

THE ANATOMY OF EVIL

Selected for IDFA's most prestigious category, Joris Ivens Competition, is Ove Nyholm "The Anatomy of Evil", the result of persistent research into the personal history of some of the perpetrators of genocide in Europe during the past fifty years.

PAGE 12-14

DK DOCS GO POLITICAL

Perpetrators of genocide, child soldiers, an Afghan girl wanting to become a fighter pilot to fight the Taliban, a young girl's transformation into a guerrilla soldier, violent Haiti slum gang leaders - political docs are setting the scene.

PAGE 3-18

DOCS FOR KIDS

FILM presents three young, enthusiastic filmmakers: Cathrine Marchen Asmussen, Jannik Splidsboel and Mariella Harpelunde Jensen, who are all acutely aware of childhood's crucial influence on a person's ability to develop into a compassionate, balanced human being.

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#47

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./FILM./

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INSIDE

THE ANATOMY OF EVIL Selected for IDFA's most prestigious category, and also nominated for the Golden Palm at Cannes. The Anatomy of Evil is the result of persistent research into the personal history of some of the perpetrators of genocide in Europe during the past fifty years. **PAGE 12-14**

DE DOCS GO POLITICAL Documentaries about the 2008 election in Afghanistan, the 2008 election in the US, the 2008 election in the UK, the 2008 election in the EU, the 2008 election in the UN, the 2008 election in the WHO, the 2008 election in the WTO, the 2008 election in the IMF, the 2008 election in the World Bank, the 2008 election in the ILO, the 2008 election in the UNCTAD, the 2008 election in the UN Women, the 2008 election in the UN Children's Fund, the 2008 election in the UN Development Programme, the 2008 election in the UN Human Rights Council, the 2008 election in the UN Human Rights Commission, the 2008 election in the UN Human Rights Treaty Body, the 2008 election in the UN Human Rights Commission, the 2008 election in the UN Human Rights Treaty Body, the 2008 election in the UN Human Rights Commission, the 2008 election in the UN Human Rights Treaty Body. **PAGE 18-19**



The Anatomy of Evil



Hotel of Dreams



Guerrilla Girl



In the Soldier's Footsteps



Homies



Hiding Places

EXCEPTIONAL YEAR FOR DANISH DOCS AT IDFA

Again this year a slate of Danish documentary films are screening in official programmes at the International Documentary Festival Amsterdam.

JORIS IVENS COMPETITION **Page 12-14**

Selected for IDFA's most prestigious category is Ove Nyholm and Digital Film's *The Anatomy of Evil*, the result of persistent research into the personal history of some of the perpetrators of genocide in Europe during the past fifty years.

THE SILVER WOLF COMPETITION **Page 26**

will screen two films with director-producers at the helm: Mira Jargil's *Turn Out the Light*, a portrait of a couple on their final day in their home of 45 years ...

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... and Helle Toft Jensen's *Hotel of Dreams*, about a man who after two and a half decades in Europe returns to Senegal to fulfil his childhood dream of building and running a hotel.

FIRST APPEARANCE **Page 3-9**

will screen three films: Simone Aaberg Kærn, Magnus Bejmar and Cosmo Film Doc's *Smiling in a War Zone*, an airborne road-movie with the director at the wheel of a tiny plane flying to Kabul to find a young girl who dreams of becoming a fighter pilot ... Frank Piasecki Poulsen and Zentropa Real's *Guerrilla Girl*, which follows in the footsteps of a young middleclass girl who joins the Columbian guerrilla movement FARC.

... and finally Mette Zeruneith and Magic Hour's *In the Soldier's Footsteps*, a story about corruption and the recruitment of child soldiers

DOC U! **Page 28-29**

Two films are selected for the DOC U Awards programme helmed by IDFA's Youth Jury: Jannik Splidsboel and Radiator Film's *Homies*, about two 15-year-old boys who are friends in spite of their different ethnic and cultural backgrounds, and Cathrine Marchen Asmussen and Cosmo Film Doc's *Zezi's World*, about 15-year-old Cecilie, a Dane living in Copenhagen and whose school mates are mostly foreigners.

REFLECTING IMAGES **Page 16-17**

Selected for REFLECTING IMAGES is Tomás Gislason and Nordisk Film's *Overcoming*, about professional cycling, with former professional and Tour de France winner Bjarne Riis in the lead.

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... and Karma Clown by Ulrika Ekberg, a student clown who is struggling with the distress of losing her first great love.

KIDS & DOCS **Page 27**

will screen Mariella Harpelunde Jensen and Easy Film's *Hiding Places*, about seven children and their experience with nature's animals, tastes and scents.

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Framegrab

THE ART OF FLYING TO KABUL

In 2002, the performance artist Simone Aaberg Kærn did what no one thought was possible, flying a small canvas-covered plane 6000 km from Copenhagen to Kabul. FILM talked with Aaberg Kærn and co-director Magnus Bejmar about *Smiling in a War Zone - and the Art of Flying to Kabul*, an artistic statement about freedom sustained by the dream of flying.

BY ANNEMARIE HØRSMAN

It can't be done, other pilots told Simone Aaberg Kærn and Magnus Bejmar. Even with a more modern plane and more money, we wouldn't make it halfway, they said.

The two of them nevertheless managed to make the remarkable journey, which they have now turned into a documentary. *Smiling in a War Zone - and the Art of Flying to Kabul* is a modern fairytale about Aaberg Kærn's stubborn struggle to build an air bridge across two continents. We follow her persistent negotiations with air traffic controllers and generals about airspace access, and we are with her in the cockpit when she finally takes off for Kabul, despite a definite no-go from the American Air Force.

All this to give a girl in Kabul a chance to fly.

THE DREAM OF FLYING

For Aaberg Kærn, a performance artist, the right to fly is a crucial ideal of freedom. Her project emerged in the wake of September 11, when access to airspace was strictly cut back.

"I have defined the air as my artistic field. The air should be free. We should be able to send our dreams up there and move around there freely. So I was thinking about how to make a project that would win back the air."



Framegrab

One day in January 2002, as she was sitting in her usual café, she read an article about a girl in Afghanistan who wanted to become a fighter pilot so she could strike back at the Taliban. “All at once, several threads came together at a single point. I immediately knew this was my project. I wanted to go to Kabul and take this girl flying.”

She finally got underway on 4 September 2002. With her in her old Piper Colt '61 came Magnus Bejmar, her boyfriend, co-director and cameraman.

The flying theme has been an art practice and a productive creative utopia for Aaberg Kærn since 1996, when she began a project about American women pilots in World War II.

“I’m interested in what drives our civilisation. When you lie down and look up at the sky and you see the birds, you think, Wow, what if that was me up there? Basically, that’s what humankind has always been doing, in different ways, including the use of drugs. But it also means that we have always been trying to do something beyond what we are capable of. It’s a sign of the utopian, the sublime. Sometimes, the result is Stalin or Hitler, since destruction is an inexorable part of it. But it also makes room for creative utopians.”

Such a person was Otto Lilienthal (1848-96), the great German glider pioneer, Bejmar says. “Lilienthal proclaimed that *everyone* should fly, no matter what the cost. He constructed a pair of giant wings and made over 2,000 flights with them before it finally killed him. A few years later, all his data were read on the other side of the Atlantic by two bicycle smiths in Ohio, the Wright Brothers. They got a plane in the air and 66 years later man was walking on the moon. We must allow for creative utopians to have their dreams, if we want society to move on.

“Here’s this 16-year-old Afghan girl who dreams of becoming a fighter pilot. Just think if girls who take up flying in Muslim societies and end up starting a democratic development. You never know.”

NAIVETY AS A TOOL

The thought of making a film came up early on in the project. It also quickly became clear that this should not be a traditional documentary.

“We wanted to make a film that would evoke the same feelings as feature films that can make you a little sad, a little happy and maybe a little annoyed,” Bejmar says. “So we coined the term *docutale*. Reality told as a fairytale. Which fits the performance concept well, too: if you prod reality a bit by adding a new element to it, it shifts, which forces you to look at it differently. So it is with Simone, the flyer. She is the object we add to the world, that people have to relate to as we go along.”

The sequence about the flight to Kabul, in particular, displays the two directors’ whimsically playful filmic language, employing a wealth of musical pastiches, trick shots and archival footage.

“The film is high-pitched from the beginning, as when Aaberg Kærn proclaims, ‘The skies must be free!’ That’s extremely important,” Bejmar says. “But at the same time it’s ludicrous, deeply comical. Here’s this one person in her little plane going up against the USA, telling them, ‘Don’t forget freedom, goddammit, now that you’re going to war!’”

“It provides some distance and also a smile,” Aaberg Kærn continues. “People love ‘The Little Prince’ for the same reason. This little character leaping out and getting a chance to make

a statement in the space we've created. But by adding all these movie effects, such as a massive symphony orchestra out of 1940's Hollywood, we show that we are playing, which in turn fosters discussion of the actual events in the film."

For Aaberg Kærn, naivety is also an essential tool in even making the trip.

"For me, it's about using the sensation of falling in love as a spearhead," she says. "You have to be pretty cynical and strategic to be able to carry out this kind of project, but it also has to be honest on a very basic level. It's the same glow we have when we fall in love, a kind of madness, but it protects us. I've devel-

"Smile a little, live life, stop complaining. You can be upset about the war in Afghanistan or women's rights and write a letter to the editor and sit in a café and mope for three months, but come on, do something, move in a different direction, make a difference!"

oped a method for putting myself in that frame of mind and switching it on and off when I set out to do something.

"That way, naivety becomes a role – and a technique. It's my performance character and it's a technique that makes it possible for me to even finish the trip. But it's also a technique in making the film, for taking you into the story up to the point where Fariel first says hello."

Aaberg Kærn and Bejmar finally touch down in Kabul's airport on 6 December after a two-month journey. They meet the girl, Fariel, but they also come face to face with traditional Afghan clan culture. Although they do manage to take Fariel flying, the last part of the movie makes a virtue of showing utopia stranding on the beauty of its own idea.

"What interests me as an artist," Aaberg Kærn says, "is taking an idea and confronting it with reality. In that meeting, things emerge. The main frame around the film is utopia hitting actual mud, real matter. We crash from 10,000 feet directly into the Afghan reality, which is tough and incredibly concrete. After all, it's a pretty antisocial project, because we're using Fariel. When we first meet her, she is a pretty good sacrificial lamb, answering the requirements of my story. Then Afghan clan structures enter the picture and try to lock her down more and more the whole time we're there."

"As it turns out, there are already two sisters in Afghanistan who are helicopter pilots," Bejmar adds. "We come to Afghanistan with a completely developed idea that Fariel will be the first girl in that country, after the Taliban, to fly. Here we come with our artistic statements and our dreams, and then reality intrudes and pops the bubble. We could have edited that part out, but we think it's kind of cool to be kicking ourselves a bit. Here we come and, hell, they're already flying!"

GOOGLE EARTH

Although the performance strategy isn't new, this type of "extreme expressionism," as Aaberg Kærn calls her method, can still challenge our notion of the clearly defined artwork. But for Aaberg Kærn, the distinction is insignificant. It's more a question of scale. Her performance strategy is still a frame and, within it, she tries to create a dialogue. Similarly, the film is a frame that creates its own meaning, but it doesn't contain the whole meaning.

"I want to ask the question of where the artwork lies, but not

answer it," she says. "When you sit in the cinema, you have to ask yourself if the art is getting Fariel to fly, or what it means to use her for this purpose. That's what I present.

"The most interesting thing about the art space is that, because it's still difficult to really define, it's a space that has people's ear. If it's an artist speaking, a lot of people will be willing to listen, which offers opportunities for telling stories.

"That's also why art can hit entirely different targets than a political mission operating with a very obvious agenda. I'm not interested in providing any answers about what's right and what's wrong, because there is no simple truth. But it is interesting to make a statement that others can build on. I think the film is a good contribution to the debate about individual freedom, for instance, which is such an often-heard claim in our part of the world. But in a lot of other places, it's not like that at all. There are good sides and bad sides to it."

Meanwhile, Simone Aaberg Kærn and Magnus Bejmar hope their film will provide an elemental pleasure: the joy, beauty and freedom of flying your own plane.

"We're all sitting here now looking at Google Earth. That's what we do in real life: go out and see the world from above," Bejmar says. "If the film is able to convey even the slightest sensation of that, that would be great. Smile a little, live life, stop complaining. You can be upset about the war in Afghanistan or women's rights and write a letter to the editor and sit in a café and mope for three months, but come on, do something, move in a different direction, make a difference!" ■

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

COSMO FILM DOC APS

Founded 2003 by Jakob Høgel, Tomas Hostrup-Larsen and Rasmus Thorsen. A sister company to Cosmo Film, the latter being now fully devoted to producing fiction. Cosmo Film Doc is specialized in creative documentaries for broadcast and cinema distribution in Europe. Aims at becoming a major European player in the field of internationally financed, creative documentaries.

SIMONE AABERG KÆRN

Born 1969, Denmark. Performance and video artist. Her work often includes the art of flying as a theme, as in "Taraneh Heading for the Stars" (2001), a dual screen video installation and short film, about Iran's first female pilot and in "Sisters in the Sky" (1999) for DR TV. "Smiling in a War Zone" is her debut as a documentary film director.

MAGNUS BEJMAR

Born 1965, Sweden. Radio and TV journalist, has also worked as a director and writer for the theatre. "Smiling in a War Zone" is his debut as a documentary film director.





Photo: Frank Piasecki Poulsen

BEHIND ENEMY LINES

FARC is a guerrilla army in Colombia, a country that has been torn by civil war for over 40 years. The organisation appears on the terror lists of the US and the EU. According to Amnesty International, FARC is financed by drug trade, kidnapping and extortion.

The filmmaker Frank Piasecki Poulsen spent three months in a FARC training camp, documenting a young girl's transformation into a guerrilla soldier.

BY MARIELOUISE SJØLIE THYGESEN

“Political documentaries are all the rage these days. There have been many excellent films taking up important issues. But I doubt how much they really change us. What does it take to get our generation up from the couch, away from the PlayStation, and involved in the global society we live in?” Frank Piasecki Poulsen asks. The filmmaker recently put the finishing touches on his new documentary *Guerrilla Girl*.

His idea was to make a film about terrorism, but by turning the image of the enemy upside down and making it a human interest story. To that end, it was important for him to have a young girl as the central character. Most of us do not immediately think of young girls as terrorists.

FOR LIFE

In 2003, Piasecki Poulsen travelled to the Colombian jungle to make a film showing how guerrilla soldiers are trained. He had been waiting 18 months for a reply from the Revolutionary Armed Forces of Colombia (FARC) before they finally granted him access (meanwhile, Oliver Stone had also been trying to get in, but he was turned down.)

The filmmaker had a clear idea of his story already before leaving Denmark. “It was essential to centre on a girl,” he says. “But I also knew beforehand that I wanted her to be a girl from the city, from the middle class, and preferably one who had attended university – in part because Western Europeans can more readily identify with someone like that, but also because the choice she has made is so much more radical than it is for a poor girl growing up in the countryside.”

Frank Piasecki Poulsen found his middle-class girl among the new recruits. Every time a new batch arrived, he would screen-test them as they hiked the last stretches of the narrow paths leading into camp. However, it was during a more private moment that 21-year-old Isabel really caught the filmmaker's eye. She had had a talk with a camp leader who was to determine whether she was truly cut out for the life of a guerrilla. The officer stressed the importance of the choice she was making. “Once you're in, it's for life.” Frank Piasecki Poulsen recalls that Isabel was writing a farewell letter to her parents when she suddenly started reading the letter aloud, softly, as she was writing it. “At that moment, I knew she was the one. She flat-out delivered scenes,” the filmmaker says. “In some instinctive way she understood what I was doing.”

THE HUMAN ANGLE

Isabel became the film's central character and the im-



Framegrab



Framegrab

ages of the pretty, intelligent Colombian girl in military fatigues are quite unlike anything we are used to seeing in the news media. But what really sets *Guerrilla Girl* apart from other political documentaries is the total absence of talking heads. “I didn't want to hear all sorts of explanations. I just wanted to see what they look like. Hear the sound of their voices,” Frank Piasecki Poulsen says. “I'm tired of documentaries that are carried by interviews. It's visually boring and only talks to me on a cerebral level. I think you need to feel things viscerally, too; perceiving is far more powerful than contemplating.”

Before going to Colombia, the filmmaker had some very definite ideas about the film's style, including his choice of certain techniques that are usually associated with fiction films. Not only is the film played out in scenes without a clarifying voiceover, but Frank Piasecki Poulsen also wanted to avoid handheld, jiggly shots. He shot the entire film on a tripod. “Steady images make it easier for us to read the psychology,” he says. “This choice gives the film a consistent form that I like. I wanted to make a beautiful film. Moreover, I realised that just being there would be a physical challenge, so it was important to make the camerawork as physically undemanding as possible. Since I knew that my central character's daily life would be repetitive, there was no reason to keep the camera on hair-trigger alert.”

Frank Piasecki Poulsen left the jungle after three months with 60 hours of footage and a story about a guerrilla girl living with the consequences of the choices she has made.

