just looked at me and said, 'Well, it's a start.' And that's how I felt, too: it's a start and I seized the opportunity."

Anders Thomas Jensen was also looking for something to throw himself into that he could figuratively break his neck on in the process, as he puts it, by making the film's main characters as disagreeable as possible and then try to get the audience to sympathise with them.

"All the characters in the films I've written in recent years are sympathetic right from the outset," he says. "The drama is external. They get run over, fall in love with the wrong person, become paralyzed, and you sympathize with them right off. That's ok, too, and it works, but I feel that once in a while it would be interesting to try depict characters who are thoroughly repugnant. In the opening scene of *The Green Butchers*, we pull the rug out from under ourselves. We depict one person after another who makes you think, 'We can't be bothered to watch any of them. They're bloody disgusting.' – and then we spend the rest of the film trying to pull it off. And the actors thought it was great fun trying."

Anders Thomas Jensen wouldn't have had the courage to throw himself into the project if he hadn't been able to make use of some of the same actors who also starred in his first feature, *Flickering Lights* – including Mads Mikkelsen and Nikolaj Lie Kaas – as Svend and Bjarne.

"You get the urge to take more chances than you did last time. I use the same actors because I feel comfortable working with them, and I am willing to risk more around them. I wouldn't have had the guts to make this film with anyone I didn't know and who didn't understand my sense of humour and the language we are trying to work with. It was a matter of faith: the actors had to trust that my intuitive choices were right. 'Now listen, Mads (Mikkelsen - ed.), we've got to create this character. Don't worry, we'll pull it off. No one is going to wander out of the cinema. Good. Now we're going to shave your head.'"

ALL FILMS ARE PRESUMPTIONS

Although Anders Thomas Jensen isn't quite sure where he got the idea for *The Green Butchers*, he has a hunch that the story resulted from hanging around with actors too much.

"Some films start with a title, others come from a desire to tell a story about something," he says. "*The Green Butchers* started with characters who had all

been loved either too much or too little. As we all know, acting is a profession ... well, I actually believe that carpenters want to be loved just as much as actors do, but actors are more obvious in their search for applause and for being told they're up to par, all the time."

There's a story behind every film's characters, and in *Flickering Lights* and *The Green Butchers* Anders Thomas Jensen has enjoyed toying with audience expectations for the characters, psychologically speaking. His modus operandi is simple: reality isn't always very logical, either, and basically, film audiences will accept the strangest things.

"In reality, all films are presumptions. I like making psychology seem utterly mechanical by asserting 'If you have a crazy brother who is obsessed with animals and who got all the attention and killed your family because he wanted to save a deer, then you become a butcher.' The psychological outcome is that you become a butcher. Or as in *Flickering Lights*: 'If you had a dominating father, you'll become a criminal.' Making presumptuous character backgrounds is fun, as the audience will swallow it whole anyway because it's comedy. To me, though, this isn't any more presumptuous than the character backgrounds of *Wilbur Wants to Kill Himself*, which are even more artificial, in my opinion. We just added another thirty percent to *The Green Butchers* so an alert onlooker might start to think 'they're playing with the medium.'"

INGENIOUS RIBBONS

The increased scriptwriting focus that initially the Danish Film School and then the entire film industry fought for up through the '90s has resulted in a new Golden Age of Danish film. The neo-realistic and everyday films attract wide audiences and many films are also doing well internationally. But it's all starting to get a bit too nice and the stories are wrapped up in too many pretty ribbons.

"There's a word for it: ingenious," says Anders Thomas Jensen. "Everything fits so well together. When you make a film like *Skagerrak*, a fairytale about a young woman, then it's all right if everything works out in the end, because that's the convention of this genre. But when you start trying to change things, experiment a little, it can end up being just a little too convenient, too ingenious, too easy. Whenever Trier is a reader on a project, he'll say it works too well. 'Cut him out. What happens to him is irrelevant. The pieces fit too well together. Break it down, start over.' Those were his comments to *Open Hearts* and *Wilbur Wants to Commit Suicide*; they showed excellent insight, because it's true."

"You tie up all the loose ends, and it gets overly effective. I think it's because we're still at the 'sissy stage'. Whenever you write a screenplay, you have to make it all work. But it's a good idea to make it work first, then destroy thirty percent of it. Simply smash it to bits again."

STYLISTED UNIVERSE

A stylised universe accompanies the rather weird characters and quirky story of *The Green Butchers*, a universe in which the characters are natural elements as the story logically unfolds.

"It works both ways, but I also wanted to make an overly stylised film, and to do that, you have to have a story that works," says Anders Thomas Jensen. You

could never film this story in a three-room, inner-city flat, because the audience would file out ten minutes into the film. You have to make a deal with the audience that implies, 'Now we're in a different world'. It has to be stylised if you expand the film's sense of reality by thirty or forty percent.

"I like science fiction films, and I like the Coen Brothers' films, I like films where you enter a different universe. Yet I feel – and this is meant as criticism – that Danish films are short on this. We're too lazy, for many reasons. It's difficult to convince a producer that you need nineteen million kroner if he thinks you could make do with eight and film your project on video in a Copenhagen flat. We could have tried that when we made *The Green Butchers*, but I don't think it would have worked."

"Trier does it in his very own way in films like *Dancer in the Dark*. There's an expression in English that says 'It's for my son's eye operation,' as a way of sneering when someone turns pathetic on you. But Trier bases an entire film on it and gets people to swallow it raw. Even if I don't fall for it, I think it's fantastic to sit in a cinema with 35 women who burst into tears. He obviously views it as an experiment: how pitiful and emotional can a story get and still be accepted by the audience? And it's a healthy challenge to give yourself," says Anders Thomas Jensen ■

THE GREEN BUTCHERS was produced by Kim Magnusson and Tivi Magnusson for M & M Productions. See also reverse section: catalogue of Danish Films. For company profiles go to www.dfi.dk > english > danish film sector > company profiles.

ANDERS THOMAS JENSEN Born 1972, Denmark. Screenplay-writer on a number of Danish feature films, including the two Dogme films *The King is Alive* (2001), selected for Un Certain Regard, Cannes, and *Mifune* (1998), a Grand Prix and Silver Bear winner in Berlin. He has also written the screenplay for Søren Kragh-Jacobsen's *Skagerrak* (2003), as well as Susanne Bier's *Open Hearts* (2002). His contribution to short films is studded with awards: In three consecutive years he had a short film nominated for an Academy Award. These were all written and (or co-) directed by Jensen himself and produced by M & M Productions: *Ernst & the Light* (1996), *Wolfgang* (1998), and *Election Night* (1998), the latter being recipient of an Oscar. His feature film debut *Flickering Lights* (2000) was a box office success, and praised by critics who ranked the film as a brilliant and witty buddy movie. *The Green Butchers* is Anders Thomas Jensen's second feature film.

THE REALITY OF FEELINGS

His inner world is unusual. He is obsessed by deep emotions and small gestures, and he uses cinematic language to elevate film into a different dimension. 29-year-old Christoffer Boe has been called the most visually original Danish director since Lars von Trier. His feature film debut *Reconstruction* has been selected for Semaine Internationale de la Critique, Cannes,

BY CLAUD CHRISTENSEN

A man enters a café. He sees a woman at the bar. He goes over to her and asks if she wants to go to Rome with him. She laughs.

That's how *Reconstruction* starts. Boy meets girl. The good ol' story. Or is it? After the encounter with beautiful Aimée, the story takes a Kafkaesque turn. Alex's sense of time and place literally disintegrates. His flat door disappears, the woman living in the flat below claims that she has never seen him before, and his girlfriend Simone and his best friend refuse to acknowledge him. He is a stranger in his own city, Copenhagen.

