

**DANISH DOCUMENTARIES DANISH FILM INSTITUTE**  
**SPECIAL IDFA AMSTERDAM ISSUE**

**./FILM./**

**# 12**

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From Jesper Jargil's film *The Exhibited*. Frame grabs

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The Danish Film Institute is the national agency responsible for supporting and encouraging film and cinema culture and for conserving these in the national interest. The Institute's operations extend from participation in the development and production of feature films, shorts and documentaries, over distribution and marketing, to managing the national film archive and the cinematheque. The total budget of the DFI is US\$ 39m.

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## DANISH FILM INSTITUTE (DFI) FESTIVAL STAFF

International focus on Danish Films is by no means limited to feature films. Every year more than 150 childrens films, short films and documentaries are screened at film festivals all over the world - in competition and in retrospective series. The festival staff are continually developing new initiatives to strengthen the presence of Danish short films and documentaries abroad.



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Information is constantly being fed into the DFI English website. Here you will find overviews on Danish feature film releases, a selection of shorts and documentaries, feature films in progress, awards, articles on Danish film, news briefs and statistics, as well as the Cannes 2000 issue of Film #09 and the Amsterdam 2000 issue of Film #12.

### KEY FIGURES - SHORTS & DOCUMENTARIES

DFI BUDGET 2000	DKK 1000s
<b>PRODUCTION &amp; DEVELOPMENT</b>	
Development	3,000
Production	26,500
Script	1,500
Workshops	500
NFTF & Eurimages	8,500
New Fiction Film Denmark	4,000
<b>DISTRIBUTION AND MARKETING</b>	
Promotion subsidies	1,750
Print subsidies	1,500
Acquisition of shorts & documentaries (incl. licences)	4,800
Promotion (festivals)	1,500
<b>DFI PRODUCTION 1999</b>	
DFI shorts & documentary releases	25 titles
Average cost of a short & documentary	1.1 m
Average DFI subsidy	approx. 50 percent
<b>DFI ACTIVITIES 1999</b>	
<b>SUBSIDIES ALLOCATED</b>	
Script	52 titles
Development	35 titles
Production	57 titles
Promotion	18 titles
Print subsidies	5 titles
<b>FESTIVALS</b>	
Participation in	165 events worldwide with 156 titles
<b>DISTRIBUTION UNIT: CATALOGUE</b>	
<b>Accumulation 1999</b>	
- DFI supported productions	27 titles
- Danish film/video	25 titles
- minor coproductions	2 titles
- Danish film/video acquisitions	7 titles
- Foreign film/video acquisitions	9 titles
- from Short Fiction Film Denmark	14 titles
- donated film/video	9 titles
Catalogue (complete collection 2000)	2,196 titles
<b>DISTRIBUTION UNIT: SALES AND RENTALS</b>	
Video sales	15,880 units
Video rentals	26,570 units

# STRONGER THAN REASON



Tómas Gíslason, director. Photo: Jan Buus

BY CLAUD CHRISTENSEN

With *Maximum Penalty* Tómas Gíslason concludes his trilogy on the nature of fanaticism and fear. Gíslason portrays an extreme political reality but his suggestive montages also penetrate deeper levels of

consciousness. We are not intended to sit back and pronounce judgement with the air of those who know better. We are meant to get a sense of the 1920's. The machinery, the marches, the masses; they are meant to tug at us the way they tugged at ordinary Russians at the time.

But in Tómas Gíslason's extraordinary documentary we are also meant to feel the pain Stalin's regime of terror inflicted on the people. We are meant to recognize the Russian tragedy as fundamentally human, relive the emotions, experience a kind of catharsis, and thereby learn more about ourselves

and the world about us.

The thirty-nine-year-old director aims for a film idiom that is stronger than reason, and he does not hide the fact that intuition and dreams are his most important artistic tool. "We talk about dreams in the morning; we relate them and we try to analyze them, but at bottom they are the emotion with which we awake. In my films I try to create strata, to get behind waking thoughts, and to leave people with an unformed sense that they have been given new knowledge" Gislason told me in a recent interview. "Different directors have different approaches to the film medium. Do they think they will find the content via the form, or do they think they will find the form via the content? I take form as my starting point, also for my documentaries. I explore the material intuitively. I do not pose intellectual questions during the actual work process."

### A STORY OF WASTED LIVES

*Maximum Penalty* is a documentary of many layers. On the surface it describes an investigation into the mysterious disappearance of two Danish communists in the Soviet Union at the end of the 1930's. Behind this elementarily exciting detective thriller, about Claus Jensen and Arne Munch-Petersen, a larger story emerges. This involves a political dream that turned into a bloody nightmare; it is the story of rulers who wanted to revolutionize the world, but ended up killing their own people; of communists who believed in a better world, but failed to see where reality was taking them. In short, it is a story of wasted lives.

With the Danish politician Ole Sohn as a combined guide and private eye we visit a Russia that is living in the shadow of the horrors of the past. We go round the Vorkuta labour camp and take the lift down into the dusty coalmines where Claus Jensen almost slaved to death. We pause in cell 290 at the notorious Butyrka prison, which housed Arne Munch-Petersen for the last three years of his life. We scour the KGB archives, turn the pages of faded interrogation records, assess the charges of "counter-revolutionary activities", and hear the accounts of survivors. Lev Razgon, a Russian historian, lost his entire family during Stalin's purges. "The state we have today has taken over Stalin's state. It repents of nothing", he says.

### THE AESTHETICS OF THE REVOLUTION

The film is a frightening account of paranoid surveillance and unrelenting terror, of a regime that deliberately used fear as its tool. The effectiveness of this account is intensified by the fact that he works on the audience's subconscious to a far greater degree than we are used to in this genre. Complex mosaics of images, back projections, split screens, dramatic edits, MTV pace, thundering sound effects, and assiduous use of background music would make anyone gasp for breath.

Gislason is always at the cutting edge of media technology, and in *Maximum Penalty* he operates with layers of images with many different meanings, inspired by the aesthetics of the Russian cinema of the time. The latter applies to the striking profile shots, reminiscent of the visual aesthetic of Sergei Eisenstein's *Strike* (1925); the lyrical landscape shots could bear the signature of Alexander Dovzhenko

(*Earth*, 1930); and the graphic design of the film was directly inspired by the lines of the joins in the giant poster for Eisenstein's *October* (1928). He does not stop there. For library footage Tómas Gislason's editor, Jacob Thuesen, draws on Russian propaganda films and silent movie classics such as Eisenstein's *Battleship Potemkin* (1925), and Dziga Vertov's *The Man with the Moving Camera* (1929). This library footage does not appear in the customary fashion as lengthy excerpts voiced over by the interviewee: it pops up in ultra brief, associative glimpses triggered by individual words from the interview.

### THE BORDERLAND OF THE IMAGINATION

It also provides comic illustration, such as in the street when Ole Sohn warns his Russian interpreter about a speeding tram and we cut to a Moscow tram in the 1920's. Or there may be more subtle associations, such as when Ole Sohn is describing Claus Jensen's Russian love affair and we cut to a woman throwing open her windows one early morning in *The Man with the Moving Camera*.

The present is confronted by the past to form a montage that does not merely tell its own story, but also follows the principles for montage drawn up by Eisenstein in the 1920's. The Russian director emphasized that the camera positions in a film must not flow smoothly, but collide and generate meaning, as happens in *Maximum Penalty* when we jump seventy-five years from a parade of marching muscular men and beaming women to Lev Razgon's aged features, full of impotent rage at the fateful ingenuity of the past – a striking political statement and an audacious tribute to the aesthetics of Russian propaganda.

One might say that at this juncture *Maximum Penalty* is moving in the borderland of the imagination. The film seeks beneath the surface of conscious reality, downwards into fascination.

### THE UNCONSCIOUS MIND

Interest in the unconscious mind and the desire to experiment were already apparent in Tómas Gislason's first feature in 1984. At the age of eighteen he was accepted at the editing course at the National Film School of Denmark, where he got together with another remarkable talent, student director Lars von Trier. They were both frustrated at the puritanical social realism that lay like a heavy yoke on Danish film, and their surrealistically inspired feature debut, *The Element of Crime*, directed by Trier and edited by Gislason, emerges as one long journey away from tangible reality into the unconscious mind of the traumatized policeman.

Three years later Gislason made his mark as an innovator of Danish television drama when his musical, gripping action editing - inspired by Americans like Frank J. Urioste (*The Hitcher*) and Thelma Schoonmaker (*Raging Bull*) – elevated the crime thriller series *Once a Cop ...* to international heights. So many people were astonished when the "Mozart of the editing table", as one colleague has called him, decided to abandon his metier in the early 1990s.

### THE DOCUMENTARY AS THERAPY

Gislason did not disappear from the film scene, however. In 1994 he made his debut as a director with a portrait of filmmaker and poet Jørgen Leth's

life in the chaotic dictatorship of Haiti (*Heart and Soul*). Three years later Gislason portrayed himself and his encounter with white supremacy in the US (*The Patriots*), and now he concludes his trilogy with *Maximum Penalty*. Three films on dangerous ideologies and political fanaticism; three films about fragile, fearful people – mainly men – who feel apart from established society. Three cinematic journeys into the heart of darkness – and back into the light.

This project has proved all the more remarkable because Gislason stakes his own person in the process and makes no attempt to conceal the fact: "I have decided to portray people with whom I can identify and who are struggling with some of the same problems as I am. My strategy has been to try to break my leading characters in order to find the point at which they recognize what it is really all about. This point is familiar in therapy."

The project succeeds in the insistent, almost explosive film about Jørgen Leth, in which Tómas Gislason peels layer after layer from his media-aware leading character and ends with a portrait of a hesitant, lonely man. It is profoundly moving when Lev Razgon acknowledges in *Maximum Penalty* that he will never be able to forgive.

But this therapeutic method is not without its pitfalls, because Gislason cannot know in advance where the process will end. He plays with dangerous forces and penetrates deeper levels of consciousness without the safety net fiction provides. But perhaps the risk is worth running; because when the experiment succeeds, you are left feeling that somebody has understood you.