Guerrilla Girl is not a story about the overarching seriousness of the Colombian conflict. It's a glimpse

into an otherwise inaccessible world framed by Isabel's personal story. “We don't need the grand explanations,” Frank Piasecki Poulsen says. “We know how the world works, why it's so unjust and cruel. What we need is for documentary filmmakers to break through to the human story – stories that will touch and engage audiences and hopefully open up a more complex picture of the world and facilitate greater understanding and openness in the viewer.” ■

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

ZENTROPA REAL APS

The documentary division of Zentropa Productions, founded in 1999 by director Lars von Trier. Recent films include *Dogville Confessions* (2003), *The Five Obstructions* (2003), *Living Miracles* (2004) and *Get a Life* (2004).

FRANK PIASECKI POULSEN

Born 1975, Denmark. Poulsen began his film career at a Copenhagen TV network. Graduated from the National Film School of Denmark, 2001. Worked as director, photographer and scriptwriter, primarily for DR TV. The themes of his work include youth, politics and third world issues. Poulsen is well travelled, especially in Africa.



Photo: Jacob Langvad

THE NOT-SO-SIMPLE TRUTH

“Doubt is necessary for insight, and even if you don’t get to a simple truth, it’s not the same as not gaining any insight at all,” Lise Lense-Møller says. Lense-Møller is the producer of *In a Soldiers Footsteps*. Directed by Mette Zeruneith, the film charts the travails of a Ugandan refugee, a former child soldier who learns that his 10-year-old son, previously thought dead, is alive and himself a child soldier. Now, the father is determined to free his son.

BY MAD S R. MARIEGAARD

For seven years, the producer Lise Lense-Møller and her company, Magic Hour Films, searched for the truth about Steven Ndugga, a Ugandan UN refugee. Eventually, she had to acknowledge that *In a Soldiers Footsteps* had taken her so wide and far that she was unable to present a simple truth. This, in turn, became the film’s point.

“What was interesting was the interplay between the different stories, the complexity. We simply could not determine who was good and who was evil. If the film has a message, it’s that ‘We cannot allow ourselves to think in simplistic terms,’” Lense-Møller says.

Ndugga’s story seemed a lot less complex at first, judging from the fax he sent Lense-Møller and Magic Hour Films nearly seven years ago, in early 1999. The fax described his experiences, including the period when he was a child soldier in Uganda. It was a powerful story that stirred Lense-Møller’s interest.

“We wanted a story to go with one of the many foreign faces we see in the streets. If it was true, Steven’s story was amazing. The problem was that everything had already happened, making it hard to turn into a film and find images for. Partly for that reason, no one wanted to put money into the film

– and, all along, things were happening before our very noses. We had to keep pace,” Lense-Møller says.

“We had talked with Steven a few times, when he discovered that his son, whom he thought was dead, was actually alive and himself a child soldier. Suddenly we had a story that pointed ahead, that mirrored Steven’s own story and could be told on film. Steven went to Africa ahead of us, but then we lost touch with him. When he returned to Denmark, more than a year later, he had been badly wounded

by three gunshots, he had been imprisoned and accused of terrorism before he managed to escape out of Uganda. That took the story to a whole new level.”

IS HE A TERRORIST?

Meanwhile, international politics were in an uproar, as the attacks on the World Trade Center and the Pentagon on 11 September 2001 shot terrorism to the top of everyone’s agenda. Although there was no direct connection to her film, the events were significant for Lense-Møller.

METTE ZERUNEITH

Born 1965, Denmark. Graduated in editing at the National Film School of Denmark, 1995. Editor and director. Since 1995 she has edited several Danish feature and documentary films. “I soldatens fodspor”/“In a Soldier’s Footsteps” is her debut as a documentary filmmaker.



Photo: Anders Hvild

MAGIC HOUR FILMS

Founded 1984 by Lise Lense-Møller. The company has a comprehensive production covering numerous documentaries and short fictions, followed by a number of feature film. Has acted as producer and coproducer on several international projects.



Photo: Jan Buus



Framegrab

“The film was a heavy burden to lift. But when you get insight into a story like this, you have a commitment to tell it.”

“It was something else entirely to be making a film about someone who had been labelled a ‘terrorist.’ We suddenly had to think about how we were perceived, too. After September 11, we could no longer simply have Ndugga tell his story; we had to consider it more closely.”

Lense-Møller believed the broad outlines of Ndugga’s story. She and director Mette Zeruneith, who came onto the film in autumn 2000, applied for a permit to film in Uganda. This was how the Ugandan government became aware of the film. They then produced a film of their own condemning Lense-Møller and Zeruneith’s ‘not yet materialised’ film as a lie. They also came to Denmark to try and stop the film.

“They were probably afraid that the film would damage Uganda’s reputation and, in turn, their opportunities for maintaining good relations with the countries that provide them with aid,” Lense-Møller

says. She had to go through a lot of red tape before obtaining a permit to film in Uganda, and only after promising to include the official Ugandan version of the truth in the film.

THE TRUTH IS COMPLEX

Lense-Møller and Zeruneith had become entangled in a complicated game between the Uganda authorities and Ndugga, who eventually disappeared altogether. As the production developed they got the impression that Ndugga was perhaps a more important figure in the political opposition in Uganda, than they initially perceived him to be. In the end, they were left with a truth that was so complex that there was no simple way of telling it.

“It’s the film’s problem, as well as its strength, that it dares to show how incredibly complex this kind of case can be,” Lense-Møller says. “In the times we live in, doubt is seen as a sign of weakness. In the case of a refugee such as Steven, decisions are made on the basis of very limited information. However, when you investigate Steven’s story, which is just one among many, you realise how hard it is to obtain reliable information allowing you to make a fair decision. We then made it a point in itself to uncover this complexity in the film. Doubt is necessary for insight, and even if you don’t get to a simple truth, it’s not the same as not gaining any insight at all.”

THE CREW’S STORY

Due to the complicated circumstances of the production, the crew decided to use their own story as a frame for the film. “It was a necessary move, because we are the only element that has been around for the full course of events – our central character, after all, disappeared underway,” Lense-Møller says.

Even so, one of the biggest setbacks for the crew didn’t make it into the film. They filmed Ndugga as he returned to Africa to get his son back, but all the tapes were stolen. “For a crew that has fought so hard for so many years to get material, and finally get it, losing it again is a huge blow,” she says. “But of course, considering what the film’s central character has been through, and the film’s overarching issues, losing the tapes is insignificant.”

A few of the lost tapes were later recovered – somewhere in Africa at a place where port-a-potties are emptied – but they were badly damaged and only a few minutes of this footage made it into the finished film. That was a major crisis, but far from the only one in a difficult production. “The film was a heavy burden to lift,” Lise Lense-Møller says. “But when you get insight into a story like this, you have a commitment to tell it.” ■

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

CITÉ SOLEIL, HAITI

/ DIRECTOR'S NOTE

ASGER LETH - JULY 2005, COPENHAGEN

Set in a teeming, violent slum on the outskirts of Port-au-Prince, *Ghosts of Cité Soleil* tells the story of the Haitian 2pac, a gang leader.

Haiti is a 2-hour flight from Miami. The United Nations calls Haiti a "silent emergency", noting its vital statistics rival those of sub-Saharan Africa. Haiti has the third-highest rate of hunger in the world, behind only Somalia and Afghanistan. Its people have less access to clean water and sanitation than residents of Ethiopia or Sierra Leone. Its malnutrition rate is higher than Angola's, and life expectancy is lower in Haiti than in Sudan. A greater percentage of Haitians live in poverty than citizens of the war-ravaged Congo.

By every measure, Haiti's 8 million inhabitants are living in a state of prolonged and profound horror.

A long line of dictators, military occupations and

trade embargoes have strangled the country and suffocated any notion of hope. And yet, in 1991 the country inaugurated Jean-Bertrand Aristide as its first democratically elected president, and hope began simmering in even the poorest parts of Haiti.

Hope, unfortunately didn't last long. Interrupted by a military regime from 1991 to 1994, Aristide and his Lavalas party held onto power for 13 years, but failed to deliver the social and economic changes many had hoped for. The promised rise from "misery to dignified poverty" never materialized and the last term of President Aristide was scarred by a rising opposition he unsuccessfully tried to silence.

Last winter Haiti entered the headlines of international press yet again with accounts of burning barricades, political violence, armed groups taking over the country and eventually the departure of the President in the dark of the night.

In the slum of Cité Soleil, President Aristide's most loyal supporters were ruling as kings. The five major

gang leaders were controlling heavily armed young men; the Chimères, the secret army of President Jean-Bertrand Aristide.

Ghosts of Cité Soleil is a film about Bily and Haitian 2pac. Two brothers. Gang leaders of the Chimères.

The film was shot during the most tumultuous times of 2004 and would never have been possible without the immense talent, heart and raw courage of Miloš Lončarević, the film's young Serbian co-director and cinematographer who would risk his life again and again in one of the most dangerous and fascinating places anywhere.

We made friends in Cité Soleil shooting this film. And we lost friends. Some died. Others simply disappeared.

In Haiti the score is now being settled against the Chimères. It is sometimes difficult to remember that the young men carrying guns out of desperation are not the disease, but the symptoms of a disease not yet treated ... ■



Framegrab (Cinematographer: Milos Loncarevic)



Photo: Erik Molberg Hansen

/ WORKPAPER

ASGER LETH - JULY 2004, PORT-AU-PRINCE

The rebels are approaching the capital from the north. They are taking one city at the time. They will arrive soon. They are coming to Port-au-Prince to get rid of President Jean-Bertrand Aristide. People will be killed. In Haiti there is always a score to be settled.

In Cité Soleil two brothers are leaders of their community. They are Chimères. Paid and ordered by the government to take care of things. The Opposition calls them armed thugs, killers and kidnappers.

The Chimères are not outfitted with any official uniform – except the guns that are being unloaded from government pick-up trucks in the dark of the night. Memories from Haiti's past are ever present. Bily and 2pac were not raised to carry guns. They are in their early twenties. Haitian life is hard and nowhere is misery more present than in Cité Soleil. Hell on earth with its open sewers and hard sun on tinfoil-houses. No food here. No water here. No work here. Nothing but dust. It is the end of the road.

The Chimères of Cité Soleil are the most trusted – and the most feared.

President Aristide is up against the wall. The political opposition has taken to the streets and the noise is

“Bily and 2pac were not raised to carry guns. They are in their early twenties. Haitian life is hard and nowhere is misery more present than in Cité Soleil. Hell on earth with its open sewers and hard sun on tinfoil-houses. No food here. No water here. No work here. Nothing but dust. It is the end of the road.”

getting louder. The demonstrations are turning violent. Teargas grenades split the crowds. Rocks are thrown, guns are fired and people are dying.

The police and the Chimères are trying to control the situation. Independently or working together. Intimidating the people. Escalation is the only result. Bily believes he is helping his community. He has a political mind. Bily is a true believer in Aristide. He wants to fight for the President.

2pac has a dream. He is a musician. A rapper. His lyrics are his explanation. His hope of redemption. 2pac wants out. His music is the only way. Secretly recording rap songs denouncing Aristide during the day. Guarding Aristide's house during the night. In weeks or days, 2pac will face his destiny. There are choices to be made. Choices that will spell the difference between life and death.

ASGER LETH

Born 1970. Started working as an assistant director on music videos and commercials while studying law. Assistant director on Danish documentarist Jørgen Leth's *Nye scener fra Amerika / New Scenes from America* and *De fem benspænd / The Five Obstructions*. *Ghosts of Cité Soleil* is his debut as a documentary director.

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Lele is a french relief worker. Devoted to the sick and helpless of the Cité Soleil, she needs to be friends with the leaders of the Chimères. She falls in love with 2pac and puts her life on the line while jealousy, distrust and rivalry threaten to rip the brothers apart.

The five communities of Cité Soleil all have their own Chimères gang and their own leader. They are constantly watching each other. Sometimes ordered to kill their own. Questions of loyalty to the President are answered with the gun.

The two brothers are desperate and at the end of the road. Frantically trying to stay alive against all odds. There are gunshots outside. Not a lot, but just enough to keep you constantly awake ■

For further information, see catalogue section.

THE ANATOMY OF EVIL



Framegrab

After World War II, no one wanted to think that Europe would ever again be a setting for genocide. The Balkan War told a different story. Ove Nyholm set out to talk with executioners from both wars, hoping to shed light on the inner logic of atrocity.

BY LARS MOVIN

Our civilisation is built on an Enlightenment faith in human progress toward better times and higher ethical and moral stages, including the ability to learn from past mistakes and transgressions, and avoid repeating manmade catastrophes.

Auschwitz and Gulag are low points in that history. In the decades following World War II, it was generally believed that experience, education and international treaties would prevent us from ever having to go through anything like it again. During the Balkan War of the 1990s, however, Europe was again an arena for bestial ethnic cleansing and genocide.

In his essay film, *The Anatomy of Evil*, Ove Nyholm probes

“We were a small unit of 14-15 men. When we came to a town, we began by looking for the Communists, but they had usually run away. Then we rounded up the Jews and shot them.”

(Retired Einsatz Group commander)

into the thinking and the emotions that were played out in the two wars, World War II and the Balkan War. At one point, a young man tells the story of how soldiers tried to execute him at gunpoint three consecutive times during a massacre in his

“In Russia, it was simply impossible to shoot everybody. Although that was the plan. To shoot every Jew, so there would be no more trouble.”
(Retired Einsatz Group commander)

village in Kosovo, when he was 16. All three times, there was a problem with the ammunition. Finally, they simply buried him under a pile of corpses where he lay for hours before he finally managed to dig his way out.

Apart from this and a few other exceptions, the victims are not heard. The executioners speak. For obvious reasons, most are from the Balkan War, as most World War II executioners are dead. Even so, Nyholm tracked down two commanders of the so-called Einsatz Groups, four special units dispatched to penetrate behind the Eastern Front and “secure” or “cleanse” the areas. This meant exterminating Jews, Gypsies, Communists and other undesirables. After years of applying the pressure and 40 research trips, Nyholm finally persuaded the two commanders to talk about their experiences on camera.



Framegrab



Framegrab



Framegrab



Photo: Susanne Mertz

DIGITAL FILM

Founded in 1992 by director Ove Nyholm. Specialized in producing documentaries most of which have a scientific or political content. Furthermore Digital Film was one of the first to transfer video to film, a task which is still of importance for the company.

OVE NYHOLM

Born 1950, Denmark. After a degree in philosophy and courses at the BBC and the National Film School of Denmark, Nyholm produced and directed short and documentary films, most of which have a scientific and/or political content. He has also been a consultant of computerized visual effects on a number of Danish films. Recipient of various awards including a Gold Medal for Best Scientific Film at Varna. »The Anatomy of Evil« is his fifth feature length documentary.

“It’s not a pretty sight, watching the soul leave a body”

The Einsatz commanders and the Balkan executioners are anonymous. Their reasons for telling their stories now differ. Some think of it as a challenge, like a rite of passage. Others wish to let the world know that there “is another kind of people on the planet.” Others again are repentant.

FROM CERTAINTY TO DOUBT

The reports the German Einsatz Groups sent back include tidy accounts of the liquidation of Jews, Gypsies, Communists, the physically disabled. Men, women, children and old people. Clinically recorded, like an inventory. This many people killed that day in that place. It was a job done by family men, who later defended themselves saying they were merely following orders. Finally, there is the staggering bottom line: far more than a million people were killed by the four Einsatz Groups over a two-year period. Shot down in mass graves, with icy professional composure.

As one of the two retired commanders says, “In Russia, it was simply impossible to shoot everybody. Although that was the plan. To shoot every Jew, so there would be no more trouble.”

His voice does not even tremble. Later he adds, regarding the practical execution of the assignment, “We were a small unit of 14-15 men. When we came to a town, we began by looking for the Communists, but they had usually run away. Then we rounded up the Jews and shot them.”

Kept in muted tones, the film advances as if in dreamlike slow motion, coloured by an elegiac score, as the atrocities mount, one after the other, with no bright spots to speak of. Calm montage alternates with archival footage from World War II and more recent reports from the Balkan, showing landscapes, drifting clouds, sunsets and billowing fields, and villages where no one would think horror could break loose.

In a voiceover, the filmmaker reflects on the nature of evil and the mechanisms of massacres. Supplementing his thoughts are statements by executioners, most of them from paramilitary Serbian groups, openly discussing their racial hatred of Albanians, specific actions and the executioner’s job. “It’s not

“I don’t like shooting anyone in the face if they’re looking at me. Others like it. They get a kick out of it.”
(Serbian executioners)

a pretty sight, watching the soul leave a body,” one notes. “I don’t like shooting anyone in the face if they’re looking at me,” another says, adding, “Others like it. They get a kick out of it.”

In the end, Ove Nyholm directs the question at himself: What would he have done in a similar situation? Would he have acted any differently than these executioners? The honest answer would have to be, he concludes, that he couldn’t say. Every person knows himself only from the situations he or she has actually experienced. That is Nyholm’s depressing final line. From certainty to doubt. The two positions are a world apart ■

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



Framegrab

OVERCOMING THE IMPOSSIBLE

Working with one of the biggest budgets in the history of Danish documentaries and eventually shooting more than 1,000 hours of raw footage, Tómas Gislason set out on an epic mission: to compose a filmic drama based on the world's biggest bicycle race, the Tour de France.