Christoffer Boe's feature film debut revolves around the enchantment of falling in love and the angst of damnation, and is unlike anything ever seen before in Danish film, aesthetics included. Christoffer Boe departs from a chronological perception of time – scenes are repeated or varied, causing occasional, overwhelming dizziness – and, with virtuosity, the director unites the handheld camera, majestic close-ups, zooming, swish-pan, high-speed, aerial photos of Copenhagen and a hypnotic image of a falling man, reminiscent of old zoetrope trick films.

"The grandiose, symbolism-packed tableau films by Tarkovskij and Bertolucci in the 1970s have had their day," says Christoffer Boe. "Even so, film must never lose its artistic ambitions, and I'm fascinated by the sense of an underlying consciousness – a concept – behind every single setting. We have tried to create a film that is stylised, naturalistic, old-fashioned and modern – all at the same time. We use many new techniques, but we've kept a sensation of something exceedingly old."

RHYTHM AND EMOTIONS

Reconstruction takes place during the course of 24 hours and is most appropriately described as an intense romantic drama about the eternal triangle

spiced with a grotesque sense of humour. The leading roles are played by two of Scandinavia's greatest young acting talents, Nikolaj Lie Kaas and Marie Bonnevie, with whom Christoffer Boe's camera is clearly infatuated. The drama is framed by a poetic signature sequence in which a man enchantingly makes a cigarette float between his hands.

"Film is seduction. A room is suddenly filled with the love two people feel for each other," says Christoffer Boe. "Though they're merely actors playing a part, we believe they love each other right now, and we feel pain if they cannot have each other. We see through the artistic effects and let ourselves be seduced at the same time. The hovering cigarette comments on this duality. The film is like the magician who reveals his tricks, but does a new trick in the same movement and we fall for it."

The 29-year-old director was himself seduced by films at a young age. Whenever he was ill, his father would turn on the home video and show him the works of important directors, such as Fritz Lang, Orson Welles, Howard Hawks and Jean-Luc Godard, and when Christoffer Boe attended college in the US, he spent virtually all his time watching and reading about films. He continued his film studies at the University of Copenhagen, and in 1997, he was admitted to the Danish Film School where he made a name for himself with the short film trilogy *Obsession*, *Virginity*, and *Anxiety*.

Like *Reconstruction*, the trilogy deals with young men obsessed by a very beautiful woman. The guiding principle is not the plot, however, but the rhythm and the emotions of the main character. Using a highly subjective narrative style, Christoffer Boe is creating magic moments one minute and in the next transforming reality into a room of mirrors saturated with jealousy and collapse.

FILM BUFF

Reconstruction was made by the same film crew – photographer, editor, sound technician and producer – who were behind Christoffer Boe's film school films. This emphasises the personal approach, and Boe's feature film debut exudes his love for film and an awareness of the *auteur* tradition of which he is an extension.

"I love watching films, and I would be deeply fascinated in my youth whenever I watched films made by the great masters. I felt that these people were speaking to me in an adult language about their emotions. The effervescent energy of New Wave films made an indelible impression. Jean-Luc Godard shattered cinematic language and created films in the 1960s that seem fresh as a daisy to this very day," says chain-smoker Christoffer Boe, who in his red sneakers and blue sweatpants resembles a film buff

more than a masterful film director.

"You don't look very talented," was Lars von Trier's supposed remark the first time they met. Nevertheless, Christoffer Boe is now considered the most original Danish film director since Trier himself. Boe thinks in images rather than plots and dramaturgy, and he seeks to describe feelings that transcend logic. Most of all, he is capable of converting his enormous film knowledge into a personal expression.

His models include Leos Carax, the French film poet, but Christoffer Boe is also inspired by other forms of art. He enthusiastically describes the French photographer Jacques-Henri Lartique (1894-1986), who recorded the beauty of upper class life in a lost era. And Boe has been particularly enthralled by Kazuo Ishiguro's novel, *The Unconsoled* (1995), which depicts a man trapped in a surreal urban nightmare.

EMOTIONAL GRAMMAR

"His internal world is entirely unique – he is obsessed by portraits and small gestures – and his cynical relation to feelings is exceedingly vital and authentic," is how Mogens Rukov, Film School lecturer and co-scriptwriter of *Reconstruction*, describes his former student. To this, Christoffer Boe replies:

"In order to make emotionally charged films, it helps if you look at feelings with a cool, dissecting eye. Emotions have a grammar all of their own and demand that you have something to grab onto in order to present this grammar. Otherwise it's just warmed-over Danielle Steel which is devoid of any understanding of the feelings, devoid of any attempt to systematise them; they're just flung up onto the screen.

"I want to take everything we usually take at face value and usually present in a subordinate clause and transform it into the main clause. Like a scene in which a man enters a bar and sees a woman. I just want to repeat this movement, because it contains a psychological description of him, of her, of us," says Boe, who ideally wanted to make a film in which a single scene was repeated with small shifts and alterations.

"By scratching this little item – a gesture, perhaps – you evoke new facets and depths, and you suddenly discover that it's no longer just a small item, but a perspective on something much greater. This is what repetition manages to do: provide a sudden perspective on things because the viewer is already familiar with part of the sequence. By knowing what's happening, the viewer can notice things that were overlooked the first time. And by slightly altering what happens compared to the first time, you get a perspective on how different things can be, even if they seem almost identical," says Christoffer Boe



Photo: Manuel Claro

who hopes that *Reconstruction* evokes a feeling of one long déjà-vu.

NATURAL SPACES

Whereas Christoffer Boe plays tricks with time - and his film makes us unsure whether a scene is taking place 'now' or 'yesterday' or in 'reality' or the imagination of the main character - the geography is quite specific. The film was shot on location in inner Copenhagen, and aerial photos regularly point out our exact location.

"It was important to me that Copenhagen was actually perceived as a space in which people spend time, meet and live. In older French films, people walk down a street as natural as you please, when a brief pan provides a glimpse of the street. Suddenly you get an extreme sense of how life was lived back then - how people were dressed, how the urban landscape looked and so on. If you look at Danish films, you rarely get an idea of how people live, because the films are usually set in small rooms - studios and offices - that are made anonymous or are supposed to express settings like an 'ad agency', a 'cool office' and the like. Space becomes staged because it is a co-narrative feature that describes the character - like he is living down in the dumps with a yellow light shining through the window, a dripping faucet and a rat running by in the background," says Christoffer Boe who continues:

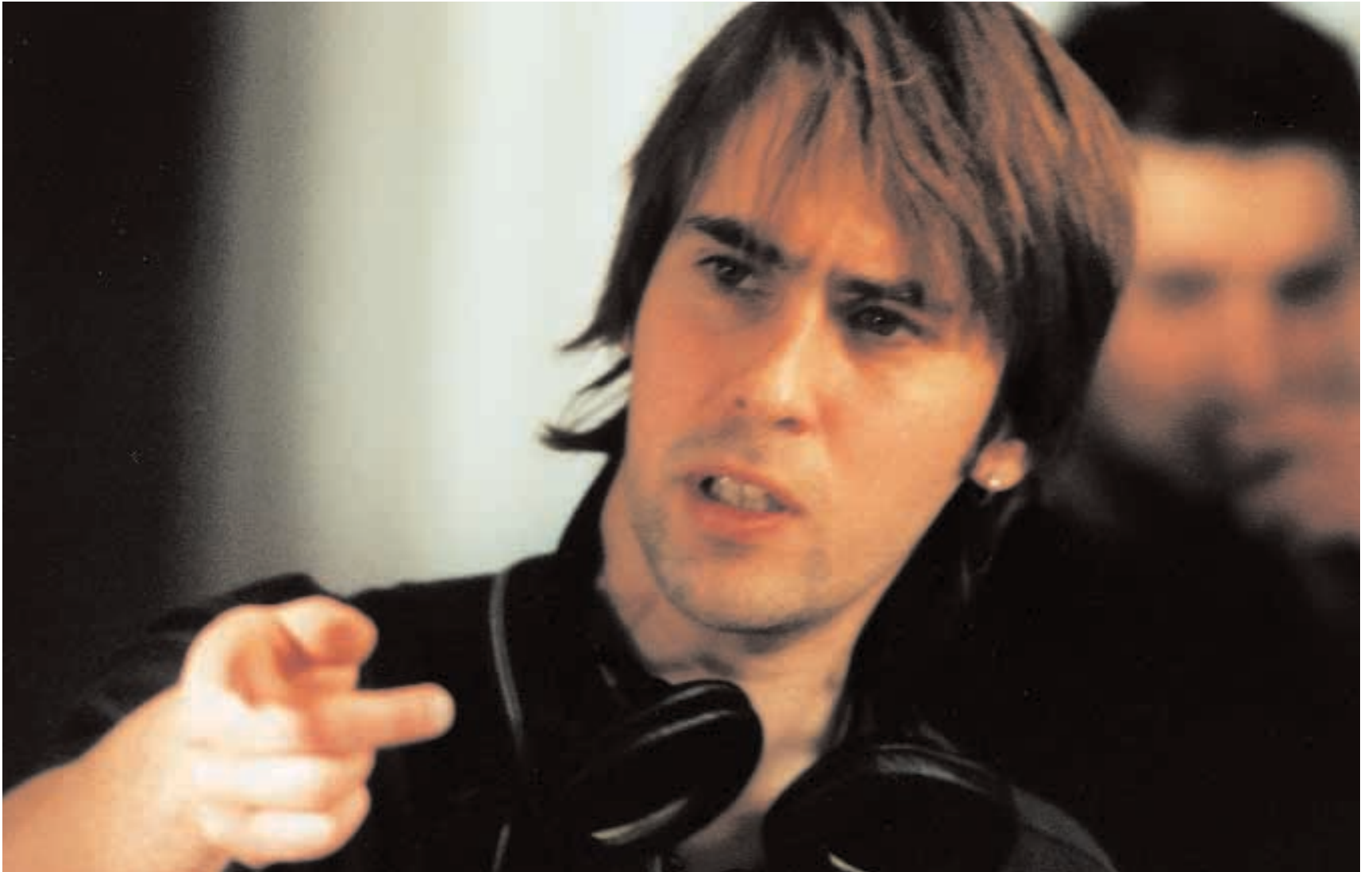
"But the spaces are indifferent to how we feel in them. A space is just a place where people interact. Therefore, my spaces have no 'meaning' and to counterbalance the manipulation of time, I have made the geography as specific and genuine as possible. We film on location and all the routes taken by the people in the city are natural. The heavy-handed geography and time manipulation will hopefully provide a proper balance between what is natural and what is stylised" ■

RECONSTRUCTION was produced by Tine Grew Pfeiffer, Åke Sandgren and Lars Kjeldgaard for Nordisk Film Productions. See also reverse section: catalogue of Danish Films. For company profiles go to www.dfi.dk > english > danish film sector > company profiles.

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. Film credits: The trilogy *Obsession* (1999), *Virginity* (2000), *Anxiety* (2001). His graduation film *Anxiety* received the Nordisk Film Award and the Critics' Award at the Film School Festival in Portiers, which qualified it to screen at the International Critics' Week Cannes 2002. *Reconstruction*, Boe's feature film debut, was selected to participate in International Critic's Week, Cannes 2003. Boe is currently in progress with a new feature film *Prediction*, produced by Zentropa.



Director Christoffer Boe. Photo: Jan Buus



Director Jannik Johansen. Photo: Rolf Konow

UNDERDOGS VS BIG GUYS



Stealing Rembrandt. Photo: Rolf Konow

Director Jannik Johansen's feature film debut *Stealing Rembrandt* / *Rembrandt* – a story loosely based on an actual event about three habitual offenders who unexpectedly make a bundle. The screenplay was written in cooperation with Oscar-winner Anders Thomas Jensen.

BY RALF CHRISTENSEN

Stealing Rembrandt is about three habitual offenders – a father, his son and a comics freak – who organise the robbery of a Rembrandt painting without knowing its real value. The plot is loosely based on the actual events surrounding a similar painting theft in 1999.

"My previous works were much more introspective, as I was trying to view myself as an artist. And many times, I have tried to start by writing a film based on a sensation of something like, 'Now I'm going to make a film about loneliness.' Which is simply the most difficult thing to do in the whole world because there is nothing to build on. I'm reminded of what Paul Schrader said about writing

Taxi Driver that from the moment he started viewing the taxi as a coffin driving through the city as an image of ultimate loneliness, he had the film. Once he had this metaphor, the rest was easy. It is much easier to work with a feeling if you have a metaphor for what you're trying to express. When I heard the true story about the robbery, I got the image of a father and son (also characters in the actual event – ed.) who have no intrinsic values and who are suddenly holding a painting worth 100 million kroner."

SEEN, FAKED & TRIED IT ALL

The '*Taxi Driver*' example is not accidental. From the time Jannik Johansen was eight or nine years old, he was obsessed by films, and he watched everything he could get his hands on. His idol was Dustin Hoffman, especially in *The Graduate*, but otherwise he lost his heart to the harsh, character-driven realism in the US films of the '70s: *The Conversation*, *Lenny*, *Taxi Driver*, *French Connection* and *Serpico*.

After upper secondary school, he attended the University of Copenhagen where he studied cinematography. He soon dropped out and started taking odd jobs at Per Holst Film, where fellow student Per K. Kirkegaard (who subsequently became Johansen's editor, also for *Stealing Rembrandt*) was working. "It was pure runner work. But the best part about the place were their editing tables – times have changed since then – and camera equipment. So in the evenings and week-ends, I would wander around studying things. Disassembling cameras and assembling them again. Going out with production crews, working as a grip assistant, learning how to assemble rails and getting the grip cart to work. I have even done the sound for commercials using a Nagra reel-to-reel tape recorder, boom and everything. And I have also worked at a lot of shootings where I had virtually no idea of what was going on. So I had to fake it a little."

In '89, Per Holst took him along as an assistant director on the shootings for *Viola's Veranda*, which was TV2's first children's series. But on the very first day, Holst believed that 24-year-old Johansen was equal to the task, so Holst left the set.

"I ended up directing 36 episodes as a result."

In the '90s, Johansen finished the con amore project, a short film entitled *Somewhere Else*, which he directed and wrote the screenplay for himself. This was followed in 1997 by the brilliant and outright dramatic short film, *A Quiet Death*, and two years later, the equally successful short film *Off Track*. All the while, self-made Johansen was gathering wide experience as an assistant director on various television productions and as a director on several episodes of the youth horror series *The Chosen Ones* and the successful Danish television crime series *Unit One*.

USEFUL CYNICISM

The seeds of his feature film debut were planted in his last two short films. Both are stories that depict a history of development and deal with people from society's lower strata who, when confronted with extreme criminal situations, move on. This also applies to *Stealing Rembrandt*, that revolves around a battered relationship – to put it mildly – between father (Lars Brygmann) and son (Jakob Cedergren). *Stealing Rembrandt* has a twist, however, in the person of Anders Thomas Jensen – co-scriptwriter as well as humorous and cynical counterpart.

"I'm a soft humanist, and Anders Thomas is quite

the opposite. He thinks I have no sense of humour, whereas I think he overuses humour to accentuate. But it's easy to see why humanists may seem dull once in a while, and why we need people like Anders Thomas to give us a swift kick in the arse and say 'All right, stop the crying – get over it!'" We agreed that I should mix some of my approach into his and vice-versa. Perhaps I managed to sway things a little more in my direction than we originally agreed while making the second and third rewrites by myself, but it ended up being what we both wanted it to be. And I can feel that by refraining from withdrawing too much into my own world and reaching out instead, the process has been incredibly rewarding. I'll have to keep doing this from now on."