*MAXIMUM PENALTY* has been selected for competition at the Amsterdam Film Festival

**MAXIMUM PENALTY** / DEN HØJESTE STRAF / 35mm. 90 min. English subtitles **Release 2000** **Direction and script** Tómas Gislason based on the book *Maximum Penalty* / Den højeste straf by Ole Sohn **Director of Photography** Niels Hauge, Tómas Gislason, Peter Bech, Jakob Banke Olsen. **Editing** Jakob Thuesen, Pernille Bech Christensen **Music** Nikolaj Egelund **Production** Stine Boe Jensen for Peter Bech Film / Rentemestervej 2 Baglytten 6 / 2400 Copenhagen NV / Tel +45 3584 0800 / Fax +45 3584 0900 / E-mail bechfilm@bechfilm.dk

**TÓMAS GISLASON** Born 1961. Graduate in editing, National Film School of Denmark. Has edited Lars von Trier's *Images of Relief* / Befrielsesbilleder (National Film School of Denmark, 1982) and Trier's debut feature *The Element of Crime* / Forbrydelsens Element (1984). Co-writer on von Trier's *Europa* / Europa (1991) and *The Kingdom* / Riget 1-4 (1994). Has edited the TV-series *Once a Cop ...* / Een gang strømer ... (1987), directed by Anders Refn. Has made video clips, commercials and documentaries. The latter includes the portrait of the director Jørgen Leth *Heart and Soul* / Fra hjertet til hånden (1994) and *The Patriots* / Patriotterne (1997).

# TO CUT A LONG STORY SHORT

BY CLAUD CHRISTENSEN

Digital Video has caused an explosion in the volume of material shot and the film editor is left holding the baby. But film editor Jacob Thuesen (*Maximum Penalty*) has no doubt that for documentaries DV is the way forward. "It's the kind of job that gives me the biggest kick: when a bunch of people show up with a hundred hours of tape, lengthy takes where the camera has just run and run, but you sense that there's an idea behind it", he pronounced casually in an interview in 1998.

Since then he's really had his work cut out. *The Candidates*, a seventy-nine minute documentary on the 1998 general election in Denmark emerged from 250 hours of tape. This dizzying amount was overtaken by *Maximum Penalty* (2000) for which Thuesen was expected to edit 300 hours plus extensive library footage into a one-and-a-half-hour film in the course of four or five months. It was an impossible task. Every deadline was missed, and impatient producers inundated Thuesen with complaints. But he stood his ground. "If you want to make documentaries of international calibre", he said, "it takes six months to edit such vast material. The physical process of just watching the tapes takes two months on its own!"

## AFRAID TO TURN OFF THE CAMERA

Jacob Thuesen got what he wanted – and we were given two unusual documentaries. But these examples reflect a general problem. Digital Video has caused an explosion in the volume of material shot. Videotape is compact, cheap, and easy to obtain; and the handy cameras have eliminated some of the concentrated magic of film production. The clapper

board is on its way out, and for some productions the video camera runs almost non-stop as a third eye as the boxes of tape pile up unnoticed.

A disastrous lack of self-discipline, one might think. But Jacob Thuesen refuses to be so categorical, even though he is the one left holding the baby. Every time. However, he does allow that there are many projects where more decisions should have been made before the camera was turned on.

For example, he has come across twenty-minute sequences in which the director and cameraman argue about the camera angle as the camera films away, and the possibility of shooting more material occasionally develops into a fear of turning the camera off. Directors are afraid that something fantastic will take place just as they do so.

Nonetheless Jacob Thuesen is a sworn believer in the DV camera and new shooting methods.

"You can hide more easily behind a DV camera than behind a 16 mm camera. People forget that they are being filmed on DV, so you can reveal their personalities nice and calmly. Filming then means probing a subject rather than making statements based on predetermined angles".

## THE EDITOR AS AN ARTIST

In short, DV technology has made it easier to "capture the revelations of transient life" as the Russian Dziga Vertov declared the true goal of documentarism to be in 1928.

In the 1960's the 16 mm camera and synchronous sound whetted our appetites for unprocessed reality, but it is only with the invention of DV that it has really become possible to capture events on the run. The camera has at last become "an eye we see through", in Richard Leacock's words.

But at the same time DV has transferred some of the magic from shooting to the editing suite. There is now focus on the editor as artist. The material is so voluminous that in principle the story is not created until the editor has weeded out, put together, and added up, and it is vital for the editor to come up with a formal approach that will structure the material and elevate the primitive video aesthetic – poor colours, few shades, dull sound – into an artistic idiom.

To a daring, creative editor like Jacob Thuesen it is a treasure trove. He has deliberately cultivated a style that bombards the senses with its prominent cuts that fragment the course of the action and creates its

own story and emotional logic. This can be seen in *The Kingdom* (Lars von Trier, 1994), for example, where Thuesen's editing blows the continuity principles of the classic montage to bits like a hand grenade, or in his vehement, effective trailers – for *Pusher* and *The Celebration*, for example – which do not stick to mere summaries of the plot but create mini-narratives with their own independent idiom.

## THE DOOR IS AJAR FOR 16 MM

However, Thuesen's montage language comes most into its own in his beloved documentary, with explosive power in Jørgen Leth's *Haiti. Untitled* (1996), where the clash between images of violence, passion, beauty, and death create a fascinating melting pot.

In *Under New York*, which Jacob Thuesen also directed, the New York Subway is transformed into an electric field of personalities and moods, and in *Heart and Soul* (Tómas Gíslason, 1994) Thuesen whirls the audience into the universe of the leading character by making links in all directions between his thoughts and the reality he inhabits.

The aggressive montage sometimes becomes too mechanical and almost pure form. But when it works the significance is not in the individual image but in the clash between two images. The whole is greater than the sum of its parts – and the meaning is never unequivocal, for the cuts, often accentuated by powerful sound effects, are not symbolic: they are concrete associations or the result of an untrammelled stream of consciousness.

Jacob Thuesen's strength is his ability to combine the reportage-like realism of the DV camera with an imposing aesthetic that appeals to all our senses: "DV will be the death of the 16 mm camera for documentaries. The BBC and classical documentarists still use 16 mm, but the way things are going, DV is indispensable", he says with assurance. But then he hesitates. "But we still haven't proved that you get closer to people on 16 mm than DV. Sometimes things are more sensual on 16 mm. The texture is more palpable, so you get more of a sense of the person. But whether that means you actually get closer to them, I can't tell".



Jacob Thuesen, editor. Photo: Atlas Film

**JACOB THUESEN** Born 1962, Denmark. Graduate in editing, National Film School of Denmark, 1991. Has edited/co-edited, among others, the documentaries: *Heart and Soul / Fra hjertet til hånden* (Tómas Gíslason, 1994); *Haiti. Untitled / Haiti. Uden titel* (Jørgen Leth, 1996); *The Candidates / Kandidaterne* (Jakob Kvist, Michael Kristiansen, 1998); *Maximum Penalty / Det højeste straf* (Tómas Gíslason, 2000); and the feature film and television series *The Kingdom / Riget* (1994). He has directed the prizewinning feature-length documentary *Under New York / Under New York* (1996).

# THE SPIRIT OF THE ANT-HILL

**Jesper Jargil's film *The Humiliated*, which evolves around the making of *The Idiots*, was as interesting as the film it documented, if not more so. Now Jargil is back - waking the braves - with a new Trier-based documentary *The Exhibited***

BY PETER SCHEPELERN

In Spring 1995 while Lars von Trier was hatching the Dogme manifesto that would prove to be so significant he also drew up the concept of what he called a "psychomobile". *Psychomobile #1: The World Clock*, mounted the following year, was a work of a peculiar genre, or rather a unique combination of many genres; it was an installation, a live exhibit, a piece of performance theatre, a kind of computer game and a demonstration of zapper culture afflicted by a chaos with its own form of order. But film is pretty well the only thing it was not.

This is no longer the case. Documentarist Jesper Jargil followed the psychomobile on his handy little DV camera, and from the enormous amount of material he collected he has made *The Exhibited*.

## THE ANT-HILL AS METHOD

The philosophy behind Trier's concept was to make a crowd of fictional characters evolve in an improvised fashion while observing a series of rules controlled by a completely random authority: i.e. a certain freedom within a set of rules subjected to random coercion. Various rules and technical instructions had been drawn up, a framework within which the play would take place. There were fifty-three characters and nineteen rooms. The characters each had predetermined traits and predetermined relationships

with some of the other characters. Apart from that, it was up to the actors. But their improvisations were governed externally, not by the director, not by the man with a camera – no, the trick was that the actors changed directions and moods via four lights in each of the rooms: red, green, blue, and yellow. The lamps instructed each actor to adopt a specific mood only known to him or her. The changing colours were governed by ants – the aggressive population of an ant-hill in New Mexico.

Of course the camera might have been on an ant-hill in Trier's own back yard or a nature film on insects could have been used instead. Had this been the case, the project wouldn't have been so amusing. A large ant-hill was actually found in a desert area where a video camera could be set up to transmit live images of ant activity to Copenhagen, where a computer program tracked the movements of the ants across a grid, turning on and off the coloured lamps in the nineteen rooms. The entire insane enterprise succeeded. Ants in the desert near El Paso dictated the reaction patterns and changes of mood among fifty three actors 13,000 kilometres away at the Art Society's building in Copenhagen.

## NEVER-ENDING STORIES

Jargil's film concentrates only on ten or a dozen of the characters, because using the entire material would have been unrealistic. Jargil shot seventy hours or so from the lives of the puppets, but to record all the scenes played out during the fifty day event by the fifty three characters in the nineteen rooms he would have had 3,000 hours at least.

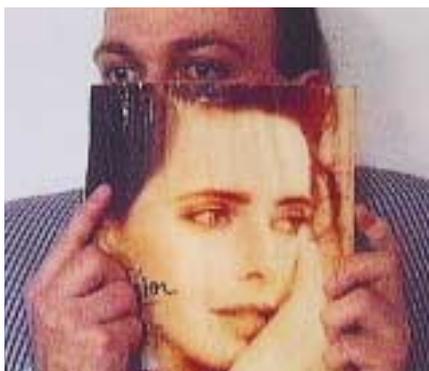
Jargil, who also focused on the process of artistic creation in *Per Kirkeby Winter's Tale* (1996), has added yet another meta-layer to *The World Clock*: the

reproduction of the Trier concept in the show itself, viewed via Jargil's cinematographic filter, augmented by retrospective commentary by Trier and the cast – all framed by Jargil's visit to the ant-hill. The result is a symphony of human suffering, dreams, and ambition, concentrating in particular on power, aggression, and domination.

The way Jargil's documentary presages the Dogme films with its subtle blend of coercion and liberation is striking. Trier shot *The Idiots* (1998) – using the same kind of video camera Jargil used for *The Exhibited* – while Jargil shot the film as it came into existence, as summarized in his *The Humiliated* (1998), which was just as interesting as the film it documented, if not more so.

Jargil was also involved in *D-Day* (2000), the collective project shot and directed live on New Year's Eve 1999 as four simultaneous, connected television films – with the four Dogme brethren (Vinterberg, Trier, Kragh-Jacobsen and Levring) each remotely controlling from a central control room one central character/actor like ants in the city ant-hill. The actors embarked boldly into a mixture of improvisation and party games. Each leading character represented a storyline, and the storylines were woven into the story of a bank heist. The four films, each 70 minutes long, were transmitted the following day – New Year's Day 2000 – at peak time on four different TV channels. The idea was that viewers could compose their own movie by 'editing' a story from the four storylines.