BY LARS MOVIN

The Tour de France 2004. Ivan Basso, the Italian star of Team CSC, is told that his mother has been diagnosed with cancer. The team calls an emergency meeting. Does this relatively untested, immensely talented young rider have the mental ballast to stay focused for the rest of the race? Basso decides the show must go on, but before the next stage he personally takes

the unusual step of contacting Lance Armstrong, his toughest opponent and the hands-down favourite to win the race. Himself a cancer survivor, Armstrong lends his moral support and Basso gratefully tells the veteran rider he will do anything in return. Anything. A compassionate gesture between two opponents. A day's work. A Faustian pact.

On the next mountain stage, Carlos Sastre, a teammate of Basso's, breaks away from the main field and soon a small group of three riders have established a gap: Sastre in the lead followed by Armstrong and Basso. Sastre loses momentum and in an exhilarating sprint Basso edges out Armstrong at the finish line. Team CSC is jubilant. Bjarne Riis, Team CSC's manager, shows rare emotion in the follow-car, and spirits are high in the finish area and later at the hotel. Hugs, praise, optimism,



Framegrab

“This team is my life’s work” (Team CSC’s Danish manager Bjarne Riis)

camaraderie. Then, little by little, the adrenalin fizzles out, followed by exhaustion and reflection. The race isn’t over yet. Today was just one more stage in the Tour de France, the world’s most gruelling bicycle race.

This sequence comes toward the end of *Overcoming*, Tómas Gislason’s sweeping documentary about Team CSC and its Danish manager Bjarne Riis. With over twenty cameras on some sequences, 1,000 hours of total footage and a budget of 1.75 million euros, the film is Gislason’s most ambitious to date – and one of the biggest Danish documentaries ever. *Overcoming* was shot over the course of almost a year, starting with Team CSC’s warm-ups at preseason teambuilding events and moving on to the spring classics, Paris-Nice and Liège-Bastogne-Liège. But the bulk of the footage was shot at the Tour de France 2004. After a promising spring season, Team CSC’s expectations were way up.

The film’s style is dynamic, offering many simultaneous stimuli: fast cuts, ultra close-ups, split-screens, off-camera dialogue, lots of music. Add to this a massive use of graphics, sometimes in the form of information moving the story along, at other times simple keywords for the conditions of the race or the riders’ mental states: “HOPE,” “EXHAUSTION,” “PAIN,” “LONGING,” “FRIENDSHIP,” “COMPETITION,” “DISAPPOINTMENT,” “JOY,” “DOUBT,” “WILL.” Cameras seem to be everywhere: in the follow-car with manager Riis, on highways and byways among the riders, in the air above the peloton, in hotel rooms, in the massage room, at strategy meetings, at home

with the riders’ families. Intense passages of roaming handheld shots, flash cuts and driving music, pushing dramatic race highlights to a peak, alternating with more lingering, contemplative passages of riders kicking back, getting a massage, withdrawing into themselves or simply hanging out together. The film breathes to the rhythm of the riders and the race, drawing nourishment from the drama and accentuating the emotion.

CROSSING THE ULTIMATE BOUNDARY

The Tour de France is a nearly unmanageable handful for any documentary. Part of the attraction of the race precisely lies in the submersion of the individual rider in an all but incomprehensible chaos. More than 3,000 kilometres over 23 days through diverse scenery. Hundreds of contestants. Thousands of mechanics, assistants, drivers, doctors, masseurs. Thousands of reporters. Two billion television viewers and tens of thousands of Frenchmen lined up along country roads, waving flags, water bottles and handouts. Age-old traditions. Huge financial stakes. And in the eye of this inferno, the individual rider is expected to sequester himself in a bubble of concentration, to outdo himself, pushing the boundaries of what is humanly possible.

How do you cover this kind of event in a film? Instead of trying to stay faithful to the drama of the race itself, feeding the audience a survey of events and times, Gislason has elected to use the Tour de France as the dramatic backdrop for a story focusing on Bjarne Riis and Team CSC. The film is modelled on the basic template of such classic war movies as *Kelly’s Heroes* (1970), *Apocalypse Now* (1979) and *The Thin Red Line* (1998), the mythological tale of a handful of men who set out on a mission and come into their own in the face of great challenges. Gislason’s inspiration from these films is quite literal. While shooting the film, he assigned archetypal roles

to the riders: Ivan Basso is the naive young rider who rises to the challenge; Carlos Sastre is a family man who is struck by tragedy when his brother-in-law Jose Jimenez, himself a bicycle rider, dies of an overdose; Bobby Julich is the perennially promising rider, who once earned a number three spot on the podium in Paris but never seems able to make it all the way to the top; and so forth.

The film's natural centre is Bjarne Riis, a silent, secretive man leading his men on this near-insane undertaking and perhaps even risking their lives. The mythological counterpart to Riis is Eastwood in *Kelly's Heroes* or Nick Nolte in *The Thin Red Line*. In actuality, Riis himself is a former Tour de France winner, in 1996, a veteran rider who in 30 years covered a distance equal to 19 trips around the planet. He is now sharing his vast experience with his dream team of younger riders, Team CSC, one of the most unusual enterprises in the history of bicycling.

"I wish I could hop on a bike myself and pound the pedals for my riders," Riis says at one point. He sometimes leans so precariously far out the window of the follow-car that you cannot but believe him. "This team is my life's work," he says elsewhere, hesitantly. Talking about himself does not come easy to Riis.

LIVING WITH HAPPINESS

Tómas Gislason (b. 1961) got an early start in movies. At age 17, he was admitted into the editing programme at Denmark's National Film School where he began a collaboration with fellow student Lars von Trier that led to his first assignment, cutting von Trier's *The Element of Crime* (1984). Clearly, one of the most promising talents of his generation, Gislason was later involved in von Trier's *Europa* (1991) and *The Kingdom* (1994) in various capacities. Alongside his work with von Trier, Gislason put his stamp on many of the most outstanding features and TV series of the period. In the early nineties, after 12 years of editing, Gislason felt he had "paid his dues" in the cutting room. He needed a change of scenery.

Gislason's directorial debut came in 1994 with *Heart and Soul*, a portrait of one of his idols, the Danish filmmaker and poet Jørgen Leth. That film, in a sense, points directly ahead to *Overcoming*. Apart from covering bicycling events as a sportscaster, including the Tour de France every year for TV2 of Denmark, Leth has made a number of classic documentaries on bicycling, notably *Stars and Watercarriers* (1974), about the Giro d'Italia, and *A Sunday in Hell* (1977), about the Paris-Roubaix race. While shooting *Heart and Soul* in 1992-1993, Gislason spent time with Leth at the Tour de France and was infected by the elder filmmaker's passion for the sport. Later, in 1998, Gislason was involved in a project calling for six filmmakers to codirect a film about the big race, but the project never materialised. Complicating matters further, these were the years of the big doping scandals in the Tour de France, and Gislason did not manage to realise his dream project until six years later.

Gislason is generally interested in people who have found the tools for overcoming personal crises and depressions. This was the jumping-off point for his film about Jørgen Leth and similar motives lay behind his fascination with Bjarne Riis. Gislason was familiar with some of the personal crises Riis had gone through in his life, not least a key episode in 1998 when Riis was reunited with his father, the same year he quit his life as a professional bicycle rider. The film does not probe into Riis' personal points of pain very much, just enough to suggest that the clenched-jawed manager has enough baggage to fill to an entire feature film. Nor does it more than scratch the surface of bicycling's ongoing doping problem.

Instead, Gislason is consumed by his central character's

management style and singular approach to competitive sports. Team CSC is unique in sports, in that it is managed according to certain basic values involving a commitment to fellowship and putting the team ahead of the individual. One of Riis' exercises aims to turn the team's two stars, Carlos Sastre and Ivan Basso, into friends and colleagues. Only by striving to be a good person, Riis contends, can someone become a good

"Overcoming becomes a film about finding happiness. And daring to live with it."

bicycle rider. Rather than thinking about the next race, he asks his riders to think about what they would like to do with their lives once their careers are over. Riis, you might say, practices a soft management style, always seeking to be on friendly terms with his riders. He likewise consults with them before setting the strategy.

Overcoming contains lots of scenes outside the actual race, beyond its single-minded, one-dimensional logic. Scenes of riders chatting about their children and families, their future prospects and dreams. Scenes transforming the hard-edged, masculine interaction style of competitive sports into caring, respectful closeness. In these scenes, *Overcoming* becomes a film about finding happiness. And daring to live with it. ■

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TÓMAS GISLASON

Born 1961, Denmark. Graduated in editing at the National Film School of Denmark, 1982. Edited Lars von Trier's *Befrielsesbilleder / Images of Relief* (1982) and feature film debut *Forbrydelsens element / The Element of Crime* (1984). Co-writer on Trier's *Europa* (1991) and *Riget / The Kingdom* (1994). Directed the documentary *Den højeste straf / Maximum Penalty* (2000), which was selected for competition in Amsterdam.



Photo: Jan Buus

THE LONG JOURNEY HOME

Helle Toft Jensen's *Hotel of Dreams* is the poignant story of a Europeanised African returning to the old country and ultimately rediscovering his cultural roots.

BY NIKOLAJ MANGURTEN LASSEN

The title, *Hotel of Dreams*, precisely encapsulates the subject of Helle Toft Jensen's documentary from Senegal. After many years in Belgium, a middle-aged Senegalese man, Jean Marie da Sylva, known as Jeannot, returns to the village of Popenguine to build a hotel and bring tourists and prosperity to the small community.

"I remember the first time I came to Popenguine," he says. "I guess I was around 10 years old. I had just lost my father. My mother was alive, but she was very poor." The village made an impression on the impoverished boy, who left to seek his fortune in Belgium when he was 17. He married and had a child with a wealthy Belgian woman, but they even-

tually divorced and after 25 years in Europe, Jeannot decided to return to Senegal as an entrepreneur and build the hotel of his dreams.

The film tracks the construction of the hotel in this sleepy, Edenic village on the coast. Already in the initial phases, conflicts emerge. Many people in the village, not least the schoolteacher Karim and the council of elders, are sceptical about the big construction project and the stranger, Jeannot, with his European ways and "aloofness." Jeannot pushes ahead with his plans, regardless, even as the moments when he sits staring into the dark, alone with his thoughts, get more frequent.

Once the hotel is finished, however, the realities for a modern hotel in this small town turn out to be a far cry from Jeannot's dreams. Attracting tourists is exceedingly difficult and daily operation of the hotel is a puzzle resisting easy solution. On top of everything come Jeannot's personal troubles fitting in and being accepted after two and a half decades in Belgium. All his problems are connected.

Jeannot has become more deeply Europeanised than he himself realises. He talks about his countrymen as strangers and his very appearance sets him apart from the people he wants to be taken in and accepted by. "I lived in Belgium for 25 years. An African feels very alone in Europe. But I feel very alone here, too," he says with chagrin.

The outlook for Jeannot is grim. Bill collectors are lining up outside his door. Then Birane, the local taxi driver, looks him up. Birane is naturally positive about tourism and wants the hotel project to succeed. He sets up a meeting between Jeannot and the village council where they examine and verbalise their cooperation problems. The parties move a step closer together, sparking hope for the returning immigrant's dream project.

Hotel of Dreams is a thought-provoking film - funny, serious and insightful. Jumping off from the conflict between African and European, the film opens up a discussion of globalisation, raising issues of identity, culture and ethnicity. ■



Photo: Sonja Iskov



Photo: Sonja Iskov

LIVING DESPITE IT ALL

The image of the Third World is infuriatingly simplistic, Helle Toft Jensen says. This documentarian makes her films out of political and moral indignation.

BY NIKOLAJ MANGURTEN LASSEN

"I really hadn't planned to make a film in Senegal, but I was adopting a Senegalese child. One of my best friends is originally from Popenguine, and I was there on personal business. While I was there, I heard the rumours that someone wanted to build a big hotel in the village.

"The next thing that happens is I see this giant concrete block rise up in the town's central square. It immediately triggered all my prejudices about entrepreneurial Europeans out to make a buck, and I got the idea to make a film about the arrival of tourism.

"Of course, I soon realised that a Senegalese person was building the hotel. So my prejudice flies out the window. But the story remains, because I'm still curious about the idea itself: What happens when a mogul comes to town? Will everything be changed by tourism? Will people's values shift?"

FROM OUTER TO INNER STORY

So the film moves from an "outer" to a more "inner" story?

"Yes, when the story about the town and its development is illuminated through Jeannot and his dilemmas, the angle changes and it becomes a more universally human story about coming 'back home.' Maybe my fascination with Jeannot, the returning immigrant, and his personal story is also my own unconscious way of preparing myself for my son's future identity issues."

The characters in the film seem very comfortable with the camera and the fact that they are being filmed. What was your procedure?

"I personally shot almost half of *Hotel of Dreams*.

It was important for me to work with a small Senegalese crew and shoot the whole thing over an extended period. So we ended up making six visits to Popenguine of 8-10 days each over a period of three years. There were always just three of us (Fatoumata Kandé Senghor, the line producer, Serigne Drame or Jean Diouf as cameraman and myself) and from the beginning we very clearly stated what we were there to do.

"Another important factor was that we never paid people to be in the film, which is actually rather unusual. Instead, we paid people for their services and participation with different kinds of gifts. This could be anything from bags of rice and blankets to paying someone's electric bill or springing for de-lousing treatments, wine, jewellery, Viagra or birth

"I want the audience to be challenged and experience that white Westerners can easily mirror themselves in black people and their emotions."

control pills - things people specifically, personally wanted. That way, we made sure that our being there had a positive influence. Instead of just handing out money, which might be the cause of envy and dissension, these gifts were something people could enjoy in the here and now as well as in a somewhat bigger perspective. So we avoided falling into the classic role of 'whites with money.'

"We held the world premiere of the film last April in Popenguine, in the central square right next to Jeannot's hotel. A crowd of 600 people showed

up to watch the film and I brought my son along, too, so it was a big event for everybody. Jeannot was introduced and in one fell swoop was established in everyone's mind. The film and the dialogue we began with the shooting and rounded off with the public premiere have had a positive effect on the village. We got to tell their story, while we were also able to give something back to them. That means a lot to me as a filmmaker."

FUELLED BY ANGER

You generally seem to get very emotionally engaged in your story. How did you get into filmmaking?

"When I was young, I travelled around the world and saw huge inequality, but also great power and pride that impressed me. When I encountered the Danish photographer Jacob Holdt's *American Pictures*, my partner and I decided that was the kind of thing we wanted to do. But we wanted to seek out efforts to create a better world. That's why we were in Nicaragua when revolution broke out in 1979 and could report on events at close range, which resulted in *Frit fædreland - eller dø* (translates: *Free Fatherland or Death*.) It was my debut and it really broke through to the media world, laying the foundation for SPOR MEDIA."

What's the thread in your production?

"I make films out of moral and political motivation. I'm angry about the world's inequality. You could say that 'living despite it all' is the subtext of all my films. I never add a voiceover to my films; it's very important for me to have people speak for themselves. My goal is to create a different representation of people from Third World countries than the prevailing media image, because I have no use for victimisation. I want the audience to be challenged and experience that white Westerners can easily mirror themselves in black people and their emotions and dreams." ■

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

SPOR MEDIA

Founded 1980 as an independent association aimed at promoting world cultures through educational work, film projects, festivals and other cultural events. Facilitates distribution of documentaries and fiction made by African, Asian and Latin American filmmakers.

HELLE TOFT JENSEN

Born 1957, Denmark. Director, co-director and producer of SPOR MEDIA productions. Directed and produced several documentaries since 1979.



Photo: Sonja Iskov

I'M NOT OUT TO PREACH



Jacob Thuesen's new documentary *Freeway* explores Los Angeles' vast, sprawling freeway system. But instead of crying pollution, over-consumption and energy waste, the filmmaker challenged his own attitudes, trying to get a grip on the peculiar American "automotive way of life."

BY NIKLAS K. ENGSTRØM

Jacob Thuesen is back in the USA. And back in traffic. Nine years after *Under New York* documented life in a metropolitan subway system, *Freeway* looks at the Los Angeles freeway network that is used by some seven million people every day. *Freeway* itself is like a meditative cruise across a landscape of highways that keeps growing and growing, though it appears to be becoming close to its maximum growth limit. As the miles of backed-up cars keep mounting, there simply is no more land left to pave over with new roads, Thuesen says.

SEEKING ORDER - DISORDER, TOO

What moves a Danish filmmaker to repeatedly look at, of all things, American transportation systems?

"Actually, the screenwriter Nikolaj Scherfig came up with the ideas for both films," Thuesen says. "But for me it is definitely thrilling to observe these defined physiological areas that can even be seen as miniature images of how society as a whole works.

"There is something fascinating about these institutions that, on the surface, appear to hold no conflicts, but turn out to be hiding something. My fascination probably springs from a proclivity to search for order coupled with a desire to find all the cracks in it, and smash it."

This fascination with institutional order, or the lack of it, seems to have grown since his last film. In any event, *Freeway* puts less emphasis on the stories of individual people and instead concentrates on people's relationships to their cars and a system of roadways that is increasingly dominating daily life in LA.

"The people I focus on in Freeway, whether they are cops or transportation authority officials or whatever, all try to control something that quite clearly is out of control - they try to create a rational everyday in a basically irrational world."