These two polar opposites have produced a drama in a golden interaction of powerful humour, light action and a not unclear, preferably murky social realism, rock-solid human portrayals and several touching stories of growth and development.

"I wanted to make an intelligent, entertaining film, and I like films that aren't overly polished. That's what I've inherited from the '70s. That's what I think Americans were good at back then: making movies about people based on a captivating story and plot. Like M. Night Shyamalan and others do today. His films deal with loneliness, identity problems and a fear of death, and then he makes a simple framework that hooks you. It's a good method."

DREGS OF SOCIETY AND ORIGINAL SIN

"I feel like I know the main characters in *Stealing Rembrandt*. The starting point is that even the most degenerate person becomes who he is because of the cards life has dealt him. I wouldn't call it social inheritance but more like original sin. And it's found in every social class."

"Politically I'm somewhere left of centre, but my real theme is loneliness. People feel lonely, regardless of financial status or geographic location. That's what concerns me, more than whether people are the dregs of society. When I see *Stealing Rembrandt*, it's all too easy for me to feel uncertain and feel doubt creeping in, 'Am I trying to convince everybody that I know something about a social class that I actually know nothing about? Is it powerful enough?' I am afraid to fake it, but if as a director you are sincere in handling your characters, I don't think there's any danger."

"After a test screening, an audience member wrote '*Pusher* meets *The Olsen Gang*'. Which I thought was rather cool. I could see what he meant. But the universe in my film is not quite as raw as *Pusher*'s nor as silly as the *Olsen Gang* films. But it is more of a classic *Olsen Gang* set-up with these four crush hats, than a comment on rich versus poor.

"And even then, it has an element of typical Danish culture, in that we like to see the underdogs of this world do well against the big guys. There's something very satisfying about this somehow" ■

STEALING REMBRANDT was produced by Thomas Gammeltoft of Fine & Mellow Productions. See also reverse section: catalogue of Danish Films. For company profiles go to www.dfi.dk > english > danish film sector > company profiles.

JANNIK JOHANSEN Born 1965. Runner, editor and assistant director. Has co-written and directed numerous shorts and tv-productions. Served as assistant director on *Belma* (96) and *Frida's First Time* (97). Wrote and directed the short films *Another Place* (90) and *A Quiet Death* (97). Currently writing a treatment for a feature film.



Photo: Per Arnesen



Photo: Per Arnesen

INHERITANCE - PRESS CUTTINGS

“*Inheritance* is flawless – from the formal board room scenes to the *Sexy Beast*-like excesses at the glassed-in villa on the Riviera (...) frugal, utterly Danish extravagance (...) resulting in a masterful film about a prince who must follow his destiny.”
(Bo Green Jensen, *Weekendavisen*)

“Per Fly possesses the ability of great cinematic artists to communicate important messages through a concise and emotionally saturated visual style. (...) The stature of this drama is almost Shakespearean (...) *Inheritance* is an unusual film – partly owing to its dramatic strength and unsentimental sympathy and partly because it depicts the upper class – or the long-standing wealthy elite to be precise – from within.”
(Ebbe Iversen, *Berlingske Tidende*)

“A film that unifies form and content, style and ethics (...) resembling a cinematic variation of Hemmingway’s iceberg technique. (...) the film’s finest qualities are its severity and consistency (...) without flaunting it, the director resembles a genuine moralist – and melodramatist. Two seemingly incongruent roles that Per Fly embraces with ease, no matter if he is focusing on the dreghs of suburban ghettos or giving lessons in Capitalism for Beginners. (...) after *Inheritance*, many of us will probably have equally great expectations of Per Fly’s next film.”
(Kim Foss, *Jyllands-Posten*)

“Per Fly tells this educational story about the strong bonds of inheritance and milieu with great technical and formal poise, assisted by several impeccable performances. (...) Thomsen, Brygmann, Peter Steen and Jesper Christensen perform with a proper aura of coldness and weight. Not to mention Ghita Nørby’s portrait sketches of the deadly matriarch, the spider in the corner.”
(Anders Rou Jensen, *Politiken*)

“... with a depth as painful and subtle as in a classical drama (...) Per Fly – who had a drunk as the main character of his previous fine film, *The Bench* – has made an equally captivating, powerful and unusual film drama about the upper class milieu in *Inheritance*, with a caustic performance by Ulrich Thomsen.”
(Jonna Gade, *Ekstra Bladet*)

PER FLY: INHERITANCE

The upper class is seldom depicted in Danish films. A mass appearance by 1200 extras isn't what you would call run-of-the-mill fare either. And these are just some of the surprises in Per Fly's poignant tragedy *Inheritance* / *Arven*, about the son of a wealthy man who makes a choice involving great personal costs.

Inheritance is the second part of a trilogy that takes place in the lower, upper and middle classes of Denmark, respectively. The trilogy is already destined to be a major work in Danish film. After *The Bench* and *Inheritance*, Per Fly will start on the third film that is rooted in the middle class:

"Reality is the sustenance of my stories, but I'm no sociologist, just as I don't beforehand have a political message that I'm trying to prove. I'm curious - I am exploring a strange new world. The films are not about the upper class or the lower class; they take place in three different classes, but the trilogy is clearly political in the sense that I am presenting Denmark as a class-divided society. I try to get a deeper understanding of the people we meet in the business sections of our newspapers, and I want to show some fundamental cause-and-effect relationships. Because you can't discuss how to improve society until you see things as they really are," states Per Fly ■

INHERITANCE was produced by Ib Tardini of Zentropa Productions. See also reverse section: catalogue of Danish Films. For company profiles go to www.dfi.dk > english > danish film sector > company profiles. For a full length interview with Per Fly about *Inheritance* see: www.dfi.dk > English > Articles & Publications > FILM # 27 > PAGE 22-23

PER FLY Born 1960. Film director. Graduated from the National Film School of Denmark, direction, 1993. Made his debut with the children's short film - *Calling Katrine* (1993) followed by two puppet films, *The Little Knight* (1999) and *Prop & Berta* (2001). Per Fly has directed several episodes of the satirical television show *Ansjosen* (1995-96) and three episodes of the television series *Taxa* (1998). The feature films *The Bench* (2000) and *Inheritance* (2003) are part of a film trilogy.



Director Per Fly. Photo: Jan Buus

Ulrich Thomsen, an imposing, versatile actor who always makes an impression, plays the leading role in *Inheritance*.

BY MORTEN PIIL

ULRICH THOMSEN MASTER OF RESTRAINT



Photo: Per Arnesen

ULRICH THOMSEN Born 1963, Denmark. Graduate of the National School of Theatre and Contemporary Dance, Denmark, 1993. Although Thomsen has appeared in a dozen international movies, he remains a major name in Denmark playing a wide range of parts. Among his feature film credits are *Portland* (Niels Arden Oplev, 1996), *The Greatest Heroes* and *The Celebration / Festen* (Thomas Vinterberg, 1996 and 1998 resp.), *Flickering Lights* (Anders Thomas Jensen, 2000), *Inheritance* (Per Fly, 2003). Thomsen played the role of Russian security chief in the James Bond film *The World is Not Enough* (1999), a fisherman in Kathryn Bigelow's *The Weight of Water* (2000), and a minor role in Chen Kaige's *Killing Me Softly* (2002). Thomsen is co-owner of Baby Film, and plays a leading role in the feature *Baby* produced by the company and directed by Linda Wendel; for release medio 2003.