Jargil kept this project under surveillance with 16 cameras. And is now preparing a film on it (working title: *4-D*); he is also making a feature-length documentary about the entire Dogme school, *The Kingdom of Credibility*.



Jesper Jargil, the director. Frame grab

# THE VULNERABILITY OF IDENTITY ON DISPLAY

Through the combination of interviews with sequences from *The World Clock* an existential film emerges – *The Exhibited* – about the games we all play and about something as intangible as the cohesive force of identity or the lack of it. Or to put it another way: to what extent does our identity take shape through our interaction with the games other people play? Just who are we? Is there such a thing as a ‘self’ that can be distinguished from the parts we play and our reactions to other people’s roles? The actors describe in frank, moving terms the whole conflict of identity into which they were thrown by *The World Clock*.

Jargil’s films typically succeed in focusing on and opening up complex, vital issues without pruning and simplifying, yet at the same time they are seductively simple to watch.

His documentaries reveal him to be a dedicated, thoughtful documentarist with the knack of capturing his audience and leading them through existential problems so complex that they could not be correspondingly conveyed in words. In his discreet, sophisticated montages perception emerges in all its dizzying ambiguity.

Besides being the record of a remarkable, original artistic statement, *The Exhibited* is a documentary about how little we really understand of the complex lives of other people, because – just as when we observe an ant-hill but are incapable of understanding the rationale and activities of each ant due to our inability to focus our gaze on one ant apart from the others – we will only ever be able to know the fragments and corners of one another’s lives that we happen to witness. Nobody, not even oneself, will ever capture the whole picture. Hence the need for God, fate and video surveillance.

*Tue Steen Müller, Head of European Documentary Network (EDN)*

**THE EXHIBITED** has been selected for competition at the Amsterdam Film Festival.

**THE EXHIBITED** / DE UDSTILLEDE / 35 mm. 78 min. English subtitles / **Release** 2000 **Direction and script** Jesper Jargil **Cinematography** Jesper Jargil **Editing** Janus Billeskov Jansen, Camilla Schyberg **Music** Joachim Holbek **Production** Jesper Jargil Film / Højbro Plads 7 / DK-1200 Copenhagen K / Tel +45 3313 1898 / Fax +45 3314 2655

**JESPER JARGIL** Born 1945. Director, scriptwriter, cinematographer, producer. Jesper Jargil has directed over 500 commercials and his *Metamorphosis* / *Metamorfose* (1985) for International Red Cross won the Gold Lion at Cannes. His film portrait of the Danish artist Per Kirkeby, *Per Kirkeby Winter's Tale* / *Per Kirkeby Vinterbillede* (1996) won the Special Jury Prize at the Biennale Internationale du Film sur l'Art, Paris (1996), as well as the Special Jury Prize at Odense and the Danish Critics Award for Best Documentary of the Year. *The Humiliated* / *De ydmygede* (1998) is a vulnerable portrait of Lars von Trier during the making of *The Idiots* / *Idioterne*.



*The Exhibited*. Frame grabs



Frame grabs

# THE VIDEO DIARY OF RICARDO LOPEZ

**In 1996 Ricardo Lopez achieved global notoriety when TV stations all over the world broadcasted footage of his suicide. He was pathologically obsessed by the Icelandic singer Björk, and having sent her a bomb threat he shot himself in front of his camera. The FBI found eighteen hours of videotapes in his home in which he talks directly to the camera. He gradually lost all contact with relatives, friends, and lost his job as a pest controller. This film is based on his own video recordings.**

BY AGNETE DORPH

Ricardo Lopez kept a video diary for several months before he put the final tape into his camera. The resulting eighteen hours of recordings have been edited by the young Danish director Sami Martin Saif and film editor Janus Billeskov Jansen. A film now exists with the neutral title of *The Video Diary of Ricardo Lopez*.

It is an important film, because the media constantly point out the most extreme sides of

existence to us, slapping them into our faces like horrifying grotesques, purely for the sake of entertainment. The time had to come when somebody would retort by picking up just one of these people and giving him back his humanity. That is what happens in this film, thus turning it into a reminder to us not to make other people's tragedies serve as existential pornography to satisfy our desire to shudder on our living room sofas.

In the film we follow young Ricardo from the purchase of his video camera on his 21st birthday with the express intention of documenting the whole process right up to the letter bomb and the suicide he has had in mind right from the start. It is important to emphasize the latter; we do not see the act of suicide itself, and the film is thereby a film about a human being, and not a snuff video.

Ricardo turns out to be a person who never really comes to grips with life. At the age when he should be finding his place and meaning in life, the ground slips slowly but surely from beneath Ricardo's feet, sending him on a single ticket straight into existential dread. However, he does obtain a kind of alibi in the face of the world about him: he works for his

brother as a pest controller. So far, so good, and this is one of the things that enables him to live an inconspicuous life far down an obscure, furtive side track; on the face of it he is well-adjusted enough. After all, he has a job. But in the loneliness of his home another person emerges.

He draws delicate, fragile pictures, for example, of polar bears clinging to a barren, inaccessible rock. We also see a bust of Björk that he has made of clay. Not only is he a skilled artist, but he also turns out to be a perceptive analyst of his own drawings. The obese, self-hating boy possesses a sensitive, precise talent for expressing himself. In his monologue delivered directly to the camera he always addresses his 'audience' with the awareness of the true media artist, expressing himself with astonishing authority.

This feature repeatedly makes us forget how crippled he really is. One shot, in which he makes the camera track down his naked body to his genitals in a violent attack of self-hatred, jolts us back into awareness of the fact that here death is playing its relentlessly destructive game: his body turns out to be covered with self-inflicted wounds.

And that is the story: we hope and believe to the



Director Sami Martin Saif (left) and editor Janus Billeskov Jansen (right). Photo: Jan Buus

**”The media constantly point out the most extreme sides of existence to us, slapping them into our faces like horrifying grotesques, purely for the sake of entertainment. The time had to come when somebody would retort by picking up just one of these people and giving him back his humanity”**

very end – in spite of our knowledge – that just perhaps, something or other, or someone or other, may yet save him from his catastrophic course towards the abyss. It is almost unbearable to hear him describe how he has “mastered the art of self-embracement”. He has never been with a woman,

and his great obsession with Björk has been nourished only by fantasies of her holding him tight and telling him that everything will be all right in the end.

But the outcome cannot be changed, of course. It is as if his decision to keep this video diary and make it depict the process leading up to the despatching of the bomb and his suicide has its own relentless, consuming, self-increasing power, so that he cannot escape from this narrative once the machinery has been set in motion. But nothing can be done. The story he has launched about his identity: that he is Richard Lopez, who left his footprints in the sand in the form of a narrative about a doomed, unrequited longing for love, with annihilation as its final word ... in the final analysis this story carries him away straight to his doom.

He carefully assembled the tapes along with a message to the FBI that they make up a video diary intended to be watched. Ricardo Lopez unequivocally wanted his account to be encountered by other people. Sami Martin Saif and Janus Billeskov Jansen have carried out his wishes with sober-minded, sensitive care in *The Video Diary of Ricardo Lopez*.

*THE VIDEO DIARY OF RICARDO LOPEZ* is being screened in the ‘Reflecting Images’ programme at the Amsterdam Film Festival.

**THE VIDEO DIARY OF RICARDO LOPEZ / THE VIDEO DIARY OF RICARDO LOPEZ** Release 2000 **Direction and script** Sami Martin Saif based on Ricardo Lopez’ video footage **Editing** Janus Billeskov Jansen **Music** Philip Glass **Production** Jonas Frederiksen for NewCom Entertainment / Avedøre Tværvej 10 / 2650 Hvidovre Tel +45 3678 0055 / Fax +45 3678 0077

**SAMI MARTIN SAIF** Born 1972, Denmark. Graduate of the National Film School of Denmark, 1997. Worked at Zentropa 1997-98. Founded NewCom Entertainment with Pernille Grønkjær and Jonas Frederiksen. Has directed a number of youth programmes for DR/TV. Work in progress *Happy Family*.

**JANUS BILLESKOV JANSEN** Born 1951, Denmark. Film editor since 1970. Teacher at the National Film School of Denmark since 1978. Has edited a wide range of documentaries, short films, commercials, and features. Edited features for Søren Kragh-Jacobsen, Henning Carlsen, Nils Malmros, among others, as well as Bille August’s features, which include *Jerusalem / Jerusalem* (1996) and the two Palm d’Or winners *Pelle the Conqueror / Pelle Erobreren* (1987) and *Best Intentions / Den gode viljan* (1992). His documentaries include editing *The eXhibited / De udstillede* (2000) and *The Castle in Italy / Slottet i Italien* (2000).



Production still from *The Perfect Human* (1967). Director Jørgen Leth (right). Photo: Vibeke Winding

# THE MAGIC OF THE FILM REEL AND THE DV CAMERA AS A NOTEPAD

**The Danish director Jørgen Leth's next film will be a follow up on his 1981 film *66 Scenes From America* which was inspired by still photographs and tableaux vivants. Leth is also currently preparing a film about eroticism. Here he describes the blessings of the DV camera versus the possibilities of the celluloid camera.**

BY JØRGEN LETH

My encounter with light video cameras took place in the turbulent period during the Haiti embargo from 1991 to 1994. I was there, and I wanted to make the ultimate, all-embracing film about life in Haiti, as a kind of answer to the question, which I had also asked, why I had chosen to live in that crazy country.

What strikes you, of course, is the heady feeling of having the camera in your own hand. As a director you perceive this as a shortening of the gap from thought to action. What can you use it for, you ask yourself; what kind of doors can DV open into the description of reality into which we are constantly seeking new entries? Can we attain a new kind of narrative?

I am convinced that new methods and new aesthetic strategies will emerge from the mobility afforded by DV technology. The camera has become an elegant little nothing: it's no trouble and you can take it anywhere. This in itself means new knowledge, new approaches, new preparedness. But this mobility – if it is to take us to artistically interesting places – requires sensitiveness and unrelenting clarity of perception, and it continues to require that we make choices. We have to settle on a few limitations, a way of seeing, a way of organizing our presentation.

I have heard about weird new projects in which people collect two or three hundred hours of material, and then face a bottomless sea. I have heard about it with some bewilderment, with the sense of a natural disaster. I can't wait to hear about the artistic and production rationale for the non-choices that must surely lie behind such a vast amount of footage.

## IN DEFENCE OF FILM

I am currently preparing a film on America. Despite my positive experience of the DV camera I can be in no doubt as to my choice of format. I will shoot on film. Only film possesses the qualities that are vital for the degree of stylization I am aiming for, such as the conciseness of the framing, the shades of light of each mood. Only film will allow them to be cultivated with sufficient precision.