"The people I focus on in *Freeway*, whether they are cops or transportation authority officials or whatever, all try to control something that quite clearly is out of control - they try to create a rational everyday in a basically irrational world," Thuesen says.

UNDERSTATED CRITIQUE

That particular world numbers a lot of people who really love their cars, who pamper and groom them as their most cherished belongings - in many cases, that's precisely what they are. *Freeway* lets these people speak but is nonjudgmental about their "motomania."

"I was mainly interested in getting to understand this strange way of life," Thuesen says. "I had no statements to prove in this film. There were no inherent issues to confront the characters with. The film is more like a spin through a landscape we may not really understand but would like to know better."

The film's political dimension is highly understated. "The film does contain a kind of tacit critique," Thuesen says. It raises fundamental questions about how far you can go. When will this whole trip about car ownership end? How much is enough? But this isn't really something that I, the filmmaker, am say-

ing. It's what the people in the film bring to it. They pointed out the basic problem that there really isn't room for any more freeways or cars.

"That's far more interesting to me. I don't need to confirm my own opinions. I'd rather challenge them - and provoke myself."

Accordingly, he is sceptical about the kind of method someone like Michael Moore uses.

"I really have no problem with documentaries stating that kind of criticism," Jacob Thuesen says. "But I do mind filmmakers who preach. ■"

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

TJU-BANG FILM

Founded 1997 by filmmakers Søren Fauli, Niels Gråbøl, Jacob Thuesen and Per K. Kirkegaard. Originally formed as a creative working collective, the company today produces their own films including fiction, documentaries and commercials. From 2005 owned by SF Film, thereby widening the scope towards feature films.

JACOB THUESEN

Born 1962, Denmark. Graduated in editing, National Film School of Denmark, 1991. Has edited for Jørgen Leth and Lars von Trier. Wrote and directed the award-winning feature-length documentary »Under New York« (1996). »Anklaget«/»Accused« (2005) was chosen for the Official Selection at Berlin.



Photo: Jan Buus



Photo: Chris Holmes

A DIVINE PEEPSHOW

“I had to make this film,” Jon Bang Carlsen says. *Blinded Angels*, the conclusion to his South African trilogy, extends the religious theme of the first two films, *Addicted to Solitude* (1999) and *Portrait of God* (2001). Mixing fiction and documentary, however, the new film ventures into more radical territory form-wise than anything Carlsen ever did before.

BY LARS MOVIN

The filmmaker picks up the blind actor at the airport in Cape Town. Both are Danes, but they agree to speak English together, since the film has already begun. The filmmaker explains that the actor will be playing the part of a blind man who returns to South Africa to realise a mad dream of flying. The blind man intends to fly off the top of a cliff in a paraglider. But first the filmmaker will put him up in an apartment with a view of the ocean and the

ominous face-shaped cliff he will be taking off from. Then he needs to be introduced to his black maid. She will be his eyes. That’s about all the filmmaker knows. Oh yes, he knows the film will cap off the trilogy about religion he started with the 1999 documentary *Addicted to Solitude* and continued in the essay film *Portrait of God* (2001). But that’s it. The game can begin.

EXPERIMENTAL METAFILM

For the next hour and a half, the filmmaker guides his two actors – the blind man and the black maid – through a fictional story with an outline so rudimentary that several times he has to ask his actors what they think should happen next. On and off, the filmmaker reflects on the film’s theme and his own relation to religion. In other passages, South African realities intrude on the film like a breath of raw actuality. But only a breath. Unlike Carlsen’s two previous South African films that have a

prominent documentary content, in this film external reality is only a backdrop for the staged plot. As the filmmaker’s voiceover says he came to Cape Town to find another story, but instead he went on a journey into himself. Even so, toward the end reality intrudes with such force that it very nearly blows away both the fiction and the documentary.

Why conclude a documentary-essay trilogy about religion with an experimental metafilm blending fictional and documentary elements to produce an effect of almost demonstrative alienation?

“The films you make as a documentarian are always a mix of a story that is outside yourself and one that is inside you,” Carlsen explains. “A need or concern inside yourself triggers the desire to tell a particular story. The desire to examine something out there is always connected to a need to examine something in your own life. The South African trilogy is an obvious example of that.”



Photo: Jon Bang Carlsen

PULLING THE RUG OUT FROM UNDER YOURSELF

"I made the first film, *Addicted to Solitude*, because I was at the point in my life where I had to ask myself the utterly banal question of whether I, a big square lump of a man, was still capable of change. Was I still mouldable? Was the clay still damp? Could I learn to love someone I had so far hidden away on the shelves of hate? That's what I wanted to examine. It was purely accidental that South Africa became the setting."

In 1994, Carlsen was invited to Johannesburg to show his feature *Baby Doll* (1988). While he was there, he rented a car to drive down to Cape Town. On the way, he was captivated by the desolate landscapes of the Karoo desert. He also met a few members of the country's white minority who were finding themselves in an uncertain situation as the country made the transition from apartheid to democracy. Back in Denmark, he raised money for a film project inspired by his experiences and in 1997 he returned to South Africa, planning to stay for an extended period. He brought a video camera intending to find locations and people, and shoot research footage to develop the actual production. His original idea for the film was beginning to crumble, however, and instead a small film about two single women was emerging.

"I usually know every shot in advance," Carlsen says. "It's all up here in my head before I start shooting. Now I had all of a sudden become what is commonly known as a documentarian. I always run on echoes, but suddenly what was happening in the now became my film. It was tremendously exciting for me to try, of course, but it also made me anxious because it meant losing all my security. The three South Africa films are the first time I honestly come out and say that if I stop, the film stops, too. That's why the films have so many rough edges. I live and grow with my films, and the trilogy for me represents a kind of golden nadir where I've dropped my tool and I'm looking in the dust for a new one. This process was entirely necessary for me. When you have been making films for as many years as I have - I made my first film when I was 21 - it's important to pull the rug out from under yourself once in a while. Then you don't get locked down in a style."

THE POWER OF LOVE

While *Addicted to Solitude* is about rediscovering the religious impulse, the sequel, *Portrait of God*, tries to get a bearing on where to look for God. Borrowing a set of verbal embellishments from the detective genre, the filmmaker goes on a journey that takes him to Pollsmoor Prison outside Cape Town. From the prisoners serving life sentences, he learns that faith can set you free to the point of effectively changing how the lifers perceive their situation.

"the film moves toward a realisation that love is the only force that can liberate us from gravity without killing us. Only love can open a crack into Paradise without blinding us. Like a divine peepshow."

In Western culture, people are accustomed to raising their eyes when looking for God, but while he was making *Portrait of God*, Carlsen realised that, in his search, he had been staring blindly at the sky while neglecting to look for the answer in his immediate surroundings. This became the jumping-off point for the final instalment in the trilogy, *Blinded Angel*. Carlsen cast the Danish author Rune T. Kidde, who is blind, in the part of the filmmaker's alter ego. As mentioned, on the film's fictional level, the blind man arrives in South Africa to realise his dream of flying. Meanwhile, on the essay level, the film moves toward a realisation that love is the only force that can liberate us from gravity without killing us. Only love can open a crack into Paradise without blinding us. Like a divine peepshow.

You have often said that you make films about the seemingly ordinary, the everyday with all its repetition. Even so, you have made a lot of your films outside Denmark. Why is that?

"I always thought there were very few places I would not be able to make a film. I could make a film almost anywhere and about almost anything. For instance, I dream of making a film about a crossroads near where I live in west Zealand. It's one of those places with a sign pointing in one direction and another sign pointing in another direction and a bus stop down the road a bit. Nothing happens there, yet everything happens. That's my place. I think it has to do with the fact that I'm neither an intellectual nor a journalist. I grew up in a visual world. Both my parents attended the Academy of Fine Arts in Copenhagen and, more than anything, I need to be inspired visually. If I can find an approach for my camera work, everything else will fall into place. That goes for my fiction films and my documentaries alike - although I don't fundamentally distinguish between the two forms. If I don't intuitively know where to put the camera, I'm on the wrong track."

It's often said that film is movement, action?

"That's nonsense, if you ask me. Of course there are terrific action films, and of course the story can be significant, but a story is just another way of drawing a psychological portrait. I love a good story, but storytelling isn't my mission. My mission is stepping into a situation that is recognisable, both to myself and the audience, and approach it in a new way. Describing it in a way that breaks down the customary language and hopefully allows you to see the familiar in another, perhaps a greater, context."

"I think it's incredibly important to put your thumbprint on the films you make. If your films don't clearly show your mental thumbprint, how can other people trust them? As narrators, we have to allow ourselves to be vulnerable if we want to expect people to have a use for our work."

Jon Bang Carlsen is currently developing a new film, which will also be shot in South Africa. This film will see him back in the director's chair, behind the camera, and the style is his familiar staged documentarism. ■

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

C&C PRODUCTIONS

Founded 1999 by Jon Bang Carlsen - scriptwriter, director, producer. One of the Denmark's most distinguished documentary filmmakers, whose works have been shown at festivals worldwide. Known for his individual drama-documentary style, dating back to the very beginning of his career in the 1970s. Formerly known as Carlsen & Company (founded 1991).

JON BANG CARLSEN

Born 1950. Film director. Graduate of the Danish Film School, 1976. Written and directed more than thirty films, both documentaries and feature films. His documentaries are often visually and symbolically powerful staged portraits of marginal figures and milieus that involve compelling stories, best exemplified in »En rig mand«/»A Rich Man« (1978) and in »Før gæsterne kommer«/»Before the Guests Arrive« (1986).



Photo: Rigmor Mydtskov



Framegrab

FROZEN DREAMS

“The gaze of Albert Maysles coupled with the socio-observational and analytical skills of Frederick Wiseman” - Anne Wivel is back on screen with a new feature length film about Greenland.

BY TUE STEEN MÜLLER
/ CEO / EUROPEAN DOCUMENTARY NETWORK

A little girl stands outside the rink. Watching the others skate, she wants to understand her own feelings towards the little boy on the ice. She is a character in Anne Wivel's short film from 1985, *The Little Girl and her Skates*.

Twenty years later, Wivel herself is in the frame, as politicians from Greenland discuss their country. She is outside, watching, listening, an interpreter at her side. She wants to understand what her country, Denmark, has done to the “Land of People.” She wants to identify and convey her own feelings towards a Greenland that has home rule but is economically and culturally tied to Denmark, her own

native country. As a Danish politician in the film puts it, it is a master and servant relationship.

The film is about a Greenland that for Anne Wivel, as for so many Danes, has always been the object of fascination. But are Danes able to understand the extent of their colonial influence on Greenlanders? Wivel gives it a shot in her new feature-length documentary, filmed over several years and carefully put together with love and respect for the Greenlanders involved.

As the true documentarian she has always been, Anne Wivel offers her audience no conclusions and no easy messages. She listens and watches, refraining from saying that the Danes are bad guys and the Greenlanders are victims. She has “the gaze” of Albert Maysles coupled with the socio-observational and analytical skills of Frederick Wiseman.

She never hides her voice, her way of seeing the world. In this film from Greenland, you hear her and see her: “This is my observation and my interpretation. Share this vision, this declaration of love with me,” she seems to be saying. She works

with an open narrative structure that is an invitation to meet characters from different generations and different backgrounds. Some are Danes, some are Greenlanders.

Wivel's talent was precisely summed up in a speech by DFI CEO, Henning Camre, when she was awarded Denmark's prestigious Jørgen Roos Prize in 2003:

“Anne Wivel is a documentarian who, in her own special way, understands the meaning of loyalty listening and observing. From her first film to the present, Anne Wivel's originality is apparent in her trust that, if you listen and watch long enough, reality and people will reveal a truth that will affect the viewer with tremendous intensity.”

The award is named after Jørgen Roos. The grand old man of Danish documentaries, Roos was an adventurer who shot numerous films on Greenland (in her film, Wivel uses excellent footage from two of Ross' films, *Sisimiut* (1966) and *Knud* (1965)).

Wivel was awarded the prize for an oeuvre of films that stay in your mind for their beauty of

observation. They include short films, *Gorilla, Gorilla* (1984), *The Little Girl and her Skates* (1985), *Water* (1988), *Tobacco* (1996), a wonderfully generous feature about ballet, *Giselle* (1991), and the sharply observed 16mm films, *Motivation* (1983) and *The Silent Girls* (1985), that she and her former partner Arne Bro shot at institutions for young people. The two last films are full of close-ups of faces and situations that offer a strong, direct view of the Danish welfare society in the 1980s (as does *Face to Face* (1987), which was shot at a seminary school). These films, shot over extended periods, are far removed from the kind of documentaries that all too often mix in the wrong kind of journalism. In her body of work, Wivel has contributed to visual history-writing about Denmark, a kingdom where many things, indeed, may be rotten.

Something is rotten in Greenland, too, as Wivel's new film demonstrates. The opening is shocking: speaking into a Dictaphone, a Danish psychiatrist in close-up relates the horrifying story of a woman who has run away from her abusive husband, but is forced to return because her mother-in-law has abducted her child. The film portrays a Greenland of alcoholism, suicide, abuse and violence. There are cultural implications to a lot of this. The older generation of hunters has never forgotten how the Danish government forced the Inuit out of Thule to make room for a US military base, leaving many lives brutally scarred. Concrete apartment blocks that from some windows afford no view of the sea or the mountains is another absurdity inflicted on a country and its people. Wivel lets her characters discuss their wounds without hiding their sadness. A woman shares her sad story of being forcefully relocated and how she felt when she had to undress for the first time in front of other people to take a shower!

This scene veers from pain to laughter, as is typical for many sequences in the film. Wivel seems unwilling to paint a completely dark picture of Greenland today. She shows the young generation expressing energy and creativity. The film has

“Anne Wivel is a documentarian who, in her own special way, understands the meaning of loyally listening and observing. From her first film to the present, Anne Wivel’s originality is apparent in her trust that, if you listen and watch long enough, reality and people will reveal a truth that will affect the viewer with tremendous intensity.”



Framegrab

terrific singing and rapping by young musicians, and the future is captured in strong, greyish tableaux of a young generation eyeing us with a lot of joy and optimism.

AN ELEGANT AND PLAYFUL MIX OF STYLES

Adopting several different styles, Wivel abandons a conventional narrative. The storytelling itself – what you might call her signature – is in her commentary, her reflections on the theme, her hesitancy to be too definite about something she does not want to be definite about.

She employs a reportage style when she wants us to hear the opinions of Greenlandic, Faroese and Danish politicians on the subject of self-rule. People talking, people listening – the film very gently addresses the issue of whether Denmark has treated Greenland, and the Faroese Islands, according to standard UN regulations.

The film has an elegant and playful mix of archival material from the Roos films and shots of today's Greenland. There are a couple of short, pure music videos within the film. The film is full of joy and innocence: impressions of nature, sometimes in fast motion, sometimes in images that do not move, night shots from the Polar Circle where light is all but absent most of the year. Nature is the best psychotherapy, as a friend of Wivel tells her at the end of the film, pointing to a mountain called “The Great Healer.” It is a comment on a subject that has been introduced many times before in the film: the inability to talk about or show feelings.

There are intimate, close-up conversations, while the filmmaker outside the frame sighs in agreement, so obviously touched by what she hears. The sighs are often heard during conversations with lines such as, “I was never allowed to show my feelings” or “We haven't learned to talk to one another.”

A CONSTANT SEARCH FOR ANSWERS

What stays in your mind? The greenish shots of the police in action? The Danish psychiatrist telling the story of a girl who was raped by three men? The

politicians discussing independence? The young people rapping that “my father is drinking”? The wonderful images of children playing in the snow? The playfulness that comes to us through music? Wivel takes us through a complexity of situations and moods and characters confronting us with the stories of their lives.

The little girl has grown up. Watching the world, she tries to understand how and why people react in life. She still has plenty of curiosity, respect and love – and she is able to convey it in a film that is a constant search for answers. ■

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

BAROK FILM

Founded 2000 by director Anne Regitze Wivel. Originally a documentary company, having since expanded into the field of feature films. Was formerly a sister company to Skandinavisk Film Kompagni. Became independent in 2002.

ANNE REGITZE WIVEL

Born 1945. Graduated in painting at the Royal Danish Academy of Fine Arts, 1977. Graduate of the National Film School of Denmark, 1980. Founder and leader of the production company Barok Film. Achievement award from the Danish Film Institute, the Roos Award.



Photo: Suste Bonnéen

DEPARTURE

The fateful day has arrived. Ruth and Arne must bid farewell to their beloved home of 45 years. The former documentary film consultant Allan Berg Nielsen reflects on Mira Jargil's eight-minute film *Turn out the Light* and how little it takes to make a film.

BY ALLAN BERG NIELSEN

Everything is very matter of fact. The first shot is of a king-sized bed (I later understand it's the conjugal bed) with two comforters, two pillows. Everything is very neat and clean and aired-out. The shot makes that clear. Then we see him. He is of the older generation, the kind that used to always wear patterned "Icelandic" sweaters. He still does. He's wearing one now. That's no coincidence. Nothing is. He's busy packing a box, and I understand. He writes a label with a marker and sticks it on: "Ruth's sewing kit". I sense his compassion beneath his irritability, which is palpable already in the second shot. He pants with the effort, the first sound in the film.