Ulrich Thomsen became internationally known for his role as the tormented son Christian, who carries out a stubborn father-son showdown in Thomas Vinterberg's Dogme drama *The Celebration / Festen* (1998). A lead reminiscent of Hamlet in which he portrays the conflict between hesitation and action with excellence.

But he has attained even greater success in his new lead in Per Fly's *Inheritance* (2003), which was this winter's big, box-office hit in Denmark. In this film, he plays a young, laid-back playboy who – after his father commits suicide – reluctantly shoulders the task of carrying on the family business.

All Danish critics point out how Ulrich Thomsen combines authority, subtlety and discretion in his depiction of the film's leading role: a rich family's heir apparent who dutifully takes over the large family-owned steel mill, heroically rescues it from financial doom, but loses the woman he loves and is almost destroyed by the mental pressure in the process.

NO EGO TRIPPING

Ulrich Thomsen is the master of restraint. Using methodical facial expressions, blond neatness and a style of acting that is more reticent than flamboyant, he endeavours to create the perfect illusion of authenticity and become one with the special environment, tone and overall texture of every single film he makes.

By so doing, he represents the finest professionalism imaginable: the kind which is devoid of stardom's ego tripping. But if forced to specify a Thomsen speciality, it would be his ability to capture introspective frustration – he can tremble with the tensions of self-control making us feel he might explode at any moment.

He is a character actor who also has potential appeal as a romantic hero and has played a wide range of different film and theatre roles since graduating from the Danish National School of Theatre and Contemporary Dance in 1993. He has acted in more than thirty major and minor film roles and has proven his ability to be equally convincing, regardless of whether he is depicting a cold villain or naive simple-mindedness.

INTERNATIONAL CAREER

After the international success of *The Celebration* he was a much sought-after supporting actor in many countries. He has played a Russian security chief in the James Bond movie *The World Is Not Enough* (1999), a fisherman in Kathryn Bigelow's *The Weight of Water* (2000), acted in Sandra Nettelbeck's German success *Bella Martha*, played a minor role in Chinese director Chen Kaige's first Western film, *Killing Me Softly* (2002), and most recently played a lead in cooperation with Franka Potente in another German film, *Blueprint* (2003).

But even if this amounts to a dozen or so international roles, Thomsen has far from left Denmark, which is still his base. In 1996, he made his breakthrough as the mild and thoughtful, yet ultimately deranged, schizophrenic Peter who takes off on a dramatic drive up through Sweden with a friend in Thomas Vinterberg's *Heroes / De Største Helte* (1996).

He received a Robert, the Danish film award, for this performance. And he is effortlessly precise in his portrayal of an upstanding citizen who conscientiously tries to do his democratic duty in an aggressive, racist Copenhagen in Anders Thomas Jensen's Oscar-winning short film *Election Night* (1998). But he was just as convincing as a criminal coke addict in the highly successful feature film by the same director, *Flickering Lights* (2001). Most recently, he co-produced and played the lead in Linda Wendel's acrid drama *Baby* (2003) ■

“To make the best film possible, the editor has to give the director qualified feedback and participate creatively in making the film”, says Morten Giese, who edited *Inheritance* in close cooperation with Per Fly, the film’s director.

BY EVA NOVVRUP REDVALL

That the role of a film editor merely entails picking up the footage in the editing room and in a sophisticated manner cutting and pasting in accordance with the script is a general misconception, says film editor Morten Giese.

His cooperation with director Per Fly on the film *Inheritance* shows that this is far from reality. As an editor, he participates in a long process to shape the final story, and the process of making *Inheritance* is a good example of the fact that many, important choices are made in a film’s final rewrite on the cutting table.

ACTIONS AND EMOTIONS

Inheritance is the second part of Per Fly’s trilogy depicting the Danish lower, upper and middle classes. Giese also edited the first film in the trilogy, *The Bench*, which in 2001 made off with that year’s awards for best Danish film. Both *The Bench* and *Inheritance* underwent extensive development from screenplay to final film, and Fly and Giese exerted great effort in both films on finding the proper balance between plot and theme.

Inheritance is about Christoffer, who comes from a rich Danish family and lives in Stockholm, happily married to a Swedish actress. When his father commits suicide, Christoffer is forced to return home and lead the family’s steel mill through a crisis that threatens to close it down. The immense pressure of this task puts a severe strain on his marriage, and Christoffer has to make a series of crucial choices that affect the rest of his life.

The development and plot of the story in *Inheritance* is quite clear, and this is generally the case, according to Morten Giese. However, when wanting to access the film’s message – the essence of what the director wants to express – this is another matter, he adds.

“These two layers, plot and theme, have equal importance and operate in parallel. In *Inheritance*, expression of the thematic layer is signified as the protagonist sacrifices himself, his passion and love. At the expense of this he obtains the power and the glory”.

“During the editing phase, we discovered that the story was very plot-driven. It was difficult to bring out the thematic aspect, because feelings are not something you talk about in the milieu depicted by the film. To accentuate this theme, we had to cut out a number of scenes from the plot, because the plot was relatively easy to understand. It was more difficult for an audience to understand how Christoffer felt about what was happening. As a result, we removed a lot of information and edited the film so it focused more on him. Although he never verbalises his feelings, we made the film come alive by showing the feelings that surround him – by isolating him in an inferno of ‘shoulds’ and ‘musts’.”

ROOM FOR INTUITION

Inheritance opens with a framework narrative in which we see Christoffer as the man he ends up being. This was firmly established in the screenplay, because it was important to Fly to show from the outset that *Inheritance* is a portentous, meaningful film.

“Per wanted to show right away that *Inheritance* was going to tell a serious story. Therefore, the first thing we see is a man going through a crisis. If we had started the film by showing his happy life in Stockholm, we would have entered the story without the serious spillover effect. We knew that

THE EDITOR AS NARRATOR

we had to have this framework, but we spent a lot of effort determining how much of it should be put in the start and how much should be saved for last. A lot of work is always expended on the start and end of a film. Both *must* work. In this instance, we chose to remove a lot of scenes from the beginning to get started on the drama sooner. This improved the story a lot. But we actually didn’t fiddle very much with the ending, because we realised early on that it was powerful.”

The various cut-throughs were regularly shown to others. Although Giese believes in the importance of getting feedback during the process, he also feels it is essential to separate the intuitive choices from the analytical aspects while working on the material.

“Talking about story and theme or the story’s plot features can sound very theoretical. Per and I use these concepts, but only during very well-defined periods. Most of the time, we go around like ordinary people who react to what we see, and on this basis we try to make the most appealing story we can. It is important not to analyse when you are immersed in an intuitive flow. The first stage deals with emotions. Afterwards you can sit down and ask ‘Did we make the right choices?’.

“We often screened the film to others along the way, because it didn’t have very much humour or other things that normally ‘lubricate’ a film. When you’re dealing with a tragic story, it’s difficult to read an audience’s reaction. Reading their reactions is easy when they laugh, of course, but it’s hard to tell whether they’re absorbed by the film and what they’re feeling. Therefore, we took great pleasure in screening the film often and discussing with the audience afterwards, even if we did receive many different reactions which would often disturb the process of actually getting to the core of the story. Early on, people used the word ‘masterpiece’, which is actually not very pleasant when you’re still working on a film. It’s worthless information. You need criticism. If anyone tells you the film is incredibly good, you come to a standstill.”

Danish film critics, however, have responded enthusiastically to Fly and Giese’s final result. The word ‘masterpiece’ has also appeared in several reviews, and *Inheritance* has done extremely well in Danish cinemas.