I spoke to Dan Holmberg recently about the blessings of the DV camera. He shot *66 Scenes from America* and has been my cameraman for years – He said “The DV camera is a stupid little plastic gadget that may be useful if you want to follow pop stars through a cellar. But it is absurd to use it as a film tool; it cannot pick up the nuances of a sunrise, it is primitive, everything is over-obvious, it looks like a supermarket commercial, and you have to put your material through electronic colour grading at ten thousand crowns an hour to make it look like film. Why not buy a film camera to start with? You're in a field and you know what you can get in the can, but with your little plastic gadget you can't get things into focus and everything dissipates.

**“I know that one late afternoon, precisely in the final golden glow from the sun as it sets behind the mountains, a genuine zombie, a living dead, will appear down the dusty street. Things will happen that will not be repeated; miracles, perhaps. I hope that in situations like those I will be sufficiently in command of my technical phobias and fumbings to use my DV camera”**

He continued talking about the long conversations the DV camera seems to invite: “What is the use of talking for five hours? It is better to talk with the subject beforehand, set up, and give him five minutes to talk about life and death and love. Then you get something out of it. The clapper board is a good instrument.”

He wanted to add something positive. “Of course it is a fantastic opportunity to be able to hold the camera away from you and get 40 minutes onto a tape the size of a packet of cigarettes”. But he ended negatively all the same: “the 16 mm image has far greater resolution, and you can't argue the fact.” The next day Dan Holmberg rang me before he set off. He had one more line to add: “After all, we make films. Not video games”.

I have always been fascinated by the thought of a film as a notepad. The film as notes, as a sketch pad. Obviously using the DV camera to take notes is tempting. But it is as if we're dealing with a self-

annulling quality. Your note-taking technique can become too casual. The exciting thing from my point of view is precisely the taking of notes on expensive film, gouging, imprinting your impressions in time that is running by, time that can be quite specifically calculated in money terms. To me a note is an aesthetic strategy and a budget is a creative factor. What goads me on is what is forbidden, the laying of dynamite beneath the chromium-plated bastions of technology, reducing the gap between idea and implementation, but without eliminating the substance, the matter; and the resistance that must be overcome. Perhaps this is because I am obsessed by cultivating authenticity – the extent of the time, the moment, the way the film reel counts down eternity. I love the relentlessness of film, only having a few reels, or lots of reels, of having what you've got, of working with what you know how to use. The film winds through the camera. It is dizzying. That is the path I shall be pursuing for now.

## THE SPARK OF PRESENCE

I have my DV camera on me. Having it available is a pleasant feeling. I am not a cameraman. I have technophobia. I prefer working with the membrane that the cameraman puts between me and the subject with his lens polishing. I like being at a distance. But there are situations, such as in studies of *Det erotiske menneske* (edit. *Erotic Man*, Jørgen Leth's next feature film) in which I am sure certain moments can only be captured with the spark of presence afforded by the DV camera.

Moreover, I also know that one late afternoon, precisely in the final golden glow from the sun as it sets behind the mountains, a genuine zombie, a living dead, will appear down the dusty street. Things will happen that will not be repeated; miracles, perhaps. I hope that in situations like those I will be sufficiently in command of my technical phobias and fumbings to use my DV camera.

*Jørgen Leth's new documentary New Scenes from America will be pitched at Forum in Amsterdam.*

**JØRGEN LETH** Born 1937. Journalist, writer, director. For several years guest lecturer at the National Film School of Denmark. Leth's writing spans several volumes of poetry, essay collections and radio and television production. He has directed over thirty films since the early 1960s including *The Perfect Human* / *Det perfekte menneske* (1967); *Sunday in Hell* / *En Forårsdag i helvede* (1976); *66 Scenes from America* / *66 Scener fra Amerika* (1981); *Moments of Play* / *Det legende menneske* (1986); *Notes on Love* / *Notater om kærlighed* (1989); *Haiti. Untitled* / *Haiti. Uden titel* (1996); and the prizewinning *Søren Ulrik Thomsen – Poet* / *Søren Ulrik Thomsen, Digter* (2000). Leth's awards include the Thomas Mann Award, 1972; the Danish Academy's Special Prize, 1983; and a life-long grant from the Danish Arts Foundation, 1995.

# DOCS FOR KIDS

BY KIM SKOTTE

Danish short fiction films for children have made a major impact on the festival circuit; they include the two Glass Bear winners (Berlin) *Teis and Nico* (1999) by Henrik Ruben Grenz, which also received an Academy nomination, and *Hands Up!* (1997) by Morten Henriksen.

But it is particularly through the production of documentaries that take a serious look at the world as inhabited and viewed by children, that Danish directors provide inspiration for their colleagues abroad.

In this regard the director Klaus Kjeldsen is a typical example; he has made a number of shorts about children for children, taut, entertaining phenomenological studies of the significance of small things in the landscape of childhood. Particularly captivating is his five minute film *A Loose Tooth* (1994) about a milk tooth wobbling on its sharp little roots in a tender gum. Kjeldsen revives the sensual aspect of having a wobbly tooth in incomparable fashion, but just as importantly he manages to show how significant an event it is in a child's life.

*A Moment* (2000) is another obvious example of the fact that taut ideas are one of the secrets behind Kjeldsen's short films; a film about the way children perceive time, and a phenomenological little gem. A child thinks that 'a moment' lasts five minutes, so of course the film lasts that long, too. Klaus Kjeldsen says of the background to his films, which have been screened at festivals all over the world.

"Documentaries for children are mainly about how marzipan is made or what farms look like. But children have a range of feelings just as great as our

own, and have just as much of a need to find recognition or resonance in a documentary".

It took people by surprise when the favourites at this year's national festival for shorts and documentaries in Odense were overtaken by a young, unknown filmmaker.

*Ghetto Princess* by Cathrine Asmussen is a vivid, successful portrayal of the friendship between two ten-year-old girls from a Copenhagen tower block suburb. They are bosom pals. But despite many similarities Vivi and Yagmur are different. They live in the same world, but at the same time each girl inhabits a world of her own.

Yagmur dreads the day when their different cultural backgrounds will make it difficult for the girls to continue doing everything together. *Ghetto Princess* is a film which uses modest means to make important, genuine statements on the problems of integration that are playing a greater and greater part even from a child's viewpoint.

That Cathrine Asmussen won the Grand Prix with *Ghetto Princess* at Odense may be viewed as the culmination so far of deliberate Danish efforts to strengthen and refine the output of documentaries for and about children.

Another project that has aroused understandable international attention is Lizzi Weischenfeldt's trilogy, *Children of War*, an attempt to get behind the short-term memories of the press and keep our eyes on a tragedy and its consequences.

The war in Bosnia is its starting point. In 1994 Lizzi Weischenfeldt met a ten-year-old girl, Ivana, and her brother in a refugee camp at Garsinci. Two years earlier the children had lost their parents and a

sister when their house was bombed. Ivana's brother, who was not in the house when it was bombed, rescued Ivana from the rubble. The refugee camp was also home to a boy called Dalibor. *Like Birds in a Cage* (1994) followed the lives of Ivana and Dalibor at the refugee camp in 1994 as the war in ex-Yugoslavia continued to rage just beyond its gate. The sequel, *War is Not a Children's Game* (1996), follows Dalibor and his elder sister Daliborka who are living at a home for children of the war in a Croat town. But fear has taken root in the children and the villagers look askance at the Bosnian Serb children.

The trilogy concluded with *Free as a Bird* (2000). Ivana is now fifteen and her dream of moving to England has come true. The film is an optimistic account of a young person's struggle to build a new life on the ruins of her old one. Opening the eyes of Danish children to the refugee children's background by having children tell their story to children was a major incentive to Lizzi Weischenfeldt, as was providing reasons why things are the way they are: in reality surely two of the absolutely vital factors in the ambition to create a vigorous documentary film universe from a child's viewpoint.

**FREE AS A BIRD** has been selected for **Docs for Kids** at the Amsterdam Film Festival.

**Danish titles for Danish films mentioned in text:** The trilogy *Children of War* / Trilogien Krigens børn; *Free as a Bird* / En fremmed fugl (2000); *Ghetto Princess* / Ghettoprinsesse (2000); *Hands Up!* / Hænderne op (1997); *Like Birds in a Cage* / Som fugl i et bur (1994); *A Loose Tooth* / Rokketanden (1994); *A Moment* / Et øjeblik (2000); *Teis & Nico* / Bror min bror (1999); *War is not a Children's Game* / Krig er ikke for børn (1996).



*Ghetto Princess*. Photo: Stig Stasig



Lizzi Weischenfeldt, director. Photo: Marta Szwiertnia



*Free as a Bird*. Frame grab



*A Moment*. Photo: Bøje Lomholdt



Film consultants **Jacob Høgel** (left), born 1967. Anthropologist, lecturer. **Allan Berg Nielsen** (right), born 1940. Former museum curator. Photo: Kirsten Bille

# THE FILM CONSULTANTS

**The Danish Film Institute subsidizes scriptwriting, development, and production of films through the consultant scheme. Consultants are appointed for a fixed term to assess applications. Film projects may qualify for subsidies at any stage of their development from treatment, research and script subsidies to production and completion. The average subsidy for documentary films amounts to approx. 50 per cent of the budget.**

BY AGNETE DORPH

## JAKOB HØGEL

“I examine film proposals to see if they are good stories and have interesting characters. I look to see if the film possesses dynamics. I also look at the kind of description of society that is being conveyed.

Anthropologists were among the first to recognize that to some extent we have to define the background and motivation for our films. I think this is a very important aspect of filmmaking. It does not have to be done the crude way with the director running around in front of the camera, constantly in vision. But I like an awareness of what he or she is doing. I like people who operate with a fundamental curiosity and interest as regards just what’s out there in the world, but at the same time possess a level of reflection in their work.

The result is often very personal films, which is something else that interests me: that we get a feel for the kind of person who’s behind the film, both emotionally and intellectually.”

## ALLAN BERG NIELSEN

“I want documentaries that are stylistically pure. Many filmmakers conceive of their films between two genres – the television documentary or the documentary film. This emerges quite clearly right down to the typing mistakes, such as when an applicant uses “programme” and “film” indiscriminately. I think it displays lack of concentration. Just what does the director actually want to do?

A good story has to grip you. It has to move you. There may well be an intellectual story, too, of course. But it must not be unequivocal, because I don’t think reality is unequivocal. In other words, the story must be amoral: we must begin to have doubts about good and evil and things like that. What matters to me most of all is that the doubt emerges as a vital part of the design. As a person who is always in doubt, one needs to be comforted occasionally and to be told that other people feel the same way, too. Anyone who tells me there is no need to doubt, because that’s just the way it is, merely makes me doubt all the more.”