She sighs with a different kind of effort. This is a bit later. They are both making an effort, in different ways. As they are different. His resigned planning and her confused surrender come together already in this first sound.

She stands in the backlight from the adjoining room. The first dialogue consists of three sentences that peter out without completing any statement. The sentences are unrelated anyway. I sense that from their tone of voice.

He's lying on the sofa, clearly a familiar position. He makes plans, economising his strength. She ploughs on. Cannot, dares not, let go of physical action. She keeps voicing her non-stop worrying. What about the wall clock? There's no room. There's less wall space in the new place. I get the situation. I now know what I suspected, what the upheaval involves. A move from big to small, from a full life to a scaled-down existence, from joy to resignation. What could have been a new beginning is really an end.

"This is the last meal in Traneholmen", he says over dinner, with true gallows humour. An age, no, life itself, this moment, is over. In the address, in the name of a place, lies an entire culture, as is confirmed to me by the architecture that stands out more clearly as the rooms are stripped down - Sachlichkeit, half a century old, keeping sentimentality at bay.

They have no energy left over to make this last meal special. He has beer with his food. She drinks milk. For dessert, oranges that are dry from sitting around too long. "It's better than nothing," a crucial sentence goes. People get thrifty. The film, itself very thrifty, shows what thrift looks like.

They kiss and embrace. I watch through the window, out in the yard. It's a ritual. Indeed, it's love, the terminal behaviour of a marriage in an erotics of thrift.

They undress. The camera tracks him. He brushes his teeth. They meet in bed, say goodnight. Loving to polite. The last night. The old place.

Daylight sets up the endgame. The sheets are going into black trash bags. Now the bed is empty. I see the mattresses. They are neat and clean. Everything is orderly. They sit at the breakfast table, same places, same

camera angle as at dinner. She worries about the movers again, a recurring worry. Whether to feed them, offer them beer, coffee. He cuts off her housewife's routine, adamantly intervening this time. He protects her.

The movers are busy. She sits in the nearly empty living room. Silence. The bed has been dismantled. He stands in the nearly empty living room. Together they stand in the nearly empty living room. Silence.

Mira Jargil's film portrays these final 24 hours in eight minutes. A short sequence of minimal scenes, each scene with minimal content. Or so it appears.

A series of existential dramas is set in motion and followed through. In parallel. A drama of external events: packing, eating, sleeping, eating, moving, saying goodbye. Two dramas of inner experiences and deliberations, which I know the film is projecting into the characters. His: great weariness. The realities and undeniableess of old age meet economizing and planning and careful routine, both in actions and emotions. Resignation is his outline. Hers: efferrescent confusion in practical situations, as her mind repeatedly, absentmindedly, turns to the world outside,

MIRA JARGIL

Born 1981, Copenhagen. Jargil has worked as a director and photographer on documentaries and commercials since 2003.



Photo: Jesper Jargill

and a subsequent lack of attention to their life situation. Together, these two unlike characters live through their shared drama, she worrying about everything around them, he worrying about her. So many existential things at work, so little equipment - scenographically, cinematically, textually, musically. Mira Jargil's film is a study in how little it takes.

The film is a choreography of termination, and describes the inevitable conclusion to which drama and life itself lead - dynamically, though at a declining pace, even hesitantly. ■

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



Framegrab

A PLACE OF YOUR OWN



Photo: Liv Carlé Mortensen

Mariella Harpelunde Jensen's documentary *Hiding Places* is a sensuous, kaleidoscopic peek at children's lives in seven different hideouts.

BY MADS R. MARIEGAARD

"You can build a hideout out of almost anything. You can build one under a table, on a basement stairwell, in the yard behind a bush or in the shrubbery," says filmmaker Mariella Harpelund Jensen. This is what the kids in her new documentary do. *Hiding Places* is a 19-minute peek into seven different hideouts made and used by children. "The film is about playing, dreaming, having a space that's all your own," Harpelund Jensen says about her latest film in a long line of shorts and documentaries.

The kids in *Hiding Places* are from seven to ten years old. It's an age when their sense of privacy expands and their longing to be themselves

correspondingly grows. Their hideouts offer them a space where they gradually get to keep more of the secrets to themselves that they once shared with their parents - or where they can tell them to their friends or siblings. "It's important that grown-ups don't butt in - except when asked to," the filmmaker says. Operated by a grownup, the camera in this film gets a privileged glimpse into the different hideouts. It goes looking for them among the bushes and is barely able to squeeze through the entrance to one - as the hideout's builder says, it wasn't made for grownups.

A boy who built his hideout out of straw tells the camera that it's nice with a place where you can have peace and quiet. Two girls say they chose to locate their hideout in the garden, in a spot that is not so obvious, because they want it to be secret. Changing a doll's diaper in her hideout, a girl says she dreams of having two children. Inside, in a room

in her house, another girl has built a hideout where she goes to read and draw. A boy has built his hideout outdoors from chairs and blankets. It's not much, but he likes to have a place to sit and read about Peter Pan and Wendy.

Just as the hideouts are separate from the outside world, the sequences from the seven hideouts are separated by black and white snapshots of the different children. The film has a sensuous core. "Hideouts are visual, sensuous places where light shifts and moves, and colours change," Maria Harpelund Jensen says. "There is wind and water, dew and rain, berries and grubby hands, bugs, mildew and flowers." The soundtrack is sensuous, too. The composer Halfdan E has played around with amplifying ambient sounds from the gardens where the hideouts were built. ■

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

EASY FILM A/S

Founded 1984 by sound recordist Niels Bokkenheuser. Originally a small company, primarily involved in postproduction. Has since developed into an important production and media house. Supplies a wide range of products including commercials, educational films, documentaries, fiction and digital communication. Owns two subsidiaries, Jensen & Kompagni and Easy Hell in Poland.

MARIELLA HARPELUNDE JENSEN

Born 1969. Scriptwriter, director. Worked for television and has directed documentaries since 1990.



Photo: Per Arnesen

DEMYSTIFYING THE CONCEPT OF “FOREIGNERS”



Photo: Stig Stasig

Jannik Splidsboel makes documentaries and fiction for both children and grown-ups. Working out of Italy, he has been making films from all over the world for the last 15 years. Splidsboel's new documentary *Homies* takes the pulse of the youth culture in a Danish city, centring on two 15-year-old boys whose friendship cuts across ethnicities and cultures.

BY MATHILDE HENRIKSEN

Louise, the main character in Jannik Splidsboel's last documentary, *Louise and Papaya* (2003), has an invisible friend, papaya, who is something special. They play, travel and dance the flamenco together. The film shows Louise trying to integrate and explain the phenomenon of Papaya to her friends, her parents and whoever else is willing to listen.

Homies (2005), Splidsboel's new documentary for children takes a head-on look at the issue of integration, or assimilation. The film is about

two 15-year-olds, Rasmus and Ninos, who have been friends since seventh grade. Rasmus, who is ethnically Danish, has an Arabian girlfriend. Ninos, who is a second-generation immigrant from Syria, has an ethnically Danish girlfriend. Rasmus and Ninos are hip-hop and break-dancers on the local Black Top Team. Rasmus finds his Danish peers boring – all they do is sit around and play PlayStation all day. For Ninos and the other “foreigners” a lot more is happening. But the people around the two kids have a hard time accepting their friendship and their choice of girlfriends.

Splidsboel lives in Rome. When he returns to Denmark, he looks at the country as a Dane, but with a certain detachment. From that dual vantage point, the problems of the teenage generation in multiethnic Denmark jumped straight out at him.

“All teenagers have problems, commonly of a personal nature,” Splidsboel says about his film's theme. “They are at an age that's all about

finding your own identity, about fitting in, wearing the right clothes and so on. While I was making the film, however, I also met a lot of boys in the 15-16-year age bracket who faced a whole other set of much more serious problems. Racism and fear are dangerous and heavy words to bandy about, but sadly they are the right ones in this context. Otherwise, how do you explain why a boy becomes suspect because his best friend is a foreigner, and that boy is not allowed to see his girlfriend? In my film, I try to demystify the concept of “foreigners.” I wanted to give the kids a chance to speak for themselves.”

While he was working on *Homies*, Splidsboel also made *A Monster under the Bed* (2005), an eerie short film about a small boy who moves with his parents from their safe, old house to a new, strange house. The boy has trouble adapting to the new place. His bed makes strange noises and his dog gets lost in the woods at the back of the house. In short, it takes a few twists and turns for the character to

even feel remotely at home in the new place.

OTHER PROJECTS IN THE PIPELINE

Splidsboel is currently working on two new documentaries. One, with the working title *Restricted Paradise*, is about the refugees coming into Southern Italy on boats from Africa. Today, around 270,000 refugees and immigrants in Italy are waiting to hear back about their residency applications. Italy doesn't have a welfare system, like Denmark, and the refugees basically face a choice of becoming criminals or working under slave-like conditions.

The other documentary Splidsboel is developing describes a rock 'n' roll road trip through Argentina. The film is about a man trying to come to terms with his brother's death by literally taking over his life, which includes singing in his brother's band. ■

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

RADIATOR FILM

Founded 2000 by producers Stefan Frost and Henrik Underbjerg. Produces fiction and documentaries by both up-and-coming talents and established filmmakers, targeted towards key European markets and involving a wide range of investors.

JANNIK SPLIDSBOEL

Born 1964, Denmark. Resides in Rome. Studied film and art in Copenhagen and Rome. Assistant director and head of production on a number of international productions.



Photo: Jens Peter Engedal

STRANGER IN HER OWN LAND

Cathrine Marchen Asmussen's documentary *ZeZil's World* is about a 15-year-old Danish girl, Cecilie, whose class in school is predominantly immigrant.

BY MADS R. MARIEGAARD

ZeZil's World is an assimilation story in reverse. The central character, Cecilie, is 15 years old, Danish and living in Copenhagen, but her class in school is mainly immigrant, so it is Cecilie who belongs to a minority. "In a way," she muses, "you could say I'm the stranger."

Cathrine Marchen Asmussen, the director, says, "A few years ago, my sister, who is a teacher, told me about a girl at her school who was so influenced by being around immigrants that she lost her Danish identity. That made me think about how you react to being a stranger in your own country. With that in mind, I found Cecilie."

Cecilie has been enjoying high sta-

tus in her class since she made friends with Tanja and Mia, the two Arabi-an "queens" in class. The film tracks Cecilie and her friends in and out of school - when they go to an amusement park or chat with guys online, where Cecilie goes by the name of "ZeZil." The camera also looks in on Cecilie at home with her mother who worries about her daughter becoming "too Muslim".

"The first time I met Cecilie, I noted with some disappointment that she had dark hair and brown eyes. She did not immediately stand out in the crowd of immigrant children. 'You look like a Paki,' I exclaimed. Cecilie smiled contently and said thanks," Asmussen recalls.

"It's not so strange for a young girl to want to be like her friends," she says. "Still it surprised me that it was a compliment for a Danish girl to look like an immigrant. For Cecilie, however, it's all quite simple: she appreciates many values of Mus-

lim culture and she agrees with her friends that Danish girls are cheap because they would sleep with anybody."

In the film, Cecilie meets a guy on the Internet and they kiss on the first date. Afterward, Cecilie doesn't tell her two friends about it, fearing their reaction. This becomes the film's crux. It's a conflict that, even if to some extent it is culturally determined, makes *ZeZil's World* a universal story of teenage joys and sorrows. ■

For further information, see catalogue.

COSMO FILM DOC APS

Founded 2003 by Jakob Høgel, Tomas Hostrup-Larsen and Rasmus Thorsen. A sister company to Cosmo Film, the latter being now fully devoted to producing fiction. Cosmo Film Doc is specialized in documentaries for broadcast and cinema distribution in Europe. Aims at becoming a major European player in the field of internationally financed, creative documentaries.



Photo: Stig Stasig

CATHRINE MARCHEN ASMUSSEN

Born 1967. Directed documentaries and worked for television since 1993. Specializes in one-person-one-camera-productions, often with a focus on Muslim immigrants in Denmark. "Jamen I forstår mig ikke" (1994) won the 3rd Prize at Balticum Film Festival. "Ghettoprinsesse" (1999) won the Grand prix at Odense International Film Festival.



Photo: Per Fredrik Skjöld

WRITING HISTORY

Team Production of Denmark, represented by producer Mette Heide and director Michael Christoffersen, has exclusive behind-the-scenes access to film one of the biggest historical events of the last century: the trial of Slobodan Milosevic at the UN International Criminal Tribunal for the former Yugoslavia in The Hague. For the fourth year running, Team's crew is zeroing in on key players in the trial as they fight for the right to write history.

BY MADS R. MARIEGAARD

On 28 June 2001, the Serbian government turned over Yugoslav ex-president Slobodan Milosevic to the UN International Criminal Tribunal in The Hague. Michael Christoffersen, a documentary filmmaker at the small Danish company Team Production, had already been lobbying for months to get access to film the historic trial, now in its fourth year.

"We wanted access to the Milosevic trial, obviously, because it's one of the biggest historical events of the last century," Mette Heide, Team's producer, says. "It's the biggest trial since Nurnberg. Who wouldn't have wanted to be behind the scenes at Nurnberg, documenting what makers of fiction have been trying to reconstruct ever since?"

When Milosevic was jailed in The Hague, charged with 66 counts of war crimes, crimes against humanity and genocide during the wars in Kosovo, Croatia and Bosnia, Heide and Christoffersen stepped up their efforts to obtain access to the trial. Repeatedly, they showed up at The Hague, stating their objective to the court: to make a documentary tracking key players in the Milosevic trial while they are conducting it.

The players divide among the prosecution and the defence. The prosecution is led by Geoffrey Nice, while Milosevic has elected to act as his own counsel, because he does not recognize the court. Even so, Serbian advisors assist him daily at court hearings and in jail. The defence team also includes the court assigned counsel, Steven Kay and Gillian Higgins.

"We persuaded the court of the importance of understanding the backdrop for decisions made in the trial," Heide says. "Why is a specific strategy chosen? Why is a strategy changed? Where do problems arise? Knowing the characters' considerations, motives and goals, as well as the context they are working in, makes it easier to understand the complexity of the trial. Accordingly, we follow the trial's players in their day-to-day work, marking their victories and conflicts as they go along," Heide says.

Team Production snagged exclusive access to the

trial's players ahead of a field of competitors. A major selling point was that Christoffersen had already made one film about a trial at a UN Tribunal. *Genocide: The Judgement* (1999) documented a trial about the genocide in Rwanda, held in Arusha, Tanzania. Team had letters of reference from people who were in the Rwanda film to show the court in The Hague.

Another persuasive factor was that Team had the backing of the BBC, TV 2/Denmark and 11 other

television stations, representing roughly 300 million potential viewers combined. Moreover, in addition to the film, Team Production offered to gather material about the trial into a historical archive for future researchers.

THE BATTLE FOR HISTORY

According to Team's contract with the UN International Criminal Tribunal, the crew may follow the main players in the trial - though not Milosevic



Photo: Jacob Langvad

himself – and under no circumstance release any material about the trial until a final verdict has been reached (including a possible appeal). That is not likely to happen until next year.

After following the trial for three to four months, the crew had formed a good picture of it. “We could see that the trial had certain recurring themes, which in turn became the film’s themes,” Heide says. “These we decided to pursue, which turned out to be the right decision, because they haven’t changed. The trial is about how history will be written and how a fair trial is defined. It has also become a race against time, which is constantly breathing down the necks of the key players, now that the trial has drawn out. It won’t end until next year at the earliest, in part because of Milosevic’s illness.

“The trial raises some highly complex issues,” Heide continues. “How do you present them in an interesting way? We think the way to do that is by tracking some of the characters and their struggles during the trial. This allows us to provide some insight that is not otherwise available to people. Meanwhile, we can make an entertaining film that has the potential to reach a wide audience by building up the drama in a classic fashion and having it be about these characters, their hopes and fears.”

BEHIND THE SCENES AND IN THE COURTROOM

Christoffersen has been following the Milosevic trial daily since it began in February 2002 – either in the courtroom or on the Internet, where the trial is broadcast at a half-hour delay. This enables him to judge when something is happening that could be

used as a dramatic turning point, for instance a new witness taking the stand.

The crew has shot around 250 hours of tape so far, while the courtroom footage, shot by the court’s cameras, runs to a staggering 1,500 hours. Christoffersen conscientiously enters the many hours of shots from the courtroom and behind the scenes into a log. As Heide describes her director, he is an “enormously thorough and methodical person.” The crew uses the log to determine where the material they have shot fits in vis-à-vis the finished film.

“My guess is that 30 percent of the film will be set in the courtroom and about 70 percent will be behind the scenes,” Heide says. “Now that we have unique access to shoot behind the scenes, it seems obvious to make that the primary setting for the film, but cuts into the courtroom are necessary for understanding what the characters are talking about. There are some real money shots from the courtroom: arguments, frustrations, witnesses who suddenly can’t remember what they said the day before.”