The next challenge is the final part of the trilogy about the Danish middle class ... ■



Editor Morten Giese.
Photo: Ole Kragh-Jacobsen

MORTEN GIESE Born 1964, Denmark. Graduate of the National Film School of Denmark, 1993. Creative producer of 20 and director of 14 episodes of the popular series *Hotel* (2000-2001) produced by the national broadcaster TV /2 Denmark. Film editor on a number of feature films: *The Beast Within* (Carsten Rudolf, 1995), *Eye of the Eagle* (Peter Flinth, 1997), *A Scent of Paradise* (Peter Ringgaard, 1997), *Night Vision* (Morten Arnfred, 1997), *Max* (Trine Pii Christensen, 2000), *The Bench* (Per Fly, 2000), *Okay* (Jesper W. Nielsen, 2002), *Inheritance* (Per Fly, 2003). Giese co-wrote and directed the short fiction film *The Boy Below*, released for non-commercial distribution by the DFI in early 2003.

GETTING EVERY SINGLE PENNY ONTO THE SCREEN

- says the Zentropa producer Ib Tardini, who produced Per Fly's highly acclaimed audience favourite *Inheritance*. In this interview he describes his view of the type of professionalism it takes to make every production penny count.

BY MORTEN PIIL

The big box-office hit and critics' choice of the first months of 2003 is Per Fly's drama *Inheritance*. It tells the story of young Christoffer, who is happily married and living in Stockholm but is called to Copenhagen where he - as the sole heir of a large steel mill - joins the company's executive management, against his innermost wishes. His efforts to save the financially faltering enterprise grind him down as a person.

Inheritance is the second part of Per Fly's envisaged realism trilogy about the lower, middle and upper classes in Denmark. Producer Ib Tardini has already produced *The Bench* in 2002 - also a big hit - depicting the down and out, for the modest amount of DKK 7.5 million, roughly four million kroner less than an average Danish production. Yet Tardini had preferred that the film about the Danish upper class had been produced according to the same low-budget principles. This couldn't quite be done, but the DKK 18.6 million budget meant that *Inheritance* wasn't an expensive film by international standards.

MANAGED AS A LOW-BUDGET FILM

Inheritance was a co-production involving Sweden, Norway and the UK. And Ib Tardini emphasises that 1.6 million of the budget entailed funding that never made it to the screen, because it was used to pay the fees of foreign legal experts and producers. Expenses of this sort are unavoidable in co-productions. Otherwise, Tardini feels very strongly about getting every single penny onto the screen for everyone to see and to enrich the film experience. "*Inheritance* was managed as a low-budget film, but in principle, we didn't want to make a film that was more expensive than *The Bench*. We used the same shooting concept," he emphasises.

"The only problem is that an Audi costs a lot more than a public bench, to oversimplify things a little. The expensive furnishings in the wealthy family home cost DKK 600,000 alone, but they were an unavoidable expense as it was important to make the affluent environment appear authentic. Actor and actress salaries were higher, too, which was necessary to get names like Ghita Nørby in the cast. We also had travelling expenses to consider, because another crucial element of the story is that Ulrich Thomsen's main character Christoffer had to be in a foreign environment where he is totally unrestrained by his Danish commitments. This made it difficult to avoid the South of France where the jet set often spend their holidays. So we realised from the outset that travel costs would be 1.5 to 2 million kroner more than *The Bench*."

BLESSINGS OF THE VIDEO CAMERA

Although the imagery of *Inheritance* is by comparison more grandiose than *The Bench*, it was also filmed on Digi-Betacam equipment.

"We kept the method from *The Bench* - using two video cameras for the shootings - which in its entirety is an enjoyable way to make a film and is also a hallmark of Dogme films. It allows space for actors, story and plot, and the technology doesn't stifle the creativity and imaginative wealth. This is incredibly important."

"When you employ this method, you can start shooting early in the morning and film all day long, as opposed to days of yore before Dogme when you would start off the morning by setting lights and practising camera runs, often till as late as two or three in the afternoon. That left only two or three hours for artistic endeavours, and I would have to stand around flogging people to get them to hurry up and finish, so we could cut down on expensive overtime. But on the set of *Inheritance*, we wanted to make the imagery more aesthetically pleasing than *The Bench*, so we brought in more lighting equipment and an extra lighting technician who always had an extra light ready that he could set up in five minutes. We also decided to use cameras with long focal lengths to create more space for the actors and actresses."

"One of the good things about shooting on video cameras is that the camera equipment requires less attentiveness - and everything is less: from lights to vehicles, because everything fits into the boot of a car. And you can shoot seven or eight times as much footage at a fraction of the cost you used to spend on 35mm raw film. We end up recording four, five and even six times as much raw film as we used to on 35mm, which means that a much greater part of the final film decisions are made during the editing and finishing stages than ever before."

"The great artistic advantage of this method is that the performances are better. It puts many colours on the palette and lets you paint your characters with any shade imaginable. During the filming, this enables the director and the actors to rely more on their enthusiasm and intuition, and this rich material can result in a film that is usually much more vibrant than conventionally shot films."

“I’m really aggravated by some of the best Dogme directors, who end up making these splendid sequences that require everything to come to a complete standstill, because the actors have to subordinate their craft to a few sensitive camera movements that drain all the life out of their eyes in the process.”

SPECIFIC AGREEMENTS

The ability to make cool calculations is not the most obvious character trait of Bodil-winner Ib Tardini. His glowing, impulsive commitment to film work is far too conspicuous. But Tardini, who has been a producer at Zentropa since 1992 and who before that was a set and production manager and line producer on countless Danish films since the mid-1970s, has learned that enthusiasm and energy are not enough if you want to get the most out of the relatively modest film budgets under which Danish films have to operate.

As a producer, Tardini is not only a fervent advocate of low-budget productions, Dogme principles and flexible filming methods, but also of deliberate long-range planning and specific agreements before embarking on a collaborative effort with a director.

He doesn’t believe in the myth that good films are made by directors and crews working under pressure. Quite the reverse, Tardini has learned that a secure framework has a liberating effect on creative energies, not only during the preparatory phases and the shooting – when things are running full steam ahead anyway and the production has a daily cash flow unrivalled in most enterprises.

HIGH QUALITY FOR LITTLE MONEY

Ib Tardini’s productions have included Dogme films such as *Italian for Beginners*, *Truly Human* and the unusual Mike Leigh-inspired experiment *Minor Mishaps*. But by producing Per Fly’s *The Bench*, he made a name for himself as a producer once and for all. The film was the result of a drastic decision to produce a film with a social aim, and thus a political dimension.

“I took on this task because I wanted to return to the political motivation that originally inspired me to work in the film industry. Fortunately, Per Fly had the same ambitions. The entire process of making *The Bench* demonstrates how far you can get on sheer stubbornness. Because after we agreed to make a film about the bench characters, I decided that we would start filming one year later, no matter what. I just had to get that film made.”

With a budget of DKK 7.5 million, *The Bench* cost roughly four million kroner less than an average Danish film, yet without seeming like a low-budget production at all.