# STATE

**Danish documentary filmmakers can consider themselves fortunate that they live in a country that offers one of the most comprehensive public funding systems in Europe. EMMA TUTTY - a freelance documentary researcher and writer based in London - takes a close look at this system and the recent documentary productions.**

BY EMMA TUTTY

This year, the Danish Film Institute has a total annual budget of over 300 million DKK (40 million Euro), of which 30 million DKK (4 million Euro) has been earmarked for documentaries and shorts alone. For years, the Danish documentary has been a protected cultural species, but at what cost to the political and social diversity of output?

In co-production terms, Denmark is a member of a group referred to rather disparagingly as 'the small countries'. Statistically, there can be no question here: Denmark has a total population of 5 million, which is two million less than Greater London. Yet for all this relative insignificance, Danish documentary makers are in a rather better position than their British counterparts right now. Whereas British documentary filmmakers rely exclusively on the benevolence of television executives (the cash-rich National Lottery Fund has still to announce its game plan for documentaries), the Danes are in an enviable position: they have - or rather - have had for decades, the choice. As a filmmaker, either approach the state-funded Danish Film Institute where finance is made available for the development, production and distribution of documentaries; or try your luck with television slots on DR1, DR2 and TV2. Or do both, as necessity dictates.

The acknowledged auteur documentarist Jørgen Leth, remembers a time (as late as 1993 in fact) when the DFI funded his documentaries 100 percent. Now the DFI can only fully fund a handful of shorts

and experimental films, so more ambitious documentary projects such as the work of Leth, Tomas Gislason or Jon Bang Carlsen need outside collaboration from Danish television and from the other Scandinavian countries. No matter, Leth still feels that the interest in documentary films in Denmark has not waned in spite of changing political tendencies. "In Denmark, we have a privileged system," explains Leth. "Without doubt, there is a feeling here that documentaries are an art form that must be supported and that those documentaries that are supported should stand the test of time."

The Danish Ministry of Culture first set out legislation making direct provision for film production as far back as 1964. Revisions of the Film Act came during the seventies and late eighties, and culminated in 1997, when major structural changes were implemented. Prior to this, the Danish Film Institute handled feature film applications independently of the National Film Board, which worked solely with documentaries and shorts. In 1997, the two organizations fused alongside the Danish Film Museum to form a streamlined superstructure known simply as the Danish Film Institute. With economic management as the driving force - excess administration and the repetition of resources were shaved off - Danish film culture entered an era of centralization and cross-fertilization between departments and disciplines.

Under the new system, documentaries and shorts are classified as one grouping in both the Development and Production Department where there are two designated film commissioners, plus one commissioner for children and in Distribution and Marketing where there is one documentary and shorts distribution manager. Monies available for documentaries range from 30,000 to 40,000 DKK (4,000 - 5,300 Euro) at script level (in 1999, 52 titles were given support for initial research); approximately 90,000 DKK (12,000 Euro) at the development stage (35 titles in 1999); and between 300,000

and 1,500,000 DKK (40,000 - 300,000 Euro) at the production stage (57 titles in 1999). For this, the DFI takes all non-commercial rights. What sweet music to any producer or filmmaker's ears: access to non-repayable funds with television rights still available.

Sami Martin Saif can easily be described as a young generation filmmaker. Having graduated from the National Film School of Denmark in 1997, his unsettling debut film, *The Video Diary of Ricardo Lopez*, which pieces together confessional footage shot by Lopez in the months preceding his suicide, is in circulation this year. Saif might not yet have the artistic gravitas of Leth or Bang Carlsen yet he is fully versed in the public funding system and has already been awarded DFI production money for his next film. Shot on mini-DV, it is an intimate film that began for Saif as a search for his father and turned into the discovery of a brother. "I think that for a long time the DFI concentrated on older filmmakers," says Saif. "But young directors have a chance now. The Institute has money and we should go for it."

**"Statistically, there can be no question here: Denmark has a total population of 5 million, which is two million less than Greater London. Yet for all this relative insignificance, Danish documentary makers are in a rather better position than their British counterparts"**

Hard cash is not the only thing the Institute can offer. Production support is available through the Film Workshop in Copenhagen and the Video Workshop in Haderslev (40 and 33 supported documentary/shorts respectively in 1999). Both offer filmmakers access to facilities, equipment and stock either as a post-production package or as individual elements. The Workshop's selection process (which has an

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open application procedure just like the DFI is based on the democratic idea that those who use the workshop facilities should be nominated as the selection Committee that meets monthly to assess applications. Facilities are available to budding filmmakers with a great idea as much as they are to seasoned veterans. Jørgen Leth made use of the Workshop's facilities in 1996 for *Haiti. Untitled*, his intensely personal film about his adopted home, when he was first unable to access DFI production funds directly. "After the Workshop, I went back to the DFI to get more money," he says mischievously. "But of course, you can't do that anymore. It's one or the other. The Workshop is now an alternative source of finance."

**"The collective Danish sensibility is pleasingly unconcerned with standard television form and instead shows a steady, intelligent gaze"**

Debate over film funds so often centres on the fact that there is no point pouring public money into development and production when there are no exhibition outlets for the finished product. Admittedly, the Danes have not quite plugged the exhibition hole to the extent that their enlightened Norwegian neighbours have by offering a general scheme for state-funded cinemas. Nevertheless, the DFI Distribution and Marketing department does have an extensive film and video distribution network to schools, universities and libraries and the DFI has its own film house, the Cinematheque, in Copenhagen and arranges free screenings at regional cinemas.

In 1999, there were two theatrical releases for Danish documentaries: Jesper Jargil's *The Humiliated* charting Lars Von Trier's stormy creativity on the set of *The Idiots*; and Jon Bang Carlsen's *Addicted To Solitude* following the personal stories of two white women who experience deep loss in post-Apartheid

South Africa. This year sees a further three cinema releases. Jargil returns to Von Trier's world of actor-director relationships with a record of his 1996 art exhibition *Psychomobile #1: The World Clock* in the documentary *The Exhibited*. Jargil's film premiered at the NatFilm Festival with a subsequent short run in cinemas in Copenhagen and in Århus. Tomas Gislason's new film *Maximum Penalty* opened in Copenhagen and then traveled to regional theatres in Denmark fulfilling the idea of a one-evening road show presentation. In a visually stunning collage of graphics, clips from classic Soviet cinema and tinted stills, the film deals with systematic imprisonment in the Soviet Union under Stalin and places former Danish Communist Party chairman Ole Sohn in the role of detective to track down the fate of two Danish detainees. Anne Wivel's portrait of the Danish artist Per Kirkeby, *The Castle in Italy*, will complete the trio of theatrical releases.

Karolina Lidin, Distribution Manager for Documentaries, is keen to expand the DFI's strategy for cinema distribution for documentaries. "Our main problem is that we simply don't have enough money to do 35mm blow ups. The more ambitious documentaries that are looking towards cinematic release need a broader financing package," explains Lidin. "Yet this year, *Maximum Penalty* and *The Castle in Italy* have had much more money for promotion. We have done trailers, print ads and made sure that reviews are widespread. There was 200,000 DKK (27,000 Euro) to promote both films: double what we had last year."

All this is not to give the impression that Denmark is populated solely by poetic, auteur-driven documentary makers. Like any other European country, the entire range of film styles - docu-soaps, portraits, observational, current affairs, avant-garde and auteur-led films - grouped under the umbrella term 'documentary', exists harmoniously within theatrical and non-theatrical outlets and on television. Still, the fact of the matter is that without DFI support, the more ambitious 'creative

documentary' would not have a chance. True enough, they need television support as well as Institute support, but equally they need support from television stations and film funds in Sweden, Finland and Norway, and the Nordic Film & TV Fund if they are to close their budgets.

What is essential, however, within this framework is an attitude towards documentary that does not allow film funds to be just another crutch for television. "Often a compromise is needed when you collaborate with television," explains Lidin. "But there is money available for a number of ambitious projects every year. We must preserve this type of documentary. Often television can be too focused on telling neat stories. The DFI is eager to be a platform where questions can be asked and things are left open." Director Jon Bang Carlsen would undoubtedly agree: "I like doubt. It is nothing to be ashamed of. I don't like this idea of closing the neat circle. You have to keep an openness of material."

**"What is essential, however, within this framework is an attitude towards documentary that does not allow film funds to be just another crutch for television"**

It would be too easy to suggest that the resultant documentary landscape in Denmark bears more than a passing resemblance to a collection of poetic vignettes rather than a critique of contemporary Danish politics and society. The in-house documentary department of DR/TV Danish Broadcasting Corporation has a strong tradition and a good reputation for tackling social issues in an observational style. By way of alternative then, the DFI favours the personal, the expressionistic and the poetic. "We are looking for a wide thematic scope," says Lidin. "But we do maintain a strong, visual - you could call it cinematic - approach to documentaries." And without doubt, there is a definite strand running

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through Danish documentaries that is preoccupied with the process of artistic creation. Amongst the documentaries for theatrical distribution cited above, *The Humiliated*, *The Exhibited* and *The Castle in Italy* all find primary source in the creative process.

In line with this, Jørgen Leth's most recent film *Søren Ulrik Thomsen – Poet* (1999) paints a black and white portrait of a poet and his beliefs to the accompaniment of melancholic jazz. "Documentary of social concern is a very common trend in general, but I'm glad it's not so predominant in Denmark," explains Leth. "To look at society with a critical view is the kind of thing that is good for TV. I'm more interested in questions than answers." Leth, like Jon Bang Carlsen (who orchestrates his stylised imagery by re-staging events) and Tomas Gislason (who trained as an editor and worked with the likes of Leth before turning to direction) all have an overriding sense of the poetic visual. Leth's next film will be a follow up to his 1981 film *66 Scenes From America* which was inspired by still photographs and tableaux vivants.

Sami Saif would tend to question this 'old school', poetic approach to documentaries. "In this country, documentaries are still seen as intellectual films – intellectual in the way that they are regarded as serious painting," explains Saif. "That's OK but we do need a more mainstream approach if we want to get more documentaries into cinemas." He cites US documentaries – *American Movie* in particular – as a source of entertainment that has the ability to reach a bigger audience. Admittedly, it is hard to see how a film like *Maximum Penalty*, that is a visually and historically interesting film, in spite of its meandering structure, can be seen as genuinely entertaining for a wider cinema audience.