The shooting has brought the Team crew close to the players in the trial. “Attorneys here aren’t used to the media,” Heide says, “A few were initially quite reserved, doubting our staying power: Would we only be sticking around six months before disappearing again? However, Michael has been so persistent, serious and well prepared that he has won their trust. That benefits the film, because the players openly discuss events in progress. And that’s important, because it’s through them we will understand the trial.” ■

TEAM PRODUCTION

produces and co-produces international documentaries. The company was founded in 1999 by the producer Mette Heide and the director Michael Christoffersen, who jointly run the company. Apart from the Milosevic film, Heide is currently executive-producing a series of 10 films about democracy for Steps International. The films will be finished in 2007 for simultaneous broadcast on 20 TV stations worldwide, including the BBC and TV2/Denmark. Moreover, Team recently produced a series of documentaries for the Danish Broadcasting Corporation (DR) about exchange students in the United States.

MICHAEL CHRISTOFFERSEN

has worked in the film industry for more than 20 years. He has directed and produced several international documentaries, including *Genocide: The Judgement* (1999) for the BBC and SVT about a trial, at the Rwanda court in Arusha, Tanzania. The person on trial is the first person ever charged with genocide (the Akayesu trial).

METTE HEIDE

worked as a producer for Bech Films for a number of years. For Team, she has produced the documentary *Liberace of Baghdad* (2004), directed by the British documentary filmmaker Sean McAllister while he was in Iraq trying to get Team access to the Hussein trial. Centring on Samir Peter, once the most celebrated concert pianist in Iraq, the film won the Special Jury Prize for documentaries at Sundance in 2004.

THE SADDAM HUSSEIN TRIAL

When Iraqi ex-president Saddam Hussein was captured by American troops in December 2003, Team Production decided to try and obtain behind-the-scenes access to film the trial against him. Team today has the support of the Regime Crimes Liaison Office (RCLLO), which is working to secure Team the necessary agreement with the Iraqi court. They have started filming in Baghdad with Spanish director Esteban Uyarra.

MILOSEVIC ON TRIAL

Genre: Documentary

Country: Denmark

Premiere: After the final verdict in the Milosevic trial

Language: English

Director: Michael Christoffersen

Directors of Photography: Maarten Kramer, Will Jacobs

Editor: Justine Wright

Appearing: Slobodan Milosevic, Geoffrey Nice, Steven Kay, Gillian Higgins, et al.

Producer: Mette Heide

Production: Team Production

Budget: EUR 945.000

Financing: BBC, TV 2/Denmark, SVT, NRK, YLE, RTBF, ZDF, VPRO, SBS

Additional financing: Danish Film Institute, National Film Board of Canada, Sundance Institute, MediaPlus, Danish Ministry of Education



Photo: Polfoto/AFP

NEWS

NEW DOCUMENTARY FILM CONSULTANT / MICHAEL HASLUND-CHRISTENSEN

BY AGNETE STJERNFELT

Michael Haslund-Christensen, the new documentary film consultant at the Danish Film Institute, got his start in movies 20 years ago working on music videos and commercials. Curiosity and a desire to follow his own drummer soon took over and in 1988 he made his first documentary, *The Track*, with himself as producer, director and soundman. The film was his ticket to the production programme at Denmark's National Film School and the beginning of a life in documentaries.

Why documentaries?

"I have a theory: in features, you use the experiences you already have, you reflect back on your experiences. If your film isn't made, then you've spent two years on something you

already knew something about, but you haven't really moved on personally. In documentaries, you look ahead and say: 'I don't know a lot about this - but I'd like to find out!' Then, if the film doesn't materialise, at least you have learned something.

"In terms of subject matter, I've always been interested in getting to know other places around the world, getting a different angle on things. A case in point might be a film shot in Afghanistan today about the concept of honour, an issue that's always popping up in the Danish integration debate. Dealing with the concept in a place where its part of the culture, such a film would hopefully make us see things in a new light, and make an interesting contribution to the debate and people's attitudes in general.

"As I see it, making a documentary is about going in with your guard down and getting something unexpected. If you only set out to document something you already know something about and you aren't ready to change anything about your attitude, you should make the film quickly and cheaply - then you don't need research funding, which, after all, is what the Danish Film Institute's subsidies essentially are." ■



Photo: Jan Buus

LIFE ON THE EDGE

Ulrika Ekberg's thesis film from the National Film School's Television Programme tells the story of a Finnish girl, Rosa, who tries to focus on her classes in clown school even as the loss of her lover pulls the rug out from under her.

"*Karma Clown* is a film that lets you get close to another person," Ulrika Ekberg says. "Like my other films, this film jumps off from a fascination with someone who lives life on the edge of normality. It's a film about lost love and longing for a lost lover. About finding yourself again.

"In *Karma Clown*, I got generous access to a person. I was invited inside my subject - one of the most beau-

tiful gifts you can get. It's an enormous vote of confidence that gives me room to show my sincere interest, openness and, not least, my own vulnerability to the people I film.

"The strength of documentaries for me lies in giving every single person the right to be what he or she is." ■

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



Framegrab

DFI NURTURES DOCUMENTARY TALENT

New talents in documentary film-making deserve a leg up, and they should help develop the documentary film genre. These are goals behind two new, major initiatives in documentaries launched by the Danish Film Institute over the last year.

"TALENTDOK"

One new initiative, known as "TalentDok," has been set up primarily to build links between documentary talents and the documentary film establishment. The aim is films directed by new talents - produced by experienced producers from the Danish film industry. Henrik Veileborg, head of TalentDok, urges applicants to use the scheme to rewrite the filmic language. "We are looking for films that are innovative and question convention," Veileborg says. During the first 11 month of the scheme development

subsidies were allocated to 8 films, 2 of which went on to production. The scheme budget is 1.3 million euros. The goal is to develop 15 films in all and put 10 of them into production.

"BOOST THE DOX"

Early in the fall, the DFI's Film Workshop launched BOOST THE DOX, a combined contest and training programme to develop a new generation of socially engaged documentary filmmakers. "Danish documentaries have no Michael Moore. Denmark is hardly a superpower, but we need voices in the public debate that are less unison," Prami Larsen, head of the Film Workshop, says. When the deadline expired at the end of September, the Film Workshop had received 98 applications. Three Danish documentary film producers will pick the best proposals and put them into production. The selected filmmakers will benefit from professional concept development, workshops and seminars. The films will be finished in time to be shown at cph:dox in November 2006, the biggest Nordic documentary film festival. ■



Nordisk Panorama – 5 Cities Film Festival
17th Nordic Short & Documentary Film Festival
September 22-27 2006 · Århus, Denmark

Arranged by Filmkontakt Nord & Århus Kommune



2006

November 3th - 12th



CPH:DOX*
International Dokumentar Filmfestival
WWW.CPHDOX.DK

Programme deadline:
June 18th 2006

NEWS

ROOS AWARD 2005 GOES TO NIELS PAGH ANDERSEN

At the opening ceremony OF CPH: DOX 3. November, film editor Niels Pagh Andersen received the DFI Roos Award 2005.

NIELS PAGH ANDERSEN is one of the most experienced editors in Danish film. For nearly 25 years, he has cut more than 200 features, documentaries, TV shows, commercials - any kind of film, really (except porn). At age 16, he became an assistant to his legendary mentor Christian Hartkopp, who made editing an art form in Denmark. Early on, Pagh Andersen worked as an assistant editor for directors such as Henning Carlsen, Erik Clausen, and Morten Arnfred.

Pagh Andersen edited the Oscar-nominated Norwegian film *Pathfinder* (1987), and in 1990 he tagged along with the film's director, Nils Gaup, to Hollywood for a stint on the Disney production *Shipwrecked*. Since then, he has mainly concentrated on Scandinavian documentaries - Dola Bonfils' institutional portraits (Denmark), Fredrik von Krusenstjerna's psycho-

political *Betrayal* (Sweden), and Pirjo Honkasalo's lyrical antiwar movie *The Three Rooms of Melancholia* (Finland), which took home two prestigious awards from this year's Venice Film Festival.

He is also the editor on Lars Johansson's just-released *The German Secret* about a woman who follows in her deceased mother's footsteps through Germany to gain closure with the mother who abandoned her and crack the riddle of a tragic World War II love story, as well as *Prostitution Behind the Veil*.

The Jury's grounds for choosing Niels Pagh Andersen are as follows:

- For his singular accomplishment as a great artist in his field.
- Because his musical ear and humble respect for his material have given us a long line of unforgettable films over the years.
- Because he has shown that he masters the classical story and the big canvas.
- For his artistic courage to enter new universes and be inspired by them.
- For his fluent ability to give, with great authority, equal due to poetry and prose.
- For his unique talent for developing characters.
- For the filmic sensitivity that distinguishes all the widely different films he has put his imprint on over the years.
- For his professional and exquisite sense for the uses of music.
- Because he always single-mindedly

thinks of the audience - a single-mindedness whose significance for the documentary film scene cannot be overestimated.

- For his tireless readiness and ability to support and stimulate on the countless occasions he has been called in as an editor when things have gone wrong on a film production.

- For his skilled, professional assistance, also to the minor players in the film industry.

The Roos Award was established a decade ago by the Danish Film Institute with the aim of honouring outstanding efforts in documentary filmmaking. ■

TWO DANISH PRODUCERS PITCHING AT IDFA'S FORUM

At IDFA FORUM this year, producer Mikael Olsen from Zentropa and director Thomas Thurah will pitch "European Childhood", while Jakob Høgel of Cosmo Doc will pitch "Tokyo Modern", four films about the city of Tokyo and its people.

ARCHITECTS OF HISTORY

"European Childhood" is the story of Europe from the Great War to the fall of the Iron Curtain in 1989, told through dramatic, personal accounts from six major politicians: President of the Soviet Union Mikhail Gorbachev, German Foreign Minister Hans-Dietrich Genscher, Polish Trade Union leader and President Lech Walesa, DDR's Head of State Egon Krenz, the Polish Army General and President Wojciech Jaruzelski and finally Czech writer and President Vaclav Havel. The film, however, is more than just their own stories. The narrative is supported and dramatised with archival and new footage ranging from the every-day life of war, over political summits, to childhood towns.

In his 'director's statement' Thomas Thurah, writer and director of "European Childhood", explains that throughout the film the roles of these statesmen become reversed, thus lending nuance to the images of the enemy and portraits of the heroes. "We experience the architects of History, as human beings. Filled

with their own private drama, their doubt, worries and pettiness. We feel the importance of what it was they tried to do. We experience their vanity, and the wish to have the final word in the great narrative" says Thomas Thurah.

Producer Mikael Olsen is also co-producer of the Swedish documentary "Gitmo - The New Rules of War", a film about Guantanamo, selected for the Joris Ivens Competition, IDFA 2005.

EUROPEAN STANCE ON TOKYO

The Danish company Cosmo Doc, helmed by producer Jakob Høgel, recently became part of a groundbreaking Asian-European collaboration, when asked by Japanese television, NHK, to be the producer of *Tokyo Modern*, a series of four films about the city of Tokyo. British BBC is one of the financial investors. The films will be directed by European documentary filmmakers, and will be a screen manifest of their 'mental journey into Tokyo'. Their personal depiction of the city of Tokyo - what fascinates them and puzzles them - will be pivotal to the series.

Three directors have been chosen: Thomas Balmès (*A Decent Factory*, 2005), Sean McAllister (*Liberace of Baghdad*, 2005) and Pirjo Honkasalo (*Three Rooms of Melancholia*, 2004). It is intended that the directors will meet in the filming process, sharpen each other's focus and ensure that he films strike different chords while still contributing to a quartet.

Two films, also produced by Cosmo Doc, will be screened at IDFA 2005: "Smiling in the War Zone", selected for First Appearance and the children's film "Zezil's World", selected for the Docs U Award section. ■



Photo: Jan Buus

CATALOGUE

SHORTS & DOCUMENTARIES AMSTERDAM INTERNATIONAL DOCUMENTARY FESTIVAL (IDFA)



Photo: Jon Bang Carlsen

BLINDED ANGELS / BLINDED ANGELS

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

CATEGORY Documentary / Fiction

DANISH RELEASE Tba

DIRECTOR Jon Bang Carlsen

SCREENPLAY Jon Bang Carlsen

CINEMATOGRAPHY Michael Buckley, Jon Bang Carlsen

EDITOR Mette Zeruneith, Miriam Nørgaard

SOUND Henrik Langkilde

APPEARANCES Rune T. Kidde, Bonnie Mbuli

PRODUCER Mikael Opstrup, Jon Bang Carlsen

PRODUCTION C&C Productions ApS / t +45 4587 2700

/ f +45 7070 2271 / jon.bang.carlsen@mail.dk

SALES C&C Productions ApS / t +45 4587 2700

/ f +45 7070 2271 / jon.bang.carlsen@mail.dk

35mm / 2.35:1 (cinemascope) / 90 min / colour/

Dolby SR Digital / English dialogue / English subtitles



Photo: Sonja Iskov

DRØMMENES HOTEL / HOTEL OF DREAMS

After 25 years in Europe, Jeannot returns to his native Senegal to realise his childhood dream of building a hotel in the coastal village of Popenguine. The village has been not only subjected to drought but also to the disrespect of foreign fisheries. There is need for economic development, but is tourism the answer? Opinions differ. Karim the schoolteacher is critical of the hotel and the negative consequences of tourism. Birane the taxi driver sees potential and tries to encourage dialogue. Although Jeannot wants co-operation and development he is a changed man after 25 years in Europe and his dream of "returning home" is difficult to realise. It is not easy to build a hotel, encourage the tourist to come and to become part of the reality he left ago.

CATEGORY Documentary

DANISH RELEASE 26.05.2005

DIRECTOR Helle Toft Jensen

CINEMATOGRAPHY Helle Toft Jensen,

Serigne Drame, Jean Diouf

EDITOR Niels Pagh Andersen

SOUND Bjørn Vidø, Helle Toft Jensen

PRODUCER Signe Byrge Sørensen

PRODUCTION SPOR MEDIA / t +45 3536 0940 /

f +45 3536 0215 / spor@spormedia.dk / www.spormedia.dk

SALES TV 2/Danmark, Programme Sales / t +45 3537 2200

/ f +45 3537 2227 / sales@tv2.dk

DigiBeta / Letterbox / 59 min / colour / Dolby Stereo

/ French and Wolof dialogue / English subtitles



Photo: Chris Holmes

FREEWAY / FREEWAY

Los Angeles is a Mecca for cars. The city is built around a 930 mile-long freeway system, that is used every year by more than seven million cars. The L.A. freeway system just keeps growing and growing, and director Jacob Thuesen attempts to capture the rhythm of this expanding freeway system. As in his prize-winning portrait of the New York subway system, *Under New York* (1996), Thuesen is using curiosity and wonder as a driving force, following the many people who drive the freeway and those who in vain try to control it. The result is a film filled with small absurd situations, and whose fragments at the end form a larger pattern.

CATEGORY Documentary

DANISH RELEASE 03.11.2005

DIRECTOR Jacob Thuesen

SCREENPLAY Nikolaj Scherfig

CINEMATOGRAPHY Morten Søborg, Lars Skree

EDITOR Per K. Kirkegaard

SOUND Rasmus Winther Jensen

PRODUCER Sigrid Helene Dyekjær

PRODUCTION Tju-Bang Film A/S / t +45 3527 0029

/ tjubang@email.dk

SALES Tju-Bang Film A/S / t +45 3527 0029

/ tjubang@email.dk

DigiBeta / 2.35:1 (cinemascope) / 80 min / colour / Dolby Stereo

/ English dialogue / English subtitles



Framegrab

GHOSTS OF CITÉ SOLEIL / GHOSTS OF CITÉ SOLEIL

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

CATEGORY Documentary

DANISH RELEASE 2006

DIRECTOR Asger Leth

CINEMATOGRAPHY Milos Loncarevic, Frederik Jacobi, Asger Leth

EDITOR Adam Nielsen

MUSIC Jerry Wonder Duplessis, Wyclef Jean

PRODUCER Mikael Chr. Rieks, Tomas Radoor

PRODUCTION Nordisk Film Production A/S

/ production@nordiskfilm.com / www.nordiskfilm.com,

Sak Pasé Films Inc., Sunset Productions Inc.

EXECUTIVE PRODUCERS Kim Magnusson, Gary Woods,

Jørgen Leth, George Hickenlooper, Seth Kanegis, Jerry Wonder

Duplessis, Jean Wyclef

SALES Mikael Chr. Rieks / mikael.rieks@nordiskfilm.com

35mm / 90 min / colour/

English, French and Creole dialogue / English subtitles



Framegrab

GUERRILLA GIRL / GUERRILLA GIRL

A story of a young girl who enters the Revolutionary Armed Forces of Colombia (FARC), the largest insurgent group in Colombia. With unprecedented access, Danish director Frank Piasecki Poulsen follows a training course for future guerrilla soldiers, describing the transformation of a middle-class city-girl having to adapt to strict military training, Marxist ideology and primitive conditions of life. From deep within the Colombian jungle, we get the first cinematic in-depth look at the life, trials and tribulations of young men and women who are lead into an ideologically narrow and dangerous life cycle.