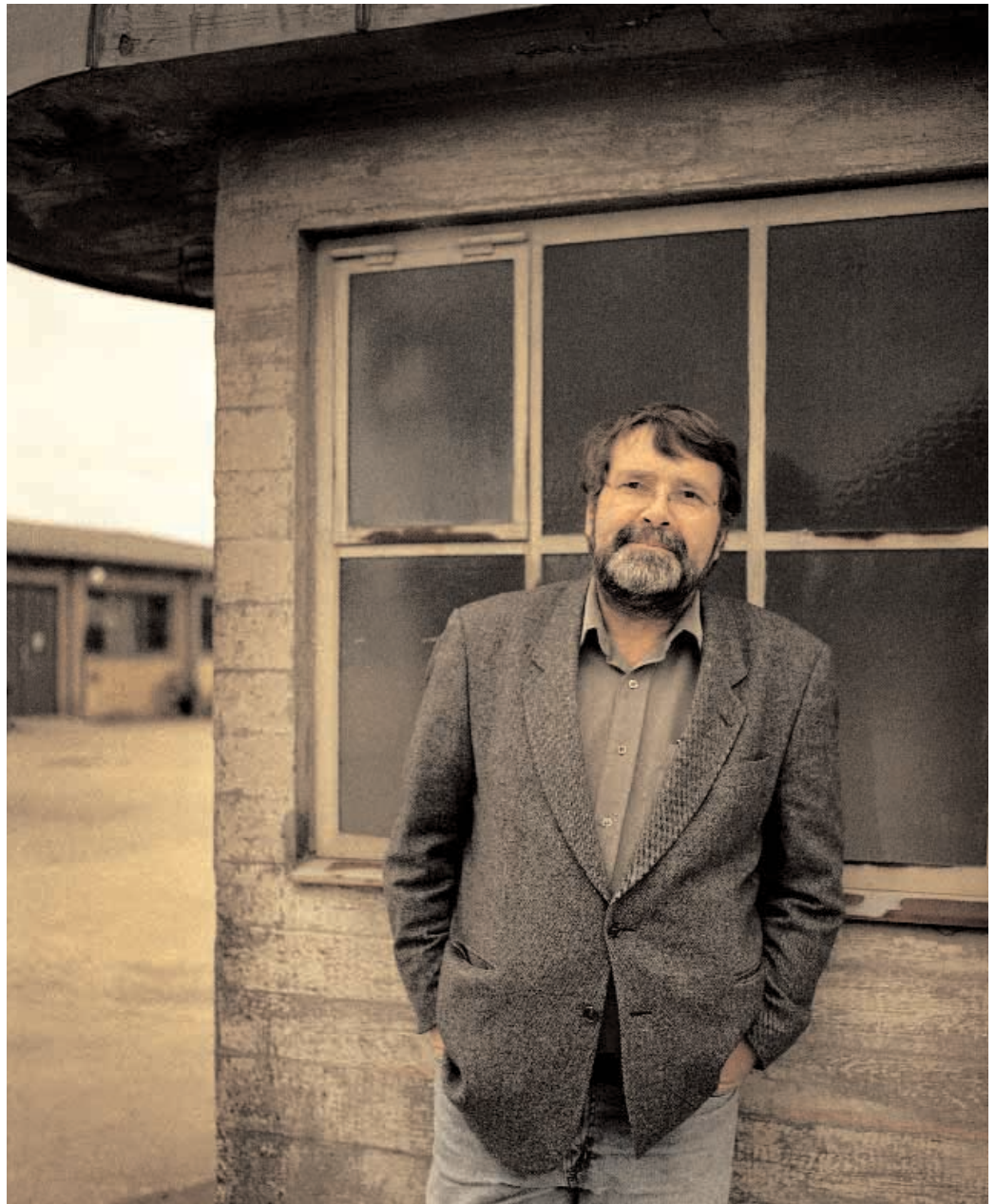
“But we obviously saved on things wherever possible. We got a lot on loan, for almost nothing, too, because of the subject. People realised it was for a good cause and were generous.”

THE CREATIVE BOX

Tardini worked closely together with Per Fly, but they maintained distinct roles at the same time.

“My most important task was to lay the groundwork and define a very obvious ‘creative box’ so the director always knew where he stood and how much he could count on implementing. I have often worked on films in the past in which the size of the screenplay and the general ambitions were totally unrelated to the available funding. Therefore, I always start discussing things with the director three to five months before shootings, so we both are very clear about where we’re coming from and as a result don’t need to argue about anything later on. This occasionally scares off some directors, who think I’m daft, but I prefer that to butting heads further down the road.”

“Agreements have to be clear-cut – but even so, the director takes things all the way to the brink and sometimes over the



Producer Ib Tardini in front of one of the barracks at the former army base that is now the domicile of Zentropa Productions. Photo: Jan Buus

brink – which I am well aware of, but that’s how it should be sometimes, too. You’re striving for the highest quality possible, of course. But I think the work becomes more enjoyable for everyone involved if you have a fixed framework beforehand that everyone accepts.”

“In this context, my role is not to make money for Zentropa. My role is to ensure that the production money is visible up there on the screen. And make sure it’s not thrown away because of poor planning or spent on all sorts of trifles” ■

IB TARDINI Born 1948, Denmark. Joined the creative team at Zentropa in 1992 and remains a driving force in and co-owner of the company today. A prolific and vigorous career as producer or line-producer on films for directors Lars von Trier, Bille August, Nils Malmros, Henning Carlsen, Jørgen Leth and Søren Kragh-Jacobsen, as well as Susanne Bier, Lone Scherfig and Annette K. Olesen. Tardini has been involved in over 150 feature films, TV series and shows, as well as short fiction and commercials. Lectures on filmmaking country-wide and was one of the initiators of the country’s first private TV-station, Kanal 2. Producer of *Italian for Beginners* (2000), *The Bench* (2001), *Minor Mishaps* (2002), and *Truly Human* (2001), all films which have impressed critics as well as the cinema-going public.

GRADUATION FILMS NATIONAL FILM SCHOOL OF DENMARK



Photo: Anders Askegaard

THE PACT

CINEFONDATION

THEY MISSED THE FERRY

It's New Year's Eve on a small Danish island and the last ferry of the day takes off. This leaves the siblings Johanne and Jonas stranded on the island, Jonas in his wheelchair. They knock on the door of a random house and end up spending New Year's Eve with the strangers.

It is a little awkward at first, as they are not used to the company of others, but the strangers turn out to be friendly and welcoming. In the course of the evening the siblings discover how the presence of others collide with their safe and secluded lives. Especially Johanne, who is forced to realise that she and Jonas no longer share similar views on the future. She has dedicated her life to looking after Jonas but he wishes to extricate himself from Johanne's clinging care by moving to the Island. The next morning only one of them leaves with the ferry.

The Pact is a poignant chamber play dealing with too little and too much love. With its tightly composed framing *The Pact* doesn't lose sight of its characters or their torments. In true Bergmanesque style the film insists on squeezing where it hurts the most. With restrained accuracy, *The Pact* tells its story of suppressed emotions and unspoken desires.

The Pact is directed by Heidi Maria Faisst and produced by Elise Lund Larsen, two filmmakers who have collaborated on several other occasions, this film being their graduation film from the National Film School of Denmark, 2003. They plan to continue their teamwork when they set off on their respective careers within the Danish film sector.

By Christian Juhl Lemche

ENGLISH TITLE The Pact **DANISH TITLE** Pagten **CATEGORY** Fiction **COUNTRY OF ORIGIN** Denmark **RELEASE** 11.06.03 **TECHNICAL DATA** 35 mm: 2.35:1 / Dolby Digital / colour / Danish Dialogue, English subtitles **RUNNING TIME** 24 min. **DIRECTOR** Heidi Maria Faisst **SCREENPLAY** Heidi Maria Faisst & Karina Dam **CINEMATOGRAPHY** Sebastian Winterø **EDITOR** Peter Brandt **SOUND** Mads Lundgaard **MUSIC** David Sebastian Buus **APPEARANCES** Bodil Jørgensen, Kim Bodnia, Johan Rabaeus, Rita Angela, Jørgen Kiil, Maria Esther Lemvig **PRODUCER** Elise Lund Larsen **PRODUCTION** The National Film School of Denmark **INT. SALES** The National Film School of Denmark / t + 45 3268 6400 / f + 45 3268 6410.