The pure fact that the majority of DFI distributed films head for schools, universities and public libraries begs the question that, to a certain extent, films must be conceived and selected with such audiences in mind. Yet on the whole, the Danes do

not favour a style of filmmaking that is didactic and prescriptive. Even on television there is a noted absence of the Anglo-Saxon trend for wall-to-wall voice over. The collective Danish sensibility is pleasingly unconcerned with standard television form and instead shows a steady, intelligent gaze. Yet thematically, there are many, many portraits of artists, poets, writers and dancers that do have a natural home in educational establishments as teaching aids.

So where is politicized filmmaking in Denmark? Where are Danish concerns and dilemmas? "In Denmark, we are into that big personal thing. It is seen as very artistic," explains Jon Bang Carlsen. "I feel that there is a certain sadness in the sense that there is a total lack of interest in the social and the political." Surely it is no coincidence, then, that two of the most feted Danish documentary makers, Jørgen Leth and Jon Bang Carlsen, spend most of their time outside Denmark. Perhaps there is nothing for them to react against in Denmark so the creative fire in their bellies comes from abroad.

## **“What sweet music to any producer or filmmaker’s ears: access to non-repayable funds with television rights still available”**

Leth spends most of the year in Haiti ("living in Haiti really is much more crazy and grotesque than fiction. It is more incredible than you could invent") and Bang Carlsen does the same in South Africa. "My kids were politicized in a positive way during our time in South Africa. Denmark seems to be 100 percent security. The differences in Denmark between good and bad are very subtle. You can fall asleep quite easily here without realising it," he explains. For his next film *Portrait*, Bang Carlsen has again found inspiration in South Africa. It is a film set in Pollsmoor prison in Cape Town that tackles the notion of how people react to the idea of God. There is a temptation here to play straight into the

hands of a cliché by citing liberal, ordered societies whose inhabitants have no desire to rage against the machine. Yet, the predomination of documentaries which explore various facets of the artistic process in Denmark, has as much to do with the preoccupations of filmmakers and the tastes of commissioners as it does with social and political structures of the country as a whole. Denmark does have immigration issues and the very documentary that won the Grand Prix at the Odense Film Festival this year – *Ghetto Princess* which was made under the auspices of children's documentaries and shorts – addresses exactly that mix amongst teenage girls. But such issues are not commonplace documentary inspiration.

Unlike their fictional counterparts, Danish documentaries have very little life outside Denmark. They have yet to catch the collective international imagination like *The Idiots*, *The Celebration*, *Mifune* and *Pusher* and until they do so, they will travel no further than the confines of the international festival circuit.

Denmark is a small country that has to protect its own language against the onslaught of Anglo-Saxon culture. But Denmark is also a country that believes it is important to preserve documentary culture. If only the UK would offer even a fraction of the public funding system that Denmark has developed, then at least British documentary makers would have the choice.

*This article was written for DOX Documentary Film Magazine. It is printed in DOX#31 October 2000.*

**Danish titles for Danish films mentioned in text** *The Castle in Italy* / Slottet i Italien (2000); *The Celebration* / Festen (1998); *The Exhibited* / De Udstillede (1998); *Ghetto Princess* / Ghetto-prinsessen (2000); *The Humiliated* / De ydmygede (1998); *The Idiots* / Idioterne (1998); *Maximum Penalty* / Det højeste straf (2000); *Mifune* / *Mifune* (1999); *Pusher* / *Pusher* (1996); *Søren Ulrik Thomsen – Poet* / Søren Ulrik Thomsen – Digter (1999); *The Video Diary of Ricardo Lopez* / The Video Diary of Ricardo Lopez (2000)

# TELEVISION AT THE NATIONAL FILM SCHOOL OF DENMARK



Photo: National Film School of Denmark

**What does the future hold for the medium and its teaching, its students, and the contradiction between television and art – if there is a contradiction?**

BY RIKKE TØRHOLM

The television course at the National Film School of Denmark emphasizes the importance of training students who are skilled at what they do and capable of giving their work an imprint after personal deliberation. Their productions must primarily reflect their creators.

“The question of how we regard

the ‘traditional truth’ within the medium of television is a fundamental concern of the course, which aims to create awareness of the narrative view”, says Arne Bro, the head of the television school.

Whereas the medium typically belongs to the classical tradition in which the narrator steps back and pretends that the viewer is present in the reality under observation, the school teaches its students that this is merely a narrative trick that is no more “true” than other narrative forms. The school therefore also teaches classical documentary in which the narrator is often visible as

part of the work, and where viewers often perceive that it is precisely this narrator who possesses precisely this view. Instead of exclusively teaching one dominant method, the school uses different basic methods that students can learn to master.

“Students must use their time at the school to learn how to get close to their own idiomatic field, articulate it, and give it clarity”. Arne Bro continues: “It is not the job or purpose of the Film School to observe the industry at a given point in history. We are actually training our students to picture how the industry will develop. I see the medium becoming richer just as we’ve witnessed with earlier forms of communication. Art has developed, for example, and built up a wide range of sub-genres and styles.

“For many years television in Denmark was subject to a form of broadcasting that was artificial due to the DR/TV monopoly. This reinforces standardization and idiomatic habits, and dictates the direction in which tastes develop; the direction may not be bad, but may be uniform. As soon as you open the doors a change imperceptibly takes place to our idiom as each television station seeks to make its presence felt.

“I think the current idiom is very journalist-oriented. Do programmes about taxation absolutely have to include one person with tax problems and one person who does not? Can’t we allow these people to be complete, complex personalities?

Concurrently, there is a dominant style that insists on our expressing ourselves succinctly. A journalist will not ask a politician to answer a question if the latter is prone to formulating his reply as a joke or if he usually takes twenty minutes to give an answer. Today’s norm – particularly in news programmes – dictates that you express yourself very briefly indeed.

Graduates go on to all kinds of jobs. Many of them work at DR/TV and the other national broadcasters; some in the film industry itself. Their training enables them to fulfil a large number of job functions, and thus to spread across any genre at any level.

The course treats each genre on equal terms, so students are trained in many different television genres. “In our eyes, shows like *The Big Class Reunion* (a Danish concept) are just as valid as other, more traditional programmes”, says Arne Bro, adding “I think that *The Big Class Reunion* is a sober, intelligent, relevant show because it touches on topics that

everyone can recognize and relate to. It respects the lives of the viewers as we all have a past and we all went to school. Most people ask themselves what would happen if they met their old classmates; “Have I betrayed my upbringing in terms of the person I have become today? What happened to my old friendships?”

“Any genre can be made with quality, and that is my ambition: that any form of human expression can be treated with affection for the viewer and respect for the human aspects, because if you decide to take something seriously, you acquire a style that will allow you to communicate something worthwhile”.

**The National Film School of Denmark** is an arts college under the Danish Ministry of Education. It provides tertiary education in film, video, and television production. It offers long-term courses to students who already possess experience of media production or the like.

In March 1998 the Film School moved to Holmen, the former naval base in Copenhagen, with three other Danish arts colleges: the Rhythmic Music Conservatory, the Royal Danish Academy of Fine Arts – School of Architecture, and the Danish National Theatre School. The four colleges provide the framework for a forum for creative education.

The four-year course covers

- Direction (film and television directors)
- Camera (film and television photographers)
- Editing (film and television editors)
- Sound (film and television sound recordists)
- Production (film and television producers)
- Animation directors
- Television (executive producers or multi-camera producers)

The two-year course covers

- Scriptwriting

The courses alternate between theory, exercises, and professional production, leading to careers in film and television. The NFS also provides continuing education, seminars, public events, and other conceptual and technical courses.

Television students can enrol in one of two specialist courses:

- The executive production course with the emphasis on personally directing single-camera location productions
- The Multi-camera production course with the emphasis on personally directing multi-camera studio productions

**Arne Bro** has been responsible for the television course since it started in 1992. He is a graduate in direction from the National Film School of Denmark, and his career includes publishing and producing.

**The Big Class Reunion** / Den store klassefest is a show developed in Denmark by Henrik Hancke Nielsen from Wegelius TV in cooperation with TV 2/Danmark, a national public service broadcaster. The format has been sold to more than thirty countries, proving highly popular. In Denmark the forty programmes averaged 1,235,000 viewers, or over a fifth of the entire population. It was one of the most successful shows of the last decade, and was awarded the Silver Rose in the Best Game Show category at Montreux 2000.



Nuit et Brouillard, Alain Resnais, 1956



Nuit et Brouillard, Alain Resnais, 1956

## DOCUMENTARIES SEEN BY MILLIONS

BY TUE STEEN MÜLLER

This is a brief account of a cultural and democratic idea initiated more than 60 years ago. An idea which had its roots in social philosophy and the will to inform; and which took place concurrently with the defining and shaping of the documentary – by Flaherty and Grierson, among others. The story begins with the founding of the National Film Board of Denmark in 1939 (the former Statens Filmcentral which merged with two other film bodies to become the Danish Film Institute (DFI) in 1997).

It was then quite simple, six decades ago: documentaries were considered tools for educating people to take part in the building of a democratic society. Distribution became a job for the government. The National Film Board distributed films to cinemas; they were short and impressive, and during the German occupation they played the role of a subtle commentator in the presence of the occupying power.

Flashing forward to the mid-seventies gives the following picture: the National Film Board now had 100 employees, a library of 1,500 titles, 25,000 prints, and could boast of a total of 250,000 annual loans. If you multiply this by 40 spectators per loan/screening there were about 10 million people watching shorts and documentaries sent out by the National Film Board. Or put in another way: every single day of the year, between 60-70 documentary screenings took place in Danish schools, libraries, art houses, kindergartens, union establishments etc.

Within this system where the means of production and distribution were gathered under the one roof, talented film directors like Jørgen and Lise Roos, Jørgen Leth, Jon Bang Carlsen, Anne Wivel, Ole Askman and Dola Bonfilis could operate knowing

that they had an audience and that someone would watch their films, because the distribution system was established on a non-commercial basis. A unique combination of information and art. There was a huge school audience for a film like Jørgen Leth's *66 Scenes from America* which not only worked as a pop art experimental documentary but also as a film that the inspired school teacher could show pupils to tell them about God's Own Country. Film directors had extensive liberty within this system, but they knew from the very beginning that they weren't making films for their family members only.

It is still there – this system combining distribution and production, only the structure has changed –

and perhaps some of the atmosphere. The 16 mm era, with its hundreds and thousands of screenings at local town halls where people went to see films and socialize, is over; and the sound of the 16 mm Bell & Howell projector has ceased. Today, in schools and kindergartens films are watched on video, while art houses and cinemas screen 35 mm films. Likewise the Film Institute's catalogue of 16 mm is giving way to an increase in video and 35 mm format. However, the DFI – which also has the task of buying international documentaries of high quality – still has one of the world's best collections of documentary classics.