CATEGORY Documentary

DANISH RELEASE 06.11.2005

DIRECTOR Frank Piasecki Poulsen

SCREENPLAY Frank Piasecki Poulsen

IDEA BY Frank Piasecki Poulsen, Johannes Trägårdh Jensen
CINEMATOGRAPHY Frank Piasecki Poulsen, Johannes Trägårdh Jensen

EDITOR Morten Højbjerg, Camilla Skousen

SOUND Kristian Eidnes Andersen, Morten Groth Brandt

PRODUCER Karoline Leth

PRODUCTION Zentropa Real ApS / t +45 3686 8767

/ zentropa.real@filmbyen.com / www.zentropareal.com,

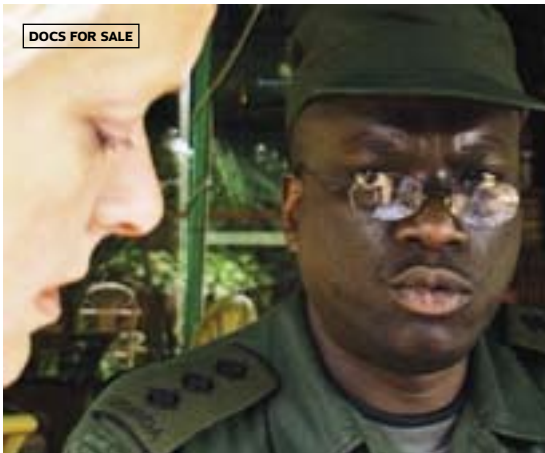
Rumko Enterprises v/Frank Piasecki Poulsen

SALES Trust Film Sales ApS / t +45 3686 8788

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

Digibeta / 16:9 / 90 min / colour / Dolby Stereo

/ Spanish dialogue / English subtitles



Framegrab

I SOLDATENS FODSPOR / IN THE SOLDIER'S FOOTSTEPS

Steven Ndugga is 30 and a political refugee in Denmark. He was 13 when he became a soldier in Uganda. He turns to Magic Hour Films to have his story told, when he learns that his long lost son, only 10 years old, now too is a soldier in Uganda. Steven sets out to free him from the army, but things go terribly wrong, and suddenly Ugandan officials appear in Denmark to stop the film. They claim that Steven is a terrorist and that Uganda is a free country without child soldiery. Soon the film crew finds itself entangled in a political game that involves the chief of Ugandan intelligence, ministers and generals, a game in which the truth is very hard to get at.

CATEGORY Documentary

DANISH RELEASE 13.10.2005

DIRECTOR Mette Zeruneith

SCREENPLAY Mette Zeruneith

CINEMATOGRAPHY Henrik Bohn Ipsen,

Stefan V. Jensen, David Fox

EDITOR Pernille Bech Christensen, Mette Zeruneith,

Nicolaj Monberg

PRODUCER Lise Lense-Møller

PRODUCTION Magic Hour Films ApS / t +45 3964 2284

/ f +45 3964 2269 / post@magic-hour-films.dk

/ www.magichourfilms.dk

SALES First Hand Films World Sales / info@firsthandfilms.com

/ www.firsthandfilms.com

35mm / 16:9 / 89 min / colour / Dolby Stereo

/ English, Danish, dialogue / English subtitles



Photo: Sebastian Winterø

JEG DIG ELSKER / I YOU LOVE

The ballet *La Sylphide* is August Bournonville's only tragedy, and Wivel's inspiration for the film, *I You Love*. The film tells the story of a young man who runs away on his wedding day, follows his passion and accepts the consequences. In this chamber play of dance we experience the main character, James, his beloved sylph and their inner and outer resistance personified in the witch. The director of the ballet, Nikolaj Hübbe, stages the drama for us. Through his experience with the role of James and direct access to the language of ballet, a world is created around the lovers in relation to the dramatic dimensions of the tale.

CATEGORY Documentary

DANISH RELEASE 22.08.2005

DIRECTOR Ulrik Wivel

SCREENPLAY Ulrik Wivel

CINEMATOGRAPHY Sebastian Winterø

EDITOR Cathrine Ambus

SOUND Mikkel Groos

PRODUCER Marianne Christensen

PRODUCTION Det Kongelige Teater

SALES Marianne Christensen / t +45 4013 1703 / mctk@mail.dk

35 mm / 24 min / colour

/ Danish dialogue / English subtitles



Framegrab

KARMA CLOWN / KARMA CLOWN

Roosa is an idealistic young woman who is training to become a professional clown. But she finds it hard to let go because she is struggling with the distress of losing her first great love.

CATEGORY Documentary

DANISH RELEASE 10.06.2005

DIRECTOR Ulrika Ekberg

SCREENPLAY Ulrika Ekberg

CINEMATOGRAPHY Ulrika Ekberg, Rasmus J. Heise

EDITOR Martin Schade

SOUND Morten Wille, Per Nordentoft, Jens de Place Bjørn

PRODUCER Stine Lauritzen Larsen, Anders Toft Andersen

PRODUCTION Danske Filmskole, Den / t +45 3268 6400

/ f +45 3268 6410 / elr@filmskolen.dk / www.filmskolen.dk

SALES Danske Filmskole, Den / t +45 3268 6400

/ f +45 3268 6410 / elr@filmskolen.dk / www.filmskolen.dk

Betacam / 25 min / colour / stereo / Danish dialogue

/ English subtitles



Photo: Sang M. Lee

LEVENDE MIRAKLER / LIVING MIRACLES

Living Miracles is an adventurous journey in search of the signs and wonders of our time, in a world where people's lives and destinies are determined by mysterious powers. Thousands of devoted pilgrims are drawn to religious sites with hopes of miraculous healing, experiencing inner peace, or simply to witness a spectacle. *Living Miracles* presents a number of people, for whom blood-weeping statues, apparitions of the Virgin Mary, miraculous healings, stigmata wounds, and other supernatural events are part of everyday life.

CATEGORY Documentary

DANISH RELEASE 23.11.2004

DIRECTOR Lene Stæhr, Alec Due

SCREENPLAY Lene Stæhr

CINEMATOGRAPHY Henrik Bohn Ipsen, Lars Skree

EDITOR Nanna Frank Møller

SOUND Jens de Place Bjørn, Henning Wedege

PRODUCER Carsten Holst, Signe Birket-Smith

PRODUCTION Zentropa Real ApS / t +45 3686 8767

/ zentropa.real@filmbyen.com / www.zentropareal.com

SALES Trust Film Sales ApS / t +45 3686 8788

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

DigiBeta / 16:9 / 52 min / colour / Dolby Stereo

/ English and Spanish dialogue / English subtitles



Framegrab

LILLE LISE / LITTLE LISE

A man kills his wife, and carries the body to the trunk of a car in front of their 4-year-old daughter. All together, they drive to a lake far into the forest, where the father plans to dump the body and end the lives of himself and his daughter. However, everything is not what it seems ...

CATEGORY Short fiction

DANISH RELEASE 06.06.2005

DIRECTOR Benjamin Holmsteen

SCREENPLAY Benjamin Holmsteen

CINEMATOGRAPHY Lars Bonde

EDITOR Rasmus Høgdall Mølgaard

MUSIC Benjamin Telmanyi Lylloff

APPEARANCES Joy Nadia Jensen, Jakob Cedergren, Sonja Richter

PRODUCER Rasmus Kastberg, Benjamin Holmsteen

PRODUCTION The Capricorn Experience / t +45 40 88 45 88

/ capricorn@holmsteen.dk / www.thecapricornexperience.com

SALES The Capricorn Experience / t +45 40 88 45 88

/ capricorn@holmsteen.dk / www.thecapricornexperience.com

HD SR / 2.35:1 (cinemascope) / 20 min / colour /

Dolby Digital / Danish dialogue / English subtitles



Framegrab

MENNESKENES LAND - MIN FILM OM GRØNLAND / THE LAND OF HUMAN BEINGS - MY FILM ABOUT GREENLAND

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

CATEGORY Documentary

DANISH RELEASE Spring 2006

DIRECTOR Anne Regitze Wivel

SCREENPLAY Anne Regitze Wivel

CINEMATOGRAPHY Anne Regitze Wivel, Ulrik Wivel,

Camilla Hjelm, Adam Philp, Elise Lund Larsen

EDITOR Nanna Frank Møller

SOUND Mikkel Holsøe, Rasmus Winther

PRODUCER Vibeke Vogel

PRODUCTION Barok Film A/S / t +45 3686 8490

/ f +45 3686 8789 / info@barokfilm.dk / www.barokfilm.dk

SALES Barok Film A/S / t +45 3686 8490 / f +45 3686 8789

/ info@barokfilm.dk / www.barokfilm.dk

35mm / 80 min / colour / English, Greenlandic dialogue

/ English subtitles



Framegrab

MIN FARS SIND / THE MIND OF MY FATHER

"When I was little, my father filmed me. Now I'm filming him." In the sixties, the future looked rosy for Vibe's parents. They had a house with a garden and two children. Now it's 2004, and in the intervening period many dramatic and painful changes have occurred; her mother has passed away and her father is struggling with schizophrenia. In this film we become privy to Vibe's loving relationship with her father and to a moving retelling of both their lives. *The Mind of My Father* is a film about love, hope and a human being's ability to overcome adversity, even in the face of the greatest of obstacles.

CATEGORY Documentary

DANISH RELEASE 10.03.2005

DIRECTOR Vibe Mogensen

SCREENPLAY Vibe Mogensen

CINEMATOGRAPHY Vibe Mogensen

EDITOR Nanna Frank Møller

SOUND Henrik (Gugge) Garnov

PRODUCER Anne Regitze Wivel, Vibeke Vogel

PRODUCTION Barok Film A/S / t +45 3686 8490

/ f +45 3686 8789 / info@barokfilm.dk / www.barokfilm.dk

SALES Barok Film A/S / t +45 3686 8490 / f +45 3686 8789

/ info@barokfilm.dk / www.barokfilm.dk

DigiBeta / 16:9 / 57 min / colour / Dolby Stereo /

Danish dialogue / English subtitles



Framegrab

ONDSKABENS ANATOMI / THE ANATOMY OF EVIL

The Anatomy of Evil is the result of persistent research that has led director Ove Nyholm on a world journey to answer controversial questions: what makes ordinary people commit mass slaughtering and indulge in genocide during war time? And how do they get on with their everyday life with having hundreds of killings on their conscience? The director introduces us to the executioners who each have a personal history that explains their involvement in the most cruel genocides in Europe during the last fifty years – from Holocaust to the recent tragedy in the Balkans.

CATEGORY Documentary

DANISH RELEASE 06.11.2005

DIRECTOR Ove Nyholm

SCREENPLAY Ove Nyholm

CINEMATOGRAPHY Dan Holmberg, Dirk Brühl

EDITOR Ghita Beckendorff

SOUND Morten Green

MUSIC Øystein Sevåg

PRODUCER Janne Giese

PRODUCTION Digital Film / t +45 3543 2369

/ digitalfilm@mail.dk

SALES Angel Films A/S / t +45 3525 3600

/ f +45 3525 3610 / sofie@angelfilms.dk / www.angelfilms.dk

35mm / 90 min / colour / Danish, English, German, Serbian and Albanian dialogue / English subtitles



Framegrab

OVERCOMING / OVERCOMING

Kelly's heroes on wheels. Fiction as fact: *Overcoming* is a film that provides profound and penetrating insight into the hermetically closed world of professional cycling. With former pro rider, Tour de France winner Bjarne Riis, as our protagonist, the film follows him and his new Team CSC as they strive for the impossible: to become the world's best and win the Tour de France.

CATEGORY Documentary

DANISH RELEASE 10.06.2005

DIRECTOR Tómas Gislason

CINEMATOGRAPHY Mads Thomsen

EDITOR Morten Højbjerg

SOUND Eddie Simonsen

PRODUCER Stine Boe Jensen, Mikael Chr. Rieks

PRODUCTION Nordisk Film Production A/S

/ t +45 3618 8200 / f +45 3616 8502

/ production@nordiskfilm.com / www.nordiskfilm.com

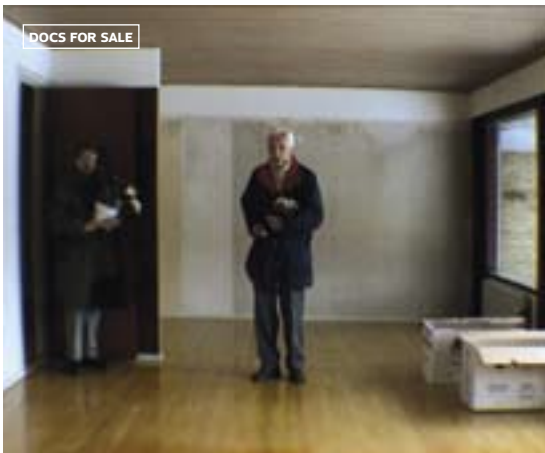
SALES Nordisk Film International Sales / t +45 3618 8200

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

/ www.sales.nordiskfilm.com

35mm / 106 min / colour / Dolby Digital

/ Danish, English, Italian and Spanish dialogue / English subtitles



Framegrab

DET SIDSTE DØGN / TURN OUT THE LIGHT

The dreaded day has arrived. Ruth and Arne have to move away from the house, that has been their home for 45 years. We do not know why they have to move, or where they are moving to, but through nine intense minutes we follow their meticulous packing and sensitive farewell. The lingering details of their last 24 hours in the house are filled with an atmosphere of petrified departure and desperate self-restraint, as when Ruth takes refuge in practical tasks and with an almost manic concern returns to her dilemma: Should she offer the movers coffee or not?

CATEGORY Documentary

DANISH RELEASE 04.02.2005

DIRECTOR Mira Jargil

SCREENPLAY Mira Jargil

CINEMATOGRAPHY Mira Jargil

EDITOR Kaspar Astrup Schröder

SOUND Reda El-Kheloufi

APPEARANCES Arne Conrad, Ruth Conrad

PRODUCER Mira Jargil

PRODUCTION Mira Jargil / t +45 2548 8599

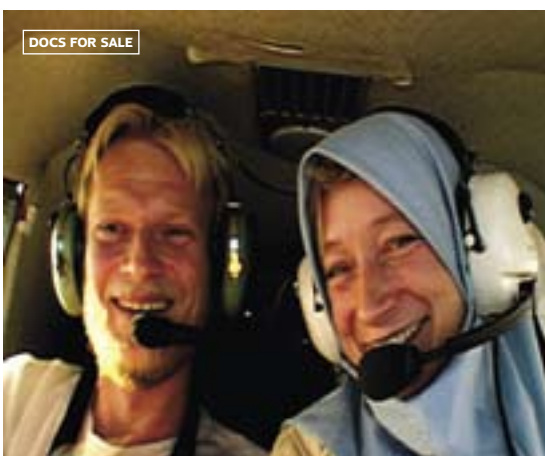
/ mirajargil@hotmail.com

SALES Magic Hour Films / t +45 3964 2284

/ post@magic-hour-films.dk

DigiBeta / 16:9 / 9 min / colour / Dolby Stereo

/ Danish dialogue / English subtitles



Framegrab

SMILING IN A WAR ZONE AND THE ART OF FLYING TO KABUL / SMILING IN A WAR ZONE – AND THE ART OF FLYING TO KABUL

One day, artist and pilot Simone reads in her morning paper the story of a 16 year old Afghan girl who dreams of becoming a fighter pilot. By the time Simone finishes her coffee, she is determined to fly the 6000 km to Kabul, find young Fariar and make her dream come true. She buys the only plane she can afford: a 40-year old 'Donald Duck' Piper-Colt made out of canvas. After challenging every military authority she comes across, weeks of travelling, 50 hours in the air, 33 landings, and in the end, flying illegally into Afghanistan at nerve wrecking heights, Simone finally reaches Kabul and finds Fariar.

CATEGORY Documentary

DANISH RELEASE 04.11.2005

DIRECTOR Magnus Bejmar, Simone Aaberg Kærn

SCREENPLAY Magnus Bejmar, Simone Aaberg Kærn

CINEMATOGRAPHY Magnus Bejmar

EDITOR Margareta Lagerqvist, Michal Leszczykowski,

Molly Stensgaard

SOUND Esa Nissi

MUSIC Jeppe Kaas

PRODUCER Helle Ulsteen

PRODUCTION Cosmo Film Doc ApS / t +45 3538 7200

/ f +45 3538 7299 / cosmo@cosmo.dk / www.cosmo.dk

SALES Films Transit International Inc.

/ janrofekamp@filmtransit.com / www.filmtransit.com

35mm / 78 min / colour / Danish and English dialogue

/ English subtitles



Photo: Christian Ameen

SONJA LÆRER AT CYKLE / SONJA LEARNS TO RIDE A BIKE

Sonja has never learned the art of bicycling. Now is the time. For her 60th birthday Russian-born Sonja receives a bicycle and must now become acquainted with terra incognita. Sonja gets on well during her first practise, but she is terribly dangerous in the streets. She is unable to manoeuvre the bicycle properly, and even though she is familiar with traffic rules they are difficult to practice on a bike out in the real world. Consequently, Sonja decides to join a bicycling course for women. *Sonja Learns to Ride a Bike* describes the learning process and depicts Sonja on her path to become a confident cyclist.