ARAKI - THE KILLING OF A JAPANESE PHOTOGRAPHER

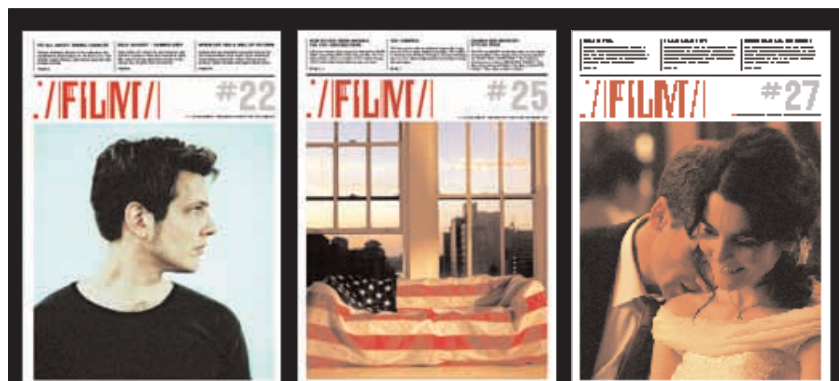
SEMAINE DE LA CRITIQUE

Anders Morgenthaler's *Araki - The Killing of a Japanese Photographer*, a National Film School of Denmark animation production, won the Critics' Award at the 26th Festival for Film Schools in Poitiers in March, thus qualifying it for screening at Semaine Internationale de la Critique's

programme in Cannes. *Araki*, which was also selected for the competition programme at the Berlin Film Festival 2003, is about a psychotic who seeks to defend the honour of his deceased sister, and singles out the extreme Japanese artist Araki as having caused her death.



DIRECTOR Anders Morgenthaler **SCREENPLAY** Anders Morgenthaler **LEAD ANIMATOR** Mads Juul **CINEMATOGRAPHER** Manuel Claro **EDITOR** Adam Nielsen **SOUND EDITOR** Kasper Rasmussen, **MUSIC** Andreas Thomsen, Nils Lassen, **SONG** 'White Trash' **PERFORMED BY** Juioir Senior **TECH. DATA** 8 min., Denmark, 2002 **APPEARANCES** Chang Il Kim, Jeanet Gjerka **VOICES** Brian Paterson, Rikke Hallund **PRODUCER** David C.H. Østerbøg, **PRODUCTION** The National Film School of Denmark & TV-Animation **INT. SALES** National Film School of Denmark / t + 45 3268 6400 / f + 45 3268 6410 **FESTIVALS** Danish Film Institute



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BUSTER COPENHAGEN

BUSTER, an International children's film festival, will be held for the fourth time in Copenhagen and will be expanded to include the New Nordic Children's Film.

After an open call from Scandinavian Films, the BUSTER Copenhagen International Children's Film Festival has been selected to host the annual Nordic children's film meet. From 2003, this means that BUSTER will provide the setting for cross-border discussions, sharing and cooperation among the children and youth film industries in Sweden, Norway, Iceland, Finland and Denmark.

The film gathering has been named New Nordic Children's Film and will be more than a Nordic sector meet; New Nordic Children's Film will also be a joint, outward Nordic showcase for the rest of the world. Each year at

this gathering, the international film scene will get a comprehensive idea of Nordic children and youth films and enter into new cooperation and distribution agreements.

The BUSTER festival and New Nordic Children's Film will also prioritise topical issues related to children and youth films through several seminars to be developed in close interaction with the film industry. Five seminars are being prepared for the 2003 festival:

- *International distribution of children and youth films.*
- *Aesthetic considerations in children and youth films*
- *Educational media issues*
- *New media: potential and problems*
- *Scene by scene event with a film personality who has achieved international acclaim for children or youth films.*

New Nordic Children Film is a long-standing event and was previously affiliated with the Haugesund Film Festival in Norway. From 2003, the event will be part of the BUSTER festival, Copenhagen, and the meet's financial basis will be established by the Danish Film Institute, the Swedish Film Institute, Nordisk Film og TV Fond, Scandinavian Films and others. Additional partners are forthcoming.

BUSTER was given the opportunity to host this gathering in recognition of the fact that in just a few years' time, BUSTER has made a name for itself as an international children and youth film festival with a powerful artistic profile. This part of BUSTER will continue independently of New Nordic Children's Film. Once again, this year's festival will provide an international programme of feature films, shorts, documentaries and animations.

BUSTER Copenhagen International Film Festival will be held from 29 September to 5 October 2003.

The deadline for submitting films to BUSTER 2003 is 10 June.

If you have a film that you wish to submit for festival evaluation, send a VHS copy to the BUSTER office:

BUSTER Copenhagen International Children's Film Festival
 attn.: Ane Skak
 Vognmagergade 10
 DK-1120 Copenhagen K
 Denmark

See www.busterfilm.dk for more information.

NEW APPOINTMENT MAJA DYEKJÆR GIESE DFI PROMOTION MANAGER



Photo: Kirsten Bille

On 1 April Maja Dyekjær Giese was appointed new promotion manager at the Danish Film Institute (DFI), reporting to the head of the distribution and marketing division, Anders Geertsen. Maja Dyekjær Giese comes from a post as marketing producer at the DFI's production and development division

Maja Dyekjær Giese, 34, has an M.A. in film studies and economics. Before joining the DFI she gained considerable experience in the film industry, partly as a production assistant and production

manager, and partly as head of films and marketing for Scanbox Entertainment.

As promotion manager Maja Dyekjær Giese will be responsible for the DFI's relations with producers and distributors in regard to the promotion of Danish features at domestic cinemas, and for the allocation of DFI subsidies for art cinema, cinema refurbishment, and the import of films of artistic merit. Maja Dyekjær Giese is also responsible for the DFI's international festival operations.

DFI CONGRATULATES SISSE GRAUM OLSEN PRODUCER ON THE MOVE 2003



Photo: Jan Buus

1991-1992 Employed as a Production Assistant at the London Musical *Miss Saigon* at Royal Drury Lane Theatre in Covent Garden, London

1995 Bachelor of Arts degree in Business & Economics from Copenhagen Business School

1995-1999 Various commercials. Producer credit

1999 Employed at Zentropa Productions, Denmark as producer assistant to Managing director Peter Aalbæk Jensen

2000 Producer at Zentropa Productions, Denmark

2000 *Dons Plum*, director R. D. Robb. Starring Leonardo Di Caprio, US feature, credit: line producer

2001 *Americana*, director James Merendino, US Dogme feature, credit: co-producer

2001 *Chop Chop*, director Niels Arden Oplev, DK feature, credit: producer

2002 *Last Great Wilderness*, director David McKenzie, UK feature, credit: Co-Producer

2002 *Open Hearts*, director Susanne Bier, DK Dogme feature, credit: Associate Producer

2002 *Cotton Club*, director Mariella Harpelunde, DK Documentary, released, credit: co-producer

2002 *Wilbur Wants To Kill Himself*, director Lone Scherfig - DK/UK feature, credit: producer

2003 *Dear Wendy*, director Thomas Vinterberg. DK, DE, UK, FR co-production, In development, credit: producer

2003 *Wayne*, director Lone Scherfig, DK/UK feature, in development, credit: producer

2003 *Martin Luther King*, dir: Niels Arden Oplev. DK feature, in development, credit: producer.

EUROPEAN FILM PROMOTION For the fourth consecutive year, EFP will present a group of 21 highly talented and ambitious young producers to the press and industry under the banner *Producers on the Move*. Over the past three years, the initiative has introduced 54 of Europe's up-and-coming "movers and shakers" to the industry at large. Activities will include a "Round-table" meeting for the young producers which will offer them the opportunity to present their current projects to their peers. www.efp-online.com

SISSE GRAUM OLSEN Born 1972, Denmark. Zentropa Productions, Filmbyen 22, 2650 Hvidovre. Tel 3686 8787, fax 3686 8789, cell 2065 8665, sisse.graum.olsen@filmbyen.com



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