**Danish titles for Danish films mentioned in text:** *66 Scenes from America* / *66 Scener fra Amerika* (1981).



Workers Leaving a Factory, Louis and Auguste Lumière, 1895



10 Minutes Older, Herz Frank, 1978



Divorce Iranian Style, Kim Longinotto and Ziba Mir-Hosseini, 1998

## THE TIMES ARE A'CHANGIN' - DFI DISTRIBUTION TODAY

**New horizons constitute a real challenge not to succumb to market pressure, but to smarten up, all the while maintaining the necessity of being an attractive alternative, an oasis, to the almost deafening roar of the mediaflow.**

BY KAROLINA LIDIN, HEAD OF DISTRIBUTION / DFI

*Workers Leaving a Factory, Nuit et Brouillard, 10 Minutes Older, Divorce Iranian Style* - this handful of titles is a milestone in the first century of documentary filmmaking. It is also to be found in the Danish Film Institute Film & Video Library together with more than 2000 additional titles spanning the entirety of film history from *La Première Séance* to the latest in creative documentary filmmaking, short fiction, experimental film, video art and feature films.

Since the National Film Board of Denmark was founded in 1939, all short films & documentaries that have received public production funding have in return yielded the national non-commercial rights to the Film Board - now the Danish Film Institute. These films together with Danish and international acquisitions - make up the DFI Library, all titles being available to the non-profit educational circuit, to public libraries throughout Denmark and other non-profit organizations. 35 mm, 16 mm and videos can be rented for a nominal sum, and 1500 titles on video are for sale.

This distribution scheme guarantees every film a future audience for years to come, expanding its potential from limited television transmissions and possible festival screenings to a long life in public libraries and on the educational circuit.

In addition to the approx. 40 new documentary and short film titles our national production provides us with annually, the DFI also allocates funding for

the acquisition of foreign films - of all genres - deemed appropriate for our distribution network. This doesn't mean educational programming in the limited sense of the term - on the contrary we are always on the look out for creative filmmaking which has the potential to bring a high quality cinematic experience into an educational setting, thus enriching traditional teaching with the challenging dimensions that personal filmmaking can offer. And as regards the public libraries, it is our goal to offer the general public a diverse range of what motion pictures have to offer, ultimately, so that the works of e.g. Robert Flaherty, Jørgen Roos, Henny Honigmann and Margaret Olin are equally available as are the works of their literary counterparts.

**"It is our goal to offer the general public a diverse range of what motion pictures have to offer, ultimately, so that the works of e.g. Robert Flaherty, Jørgen Roos, Henny Honigmann and Margaret Olin are equally available as are the works of their literary counterparts"**

The public libraries are an important cornerstone in terms of reaching a broader audience. Since 1996, DFI has developed a close collaboration with Denmark's 18 Central Libraries, all offering the complete DFI video library. As an expansion of this, a number of County Libraries are currently signing up for DFI's Filmotheque 2000 scheme, initially establishing a video library of 500 titles and subsequently receiving 60 new titles annually. We have high hopes that this scheme will secure the

position of high quality filmmaking of all genres as an important part of every library's showcase, thus boosting the general public's attention towards the exciting, pleasurable and surprising experiences this corner of filmmaking has to offer.

One thing is producing and making available VHS cassettes, quite another is bringing these films to the attention of their potential audiences. In order to strengthen the position of short films and documentaries both at home and abroad, a substantial effort is put into the promotion of some 20 films annually. Two to four films a year open with a cinema release, while the majority are promoted with their specific target group in mind and often tied in with a panel discussion or a related event. We do our utmost to design a promotional plan that brings out the potential of the individual film.

In addition, a number of video titles are selected every year for thematic packages targeted towards the school system. Resource material is produced, either for the particular film or for a thematically packaged group of films. Currently the DFI is upgrading internet distribution, ultimately making all resource material available exclusively on the net.

The times certainly are a'changin'. Long gone is the situation when the National Film Board was the only supplier of films to the educational sector. Now the suppliers are many and new technologies are developing at an almost intimidating pace. These new horizons constitute a real challenge for a cultural body such as the DFI - not to succumb to market pressure but to smarten up in terms of making the most of what new technologies have to offer, all the while maintaining the necessity of being an attractive alternative, an oasis, to the almost deafening roar of the mediaflow.

# WAR SEASONS OF BLOOD AND HOPE THE ANATOMY OF EVIL

**THREE** DOCUMENTARIES IN PROGRESS INTRODUCED BY THEIR DIRECTORS



# #1 WAR

BY JENS LOFTAGER, DIRECTOR

*War* is an effort to examine human behaviour under the extreme conditions of war: It examines the atrocities we perform, the price we have to pay for them, and also the hope that lies in the ability to show compassion and dignity under the toughest conditions imaginable.

The film takes its departure digging into the trenches along the western front, of World War I, together with the private soldier who is denied his normal pattern of behaviour. If he thinks of anything else than killing and surviving - he will end up dead or insane. In this contradiction lies the trap.

This 'innocent killer' is the film's storyteller. During the film he will take on different faces. He will turn into the haunted soldier and the haunted general from the war in ex-Yugoslavia. But just as important are the words and the stories from a surviving prisoner from the German kz-camps in northern Norway during World War II, and from the civilians fighting to maintain their dignity and human worth under the abnormality of war. What they all have in common is that their normal behaviour as individuals is taken away from them at the very moment they enter the uniformity of the group formed by war, whether this group is called soldier, prisoner, jew, serb, croat, muslim etc.

To put these matters into perspective, to reflect upon our relation to the wars, the atrocities of the past (and present) and the psychology of punishment, several other persons will be visited: From the German Nobel Prize winner Günter Grass over the former High Representative in Bosnia, Carl Bildt, to a Croatian actress who had to flee from her country because she insisted on working with actors from Serbia, thereby becoming a traitor.

**WAR** / KRIG / 52 min., 35mm. **Director/screenplay** Jens Loftager  
**Cinematographer** Anthony Dod Mantle **Production** Cosmo Film  
/ Ryesgade 106 A, 4. / DK-2100 Copenhagen Ø / Tel +45 3538  
7200 / Fax +45 3538 7299 / E-mail cosmo@cosmo.dk /  
www.cosmo.dk / **Expected release** February 2002

*War* is part two of a trilogy in which *Words* from 1994 was the first. (The last part will be called *Faith*.)

# #2 SEASONS OF BLOOD AND HOPE

BY LARS JOHANSSON, DIRECTOR



Photo: Lars Johansson

## THE BALKAN MAN IS BETTER THAN HIS REPUTATION

War is a paradox and yet it is one of the most fundamental mutual experiences of mankind. War is the ultimate state of horror. All civilized behaviour grinds to a halt. And yet: Love unfolds, women still give birth. And every time a war has wiped out everything, man persistently begins to rebuild again, even though everything seems impossible and many are insane from grief and suffering.

Spring and summer 1999: Innumerable hours of TV-news from Kosovo. Hundreds of thousands of anonymous faces. Refugee convoys bombed. Documented horror. But it is hard to encompass one million victims. In *Seasons of Blood and Hope I* follow a number of Albanians and Serbs from Kosovo over a one-year period.

The shooting of the film started in Kosovo November 1998, four months before the Nato

bombing and it ended November 1999. A year that proved to be the most painful and dramatic in the recent history of Kosovo. The characters in the film all have their base in Kosovo at the start. Later the story also takes us to Serbia and Montenegro.

When I started out in November 1998, I thought my film would be a description of starting again after the Serb offensive in the summer of 1998. Things went differently, and with the Nato bombings the incidents took a turn. The purpose of my film is not to show the spectacular, shocking deeds - but the willpower with which people meet them, survives them and creates some sort of living afterwards. My film is a tribute to man's survival instinct.

**SEASONS OF BLOOD AND HOPE** / SEASONS OF BLOOD AND HOPE / 70 min. 35 mm and video **Director/screenplay** Lars Johansson **Director of Photography** Jacob Banke Olesen, Thomas Marott **Production** Bech Film ApS / Engheden. 2, Rentemestervej / DK-2400 Copenhagen NV / Tel +45 3584 0800 / Fax +45 3584 0900 / E-mail bechfilm@bechfilm.dk / www.kosovokosova.com  
**Expected release** December 2000

## #3

## THE ANATOMY OF EVIL

BY OVE NYHOLM, DIRECTOR

My starting point is our disquiet, our incomprehensibility, the fact that we believed it would never happen again, that we had reached rock bottom, and that from there we could only move forwards, despite the universal nature of our loss of innocence. But then we saw him again. The human skeleton with his sunken chest behind the barbed wire, indisputably, in vivid colour. It was not the past, but the present, and it was a concentration camp resurrected from the deluge like some kind of topsy-turvy Atlantis.

“This is not human, this is not human” I have heard witnesses and the bereaved say time after time as they stand where it took place: at the edge of the woods, by the wayside, amidst the ruins. After exhaling for far too long they pause, and pronounce, “What can one say? I don’t know what to say”.

But we must approach the unspeakable. We must get closer to an explanation of the inexplicable. I wish to create a film essay for the cinema, a hundred minutes in the darkness about the darkness, plucked out of the shimmer into a concentrated quest that I believe many people will wish to share, particularly against the background of events in recent years.

I envisage the film in three large chapters, the working titles of which indicate their prime purpose: the steps of the journey I wish to make.

**CHAPTER 1: THE TRAIL OF EVIL**

A study of the trail evil has left. It starts close to home, the most recent and most relevant to our culture, in the ruins of the villages of Kosovo.

The bereaved bury the charred remains of their loved ones.

A son stands beside the bloodstains in the kitchen. He hid in the loft as he heard his father, uncle, and next-door neighbour being shot downstairs.

“The grass won’t grow where the blood flowed”, one mourner says from the place of execution. There are rows and rows of dark patches in the grass. In several of them there are fragments of bone. A few people have gathered; they are all looking for those who disappeared, almost all in vain. A woman leaves the spot. Some way down the unpaved road she begins to wail. Six members of her family are missing.

“They gave us cigarettes to allay any fears on the way to the spot where it was to be done”, says one

survivor of a massacre in which eighty human beings were mown down by machine guns.

The man who buried the entire family from one smallholding is standing beside their graves. The last grave in the row is short. A two-year-old boy. They had shot his head off.

Before they left the burnt-out village, they wrecked the wells by filling them with corpses from other villages.

Before ‘they’ left ... ‘they’ had shot ... The farther we follow the trail the more it leads us to the omnipresent yet omni-absent ‘they’. How could ‘they’? Who are they, casting their shadows deep into the darkest segments of the last century?

**CHAPTER 2: THE FACES OF EVIL**

You wouldn’t think it possible. As I take my first step into this difficult chapter I find myself holding photographs of the perpetrators. They took photos of one another. They left some behind. Taken by surprise by the effective entry of the forces of civilization. One photo shows a man posing. He is proud of his battledress. He is posing on a rise, with a valley and mountains in the background, like the man in Friedrich’s romantic painting. He wanted his gun to be in the photo, too; he is aiming almost straight at the buddy who took the picture.