CATEGORY Documentary

DANISH RELEASE 11.08.2005

DIRECTOR Anna Vesterholt

CINEMATOGRAPHY Christian Ameen,

Britta Sørensen, Kenneth Sorento

EDITOR Mette Esmark

SOUND Christian Ameen, Britta Sørensen, Kenneth Sorento

PRODUCER Britta Sørensen

PRODUCTION Vesterholt Film & TV / t +45 3314 1605

/ f +45 3314 1662 / svfilm@post10.tele.dk

SALES Vesterholt Film & TV / t +45 3314 1605

/ f +45 3314 1662 / svfilm@post10.tele.dk

DigiBeta / 4:3 / 20 min / colour / Dolby

/ Danish dialogue / English subtitles



Photo: Dan Holmberg

AARHUS / AARHUS

A personal portrait of Danish film director, journalist and poet Jørgen Leth, of his childhood in the city of Aarhus. He takes us to secret spots, which convey an atmosphere of warm summer evenings, childhood heroes, school, the egg sandwiches, the wet cork belt and a schoolyard romance. It is childhood, schoolmates, playmates, parents and grandparents, uncles and aunts who people this film. A family engaged in the railways, a department store cafeteria and the velodrome. Filmed by Leth's regular photographer Dan Holmberg in the same tableau-like style as in *New Scenes from America* (2002) and their classic *66 Scenes from America* (1981).

CATEGORY Documentary

DANISH RELEASE 30.09.2005

DIRECTOR Jørgen Leth

SCREENPLAY Jørgen Leth

CINEMATOGRAPHY Dan Holmberg

EDITOR Camilla Skousen

SOUND Niels Arnt Torp

PRODUCER Marianne Christensen

PRODUCTION Nordisk Film Production A/S

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SALES Nordisk Film International Sales / t +45 3618 8200

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/ www.sales.nordiskfilm.com

DigiBeta / 16:9 / 27 min / colour / Dolby Stereo

/ Danish dialogue / English subtitles

CHILDREN & YOUTH

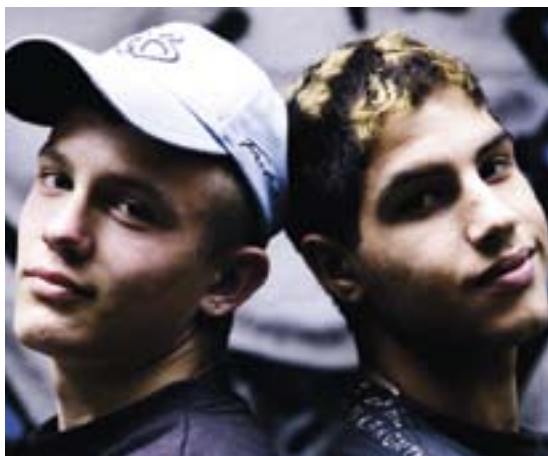


Photo: Stig Stasig

ANDRE VENNER / HOMIES

A life-affirming documentary about two 15-year-old boys, Ninos and Rasmus, and their friendship, in spite of adhering to different cultural and religious backgrounds. As for all teenagers, life should be fun: girlfriends, dancing, clubs and scooters. But the boys also face serious matters: friendship versus girlfriends and living in an intolerant society where Danes are not supposed to mix with 'foreigners'.

CATEGORY Documentary

DANISH RELEASE 11.05.2005

DIRECTOR Jannik Splidsboel

SCREENPLAY Jannik Splidsboel

CINEMATOGRAPHY Bøje Lomholdt

EDITOR Mette Esmark

PRODUCER Stefan Frost, Henrik Underbjerg

PRODUCTION Radiator Film ApS / t +45 8732 1919

/ henrik@radiatorfilm.com / www.radiatorfilm.com

SALES DRTV, International Sales / T +45 3520 3040

/ drsales@dr.dk / www.drsales.dk

DigiBeta / 16:9 / 47 min / colour / Dolby Stereo

/ Danish and Assyrian dialogue / English subtitles



Photo: Liv Carlé Mortensen

HULER / HIDING PLACES

Hiding Places is a kaleidoscopic peek into kids lives in seven different hideouts, places that contain a beauty where light shifts and moves, and colours change. There is wind and water, dew and rain, berries and grubby hands, bugs, mildew and flowers. The kids, from seven to ten years old, have chosen their hideouts for different reasons. For peace and quiet, for the sake of secrecy, a place to read and draw, a place to play mothers, and a place to read and think about Peter Pan and Wendy.

CATEGORY Documentary

DANISH RELEASE 06.11.2005

DIRECTOR Mariella Harpelunde Jensen

CINEMATOGRAPHY Mariella Harpelunde Jensen

EDITOR Anders Villadsen

SOUND Kaspar Ardenkjær-Husted

PRODUCER Mette Mailand

PRODUCTION Easy Film A/S / t +45 3344 7400

/ f +45 3391 0525 / easyfilm@easyfilm.dk / www.easyfilm.dk

SALES Easy Film A/S / t +45 2127 9798

/ mema@easyfilm.dk / www.easyfilm.dk

DigiBeta / 16:9 / 19 min / colour / Dolby Stereo

/ Danish dialogue / English subtitles



Framegrab

HØJDESKRÆK / FEAR OF HEIGHTS

The event: Juniors' National High Diving team-competition. The favourites from Sparta meet the outsiders from Hermes. The parents, the coaches, the cheerleaders and the rest of the crowd are all in the arena. After a perfect start, Hermes' great hope, Thomas, blows his second dive. For a moment, the faith of the team lies in the hands of his team-mates. Ultimately, Thomas gets another chance. While Thomas gets ready, silence slowly spreads throughout the arena. From the top board, Thomas looks down upon all those who hope he will succeed! But can he take the pressure? *Fear of Heights* is a film about ambition and the pressure generated by – one's own and others' – expectations.

CATEGORY Short fiction

DANISH RELEASE 03.08.2005

DIRECTOR Jacob Tschernia

SCREENPLAY Jacob Tschernia

CINEMATOGRAPHY Lars Bonde

EDITOR Adam Nielsen, Simon Kristiansen Borch

SOUND Morten Wille

PRODUCER Una Voetmann, Charlotte Vinther

PRODUCTION Zentropa Productions2 ApS

/ t +45 36750055 / f +45 36 86 87 87

SALES Trust Film Sales / t +45 3686 8788 /

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

DigiBeta / 1.85:1 (widescreen) / 12 min / colour

/ Dolby Stereo / Danish dialogue / English subtitles



Photo: Fie Johansen

KAN MAN DØ I HIMLEN / CAN YOU DIE IN HEAVEN?

Jonathan is 11 years old and ponders a great deal over things, much more than most children his age. When Jonathan was 8 years old his father committed suicide. To Jonathan the suicide was a great shock, as his father never talked about his problems. Not long after the suicide, Jonathan is diagnosed with bone cancer and is forced into a long period of illness and treatment. With courage, humour, vitality, and frankness, Jonathan, his mother, and two brothers, pull together to work their way through grief and illness. With sympathetic insight, the director, Erlend Mo, has followed the family's mental and physical struggle for over a year.

CATEGORY Documentary

DANISH RELEASE 02.03.2005

DIRECTOR Erlend E. Mo

SCREENPLAY Erlend E. Mo

CINEMATOGRAPHY Casper Høyberg, Erlend E. Mo

EDITOR Åsa Mossberg

PRODUCER Lise Lense-Møller

PRODUCTION Magic Hour Films ApS / t +45 3964 2284

/ f +45 3964 2269 / post@magic-hour-films.dk

/ www.magichourfilms.dk

SALES DRTV, International Sales / T +45 3520 3040

/ drsales@dr.dk / www.drsales.dk

DigiBeta / 16:9 / 57 min / colour / Dolby Stereo

/ Danish dialogue / English subtitles



Photo: Susanne Mertz

OP MED HUMØRET / CHEER UP!

Emil plays with his rabbit every day. His rabbit is cute, clever and good at jumping. But the rabbit is also old, and one morning it is dead. Emil's mother does everything she can to cheer up Emil. But it is not easy to be happy, when you are sad. This is a short film about joy and sorrow, and the importance of taking feelings seriously.

CATEGORY Short fiction, children

DANISH RELEASE 29.04.2005

DIRECTOR Michael W. Horsten

SCREENPLAY Charlotte Fleischer,

Michael W. Horsten, Line Langebek Knudsen

CINEMATOGRAPHY Thomas Frantzén

EDITOR Ghita Beckendorff

APPEARANCES Gabriel Koppel Levy, Anette Støvelbæk,

Toke Wagner-Mortensen, Frank Thiel

PRODUCER Lise Lense-Møller

PRODUCTION Magic Hour Films ApS / t +45 3964 2284

/ post@magic-hour-films.dk / www.magichourfilms.dk

SALES DR TV, International Sales / t +45 3520 3040

/ drsales@dr.dk / www.drsales.dk

35mm / 1.77:1 / 24 min / colour / Dolby SR

/ Danish dialogue / English subtitles



Framegrab

PANDASYNDROMET / THE PANDA SYNDROME

The tragicomic tale of Bjørn, 17, who suffers from a contracted foreskin. First, his dad indiscreetly enlightens poor Bjørn about the ailment, which runs in the family. Then, we follow Bjørn through medical examinations, a surgical procedure and healing. Bjørn has always been insecure around girls and paralysed by performance anxiety. He now hopes the procedure will change all that – especially because he is fascinated by his big sister's beautiful best friend, a curious witness to his travails who has been continuously updated about every intimate detail by his blabbermouth sister. Ultimately, it is up to Bjørn to realise that conquering pretty women takes more than just working equipment.

CATEGORY Short fiction

DANISH RELEASE Tba

DIRECTOR Rune Schjøtt

SCREENPLAY Rune Schjøtt

CINEMATOGRAPHY Sebastian Blenkov

EDITOR Mikkel E. G. Nielsen

APPEARANCES Kristian Halken, Julie Wieth, Alexandra Brandt, Amalie Wieth, Nicolas Bro

PRODUCER Malene Blenkov, Michel Schønnemann

PRODUCTION Blenkov & Schønnemann ApS

/ t +45 3618 8400 / mail@blenkovschonnemann.dk

/ www.blenkovschonnemann.dk

SALES Blenkov & Schønnemann ApS / t +45 3618 8400

/ mail@blenkovschonnemann.dk / www.blenkovschonnemann.dk

DigiBeta / 1.85:1 (widescreen) / 23 min / colour /

Dolby Stereo / Danish dialogue / English subtitles



Photo: Søren Gammelmark

SPRÆKKER / CRACKS

A girl can't sleep. There is a strange crack in the ceiling. Her parents are in the middle of a violent argument. Something makes her leave the house and climb aboard a bus that is full of children. The next day everything has returned to normal. Was she just dreaming?

CATEGORY Short fiction, children

DANISH RELEASE 13.09.2005

DIRECTOR Aage Rais-Nordentoft

SCREENPLAY Aage Rais-Nordentoft

CINEMATOGRAPHY Jacob Banke Olesen

EDITOR Miriam Nørgaard

SOUND Jens Bønding, Andy Drabik

PRODUCER Jacob Oliver Krarup

PRODUCTION Jacob Oliver Krarup / t +45 2629 8389

/ jk@fourhandsfilm.dk / www.fourhandsfilm.dk

SALES Jacob Oliver Krarup / t +45 2629 8389

/ jk@fourhandsfilm.dk / www.fourhandsfilm.dk

35mm / 1.66:1 (widescreen) / 15 min / colour

/ Dolby SR / Danish dialogue / English subtitles



Photo: Stig Stasig

UHYRET / THE MONSTER

Six-year-old Jonathan is not exactly happy about his family's new home – an old house lying alone by the woods, far from everything he knows. Fortunately his dog Luffe, is right there beside him. But Luffe strangely disappears. Alone in his room he hears moaning coming from under the inherited old bed. He tries to tell his parents but they do not believe in monsters. So when night falls, Jonathan is reluctantly put to bed and with no Luffe to help him, he has to fight off the monster on his own.

CATEGORY Short fiction

DANISH RELEASE Tba

DIRECTOR Jannik Splidsboel

SCREENPLAY Henrik Vestergaard Nielsen

CINEMATOGRAPHY Bøje Lomholdt

EDITOR Per K. Kirkegaard

PRODUCER Stefan Frost, Henrik Underbjerg

PRODUCTION Radiator Film ApS / t +45 8732 1919

/ henrik@radiatorfilm.com / www.radiatorfilm.com

SALES Radiator Film ApS / t +45 8732 1919

/ henrik@radiatorfilm.com / www.radiatorfilm.com

35mm / 17 min / colour / Danish dialogue

/ English subtitles



Photo: Per Fredrik Skiöld

ZEZILS VERDEN / ZEZIL'S WORLD

Cecilie is 15 years old. She is in 9th grade at one of the foreign-enclave schools in Copenhagen. As a Dane she is part of a minority at school, so she is the foreigner. She used to be a nobody, but now she has become best friends with the Arab queens of the class, Tanja and Mia. The three girls are always together, but one day something comes between them.

CATEGORY Documentary

DANISH RELEASE 06.09.2005

DIRECTOR Cathrine Marchen Asmussen

SCREENPLAY Cathrine Marchen Asmussen

CINEMATOGRAPHY Per Fredrik Skiöld

EDITOR Mikkel Sangstad

SOUND Allan Holmberg

PRODUCER Jakob Høgel

PRODUCTION Cosmo Film Doc ApS / t +45 3538 7200

/ f +45 3538 7299 / cosmo@cosmo.dk / www.cosmo.dk

SALES Cosmo Film Doc

DigiBeta / Letterbox / 34 min / colour / Dolby Stereo

/ Danish and Arabic dialogue / English subtitles

DANISH SHORTS & DOCUMENTARIES AT INTERNATIONAL FILM FESTIVALS

BY ANNE MARIE KÜRSTEIN / INTERNATIONAL RELATIONS / SHORTS & DOCUMENTARIES / DFI

Every year, the DFI presents 25 new Danish shorts and documentaries at international film festivals around the world. The 25 films include documentaries of short and feature-length, specialized fiction and documentary for children, as well as films from the DFI's New Danish Screen programme and experiments from the DFI Film Workshop. The films are chosen from among 80-100 new productions: not only films subsidised by the DFI, but also works by independent filmmakers. The repertoire ranges from works by internationally recognised veteran directors to emerging filmmakers introducing their first films on the festival circuit.

STRATEGIES FOR EXPOSURE

Individual festival strategies for the selected films are designed in partnership between the producer and the DFI's festival unit. The aim is to open at the ideal venue with the greatest exposure to the professional film world. For a documentary, it's crucial to premiere internationally in November and December at IDFA in Amsterdam, where the documentary world is gathered and researchers from the major festivals are out to spot films. Likewise, Clermont-Ferrand, Berlin and Cannes are important first exposures for shorts, and the Kinderfilmfest in Berlin is the place for international or world premieres of children's short fiction. Having a film screened at these venues is its ticket to many other important festivals.

An important part of the DFI's

festival efforts is meeting with festival researchers from core festivals to hear about new programme initiatives that may match our films and enable us to line up the next year's repertoire for festivals, for example, films for new competition programmes or films for special theme sections.

The work is exciting, can be nerve-racking, and at times even disappointing when the director, producer and festival manager's hopes for an ideal festival selection do not materialise. But surprising and enjoyable, when a festival has an eye for a film, which doesn't have a protruding profile, but gives it a good billing in its programme. This can be a feather in the cap for a filmmaker who is perhaps introducing his or her first 'baby' on the international stage. ■

The DFI homepage (www.dfi.dk/danishfilms) publishes information about the new films that receive festival promotion funding. A special English-language issue of FILM is published annually on the occasion of IDFA Amsterdam, and features a catalogue of films released since the previous year's IDFA festival.

Every year the DFI's festival manager for shorts and documentaries is present at the major festivals: IDFA Amsterdam, Clermont-Ferrand, Berlin, Cannes and Nordisk Panorama.

The DFI operates extensive distribution to festivals of shorts, documentaries and features - roughly 900 bookings a year for around 200 titles, mainly new films, which are sent out to 350 different festivals the world over. Because of the extensive number of festivals worldwide (approximately 2,500) it is impossible to meet every request. What is most important is choosing the ideal partners that will provide the best opportunities for the film in question. Selection criteria vary depending on the genre and subject of the individual film.

DFI INTERNATIONAL RELATIONS / IDFA AMSTERDAM 2005



Photo: Kirsten Bille

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Photo: Jan Buus

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Photo: Kirsten Bille

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Photo: Jan Buus

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Magasinpost/ id.nr. 12126

DANISH FILM INSTITUTE CONGRATULATES

OVE NYHOLM / THE ANATOMY OF EVIL / **JORIS IVENS**
COMPETITION / MIRA JARGIL / TURN OUT THE LIGHT
HELLE TOFT JENSEN / HOTEL OF DREAMS / **SILVER**
WOLF COMPETITION / METTE ZERUNEITH / IN A SOL-
DIER'S FOOTSTEPS / SIMONE AABERG KÆRN &
MAGNUS BEJMAR / SMILING IN A WARZONE /
FRANK PIASECKI POULSEN / GUERRILLA GIRL / **FIRST**
APPEARANCE / TOMAS GISLASON / OVERCOMING
ULRIKA EKBERG / KARMA CLOWN / **REFLECTING**
IMAGES / JANNIK SPLIDSBOEL / HOMIES / CATHRINE
ASMUSSEN / ZEZIL'S WORLD / **DOC U!** / MARIELLA
HARPELUNDE JENSEN / HIDING PLACES / **KIDS&DOCS**
IDFA AMSTERDAM 2005