The village from which the wailing woman departed – the men who did it took a team photo. Incredible. They are posed like a football team. The tallest at the back. Everyone has to be seen – and they can be, with their rifles pointing and their pockets packed with grenades. They are of all ages, from the mature man with his receding hairline to a gangling youth. It is at once a portrait of an outing and a picture of men at work with its esprit de corps. They’ve been sweating a bit. They have had a field day. They’ve achieved something. The background behind them is a roseate evening sky, or so we think. But no: it is flames. They have posed in front of a burning house.

What was their logic? Where was their doubt? We must seek their statements, and those of their predecessors who most definitely spawned them in a century full of deportation, concentration camps, and extermination.

**CHAPTER 3: THE ANATOMY OF EVIL**

How can a conscious mind end up there? Which factors pave the way? Which steps? What is it that

twists a human mind into this? What does such a twisted mind actually look like? This film essay will not merely raise the questions. Anyone can do that. After all, the questions are already in our hearts, a crushing burden, and an unresolved horror. They are the starting point.

In this film essay I will go for the answers. I will track down new departures in efforts to understand, and study current research. After intense scrutiny I will present the best answers to date. I will take the risk. That will be what this film essay offers.

An event from the normal world keeps cropping up in my mind as relevant. It has a resonance about it.

A journalist from Le Monde interviewed a group of hijack victims. One of his most interesting discoveries was an unusually high divorce rate among the couples who had been through the hostage drama together. He asked the divorced couples why they had parted. Most told him that the idea of divorce had never occurred to them prior to the hijacking. But during the horrifying train of events their eyes had opened and they saw their husbands or wives in a different light. Good, ordinary husbands turned out to be selfish, with no interest in anyone but themselves. Bold businessmen proved to be abject cowards. Forceful men of the world cracked up and did little but whine about their predicament. The journalist then asked a question, too. Which of these faces was the real one, and which the mask? He concluded that the question was wrongly phrased. One face was no truer than the other. Both were sides the characters concerned had always possessed. They simply appeared under different circumstances. The good face only appeared to be the normal one because normal conditions favoured it rather than the other face.

But the latter was always present, even if it was normally invisible.

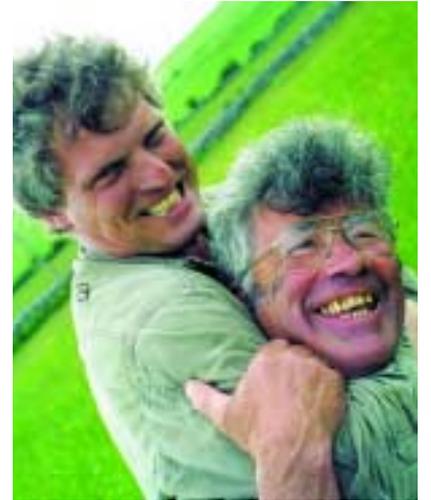
**THE ANATOMY OF EVIL** / ONDSKABENS ANATOMI / 100 min., 35 mm **Director/screenplay** Ove Nyholm **Director of Photography** Dan Holmberg **Production** Digital Film / C/o Ove Nyholm / J.A. Schwartz Gade 6 / DK-2100 Copenhagen Ø / Tel +45 2164 9380 **Expected release** This film essay is scheduled for release in Danish cinemas in the autumn of 2001.



*Addicted to Solitude*



*My African Diary*



Jon Bang Carlsen, director (left)

# THE JOURNEY

## JON BANG CARLSEN, FILM DIRECTOR

**“It is a result of mistaken orthodoxy to be limited by the way the world happens to look” – Bang Carlsen about his documentary method in his film *How to Invent Reality* (1997)**

BY STEEN BRUUN JENSEN

His hair is tinged with grey, but otherwise he looks the same as ever. Jon Bang Carlsen turned fifty on 28th September, but the restlessness that sends him off into the world time and time again despite his fear of flying and constant irritation at being separated from his notes is still undiminished, as is his enthusiasm for filmmaking.

He is currently working on two films, *Portrait* and *The Journey to Transkei*, both shot in South Africa, where he has spent a lot of time during the last few years and where he has made his two recent films, *Addicted to Solitude* and *My African Diary*.

These two films are made in his familiar staged documentary style, for which he prepares a script based on

thorough research and then gets ordinary people to play themselves. This method allows him to control reality to the extent that any distinction between documentary and fiction seems meaningless, as both genres become subjective statements about the world we live in: “We are all encased in our skulls. I don’t know how other people think, and they don’t know how I think. We try to make ourselves intelligible to one another, but of course we are completely subjective, and it is a lot of rubbish that documentary possesses greater truth than fiction. It is two different artistic disciplines in which you tell your story based on what you find out there or you invent it yourself in a studio”.

“I didn’t use to transgress the unities of time and place, but lately I have begun to furnish my characters with dreams that they have never dreamt, for example; or to give them another view from their window that supports the plot better. I have become more liberated. And in my new film, *Portrait*, I go to extremes in that direction, but

it doesn’t mean that I think the film is less of a documentary than anything else I’ve made. But the span between the documentary material and the fictitious material is far greater now”.

### ENJOYING THE JOURNEY

Although the years have brought greater assurance to his work, this does not mean that the doubt has diminished: “Doubt doesn’t decrease with age, but you handle it with more potency and your sense that it is the journey and not the destination that’s important grows far stronger. I have always had very powerful ambitions and when I engage in sports I still fight like crazy to win, but I have gained a far greater feeling for the pleasure of the journey”.

Travelling and making films have been very closely connected for Jon Bang Carlsen, who has made films in the USA, Ireland, the UK, Germany, and now South Africa. “I would far rather have stayed in Denmark, but I don’t find my stories here. In a way you can only make films where your eyes catch fire and where your curiosity is really aroused. My entire way of sensing and perceiving the world is affected by my film work. But I suppose one always dreams of finding the spot around which one’s world revolves. I just haven’t found it yet. What drives me is giving expression to my imagination. So it wouldn’t surprise me if I kept on travelling for a while. But I hope at some stage to return to Denmark.”

**JON BANG CARLSEN** Born 1950, Denmark. Film director. Graduate of the National Film School of Denmark, 1976. Bang Carlsen has written and directed more than thirty documentaries, shorts and feature films. His work includes the feature films *Next Stop Paradise / Næste Stop Paradis* (1980), *Ophelia Comes to Town / Ofelia kommer til byen* (1985), *Time Out / Time Out* (1988) and *Carmen & Babyface / Carmen & Babyface* (1995). His documentary *First I Wanted to Find the Truth / Jeg ville først finde sandheden* (1987) won the Silver Hugo at Chicago, *It’s Now or Never / It’s Now or Never* (1996) won the Grand Prix at Odense and *Addicted to Solitude / Addicted to Solitude* (1999) won the first prize at Nordic Panorama. Jon Bang Carlsen was awarded the DFI Jørgen Roos Award for his entire work at Århus Festival of Festivals 2000.

# MATCH MAKING

**An Israeli film unit is going to start shooting in Serbia in a week's time and needs local industry contacts. What do they do? Or a Finnish director needs a co-production partner for a documentary about thirty screaming men from Finland – what does he do? Or if Belgian filmmakers need to hear about collaboration between producers and broadcasters in other countries to help the Belgians to put pressure on their own national broadcasters and politicians, where do they turn? They all turn to EDN, European Documentary Network, at its diminutive offices in the heart of Copenhagen.**

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BY SUSANNA NEIMANN

EDN is an association for documentary professionals world-wide. The fact that it now has a staff of five is a sign to its managing director, Tue Steen Müller, that there is a considerable demand for matchmaking, which is EDN's primary purpose.

“Large scale documentary productions can no longer be financed in a single country. Even in Denmark, which is one of the richest countries as far as film subsidies are concerned, you can't finance a documentary one hundred per cent. EDN serves as a platform or midwife for filmmakers who are making their way into the international documentary terrain. We help them hone their ideas and we train them in the art of pitching”.

Cecilia Lidin, whose work includes processing the

large numbers of inquiries from filmmakers seeking advice and international contacts, emphasizes that the filmmakers who draw on EDN's expertise and extensive network include both young and experienced documentarists.

So EDN efforts to promote and strengthen the documentary take place at many levels from practical advice on specific film projects to European lobbying; one result of the latter is that EDN will be there when MEDIA plans its next five year programme.

EDN activities in 2000 include the continuation of the major EDN 'Project for Documentaries in Southern Europe', a series of workshops that has run for three years. Anita Reher explains:

“Producing documentary films in Southern Europe is difficult; there is simply no structure. No

state body supports documentary films, and the television stations have no policies for the area, either. We thought something ought to be done, and MEDIA agreed to support a series of workshops, every year for three years, in each of the countries Spain, Portugal, Italy, and Greece”.

There have been changes, too. In Spain, Portugal, and Italy national documentary film associations have been formed, the television stations are showing more documentary films, and Southern European filmmakers have become more internationally oriented and now have a visible presence at festivals.

In May 2001 EDN – with support from the Danish Film Institute and others – is planning a festival and seminars at the DFI Cinematheque, Copenhagen, where filmmakers from Southern Europe will be able to meet their Nordic colleagues



The staff (left to right): Elsebeth Juul Weel, Financial Officer; Cecilia Lidin, Event Coordinator; Tue Steen Müller, Managing Director; Ulla Jacobsen, DOX Editor; Anita Reher, Network Manager. Photo: Jan Buus

and share experience.

Another important 2000 project is 'Twelve for the Future', a co-production workshop for young Nordic documentary filmmakers. The first part of the workshop took place on the Baltic island of Bornholm in September, where attendees worked intensely on specific film projects. This was followed by a three month period in which time they were able to incorporate feedback from colleagues and tutors, and in December they will reconvene in Helsinki to prepare their projects for presentation. The workshop will culminate with the participants pitching their projects to a panel of Nordic commissioning editors.

Every year EDN publishes its EDN TV GUIDE, an essential tool for filmmakers and producers who are looking for financing, co-financing and sales of

their projects. Six times a year it issues DOX, the international film magazine dedicated entirely to the documentary genre. DOX provides an insight into the work of documentary filmmakers, reports on distribution and production possibilities, looks out for new formalistic and aesthetic developments, reviews significant new films and presents itself as a platform for discussion as well as for important information on festivals, markets, funding bodies and broadcasters.

EDN is optimistic as regards the future of the documentary film genre, and current projects include a large-scale television series on the history of the documentary film, a European television channel for documentary films, and a European documentary film fund where the term 'art' is not a dirty word.

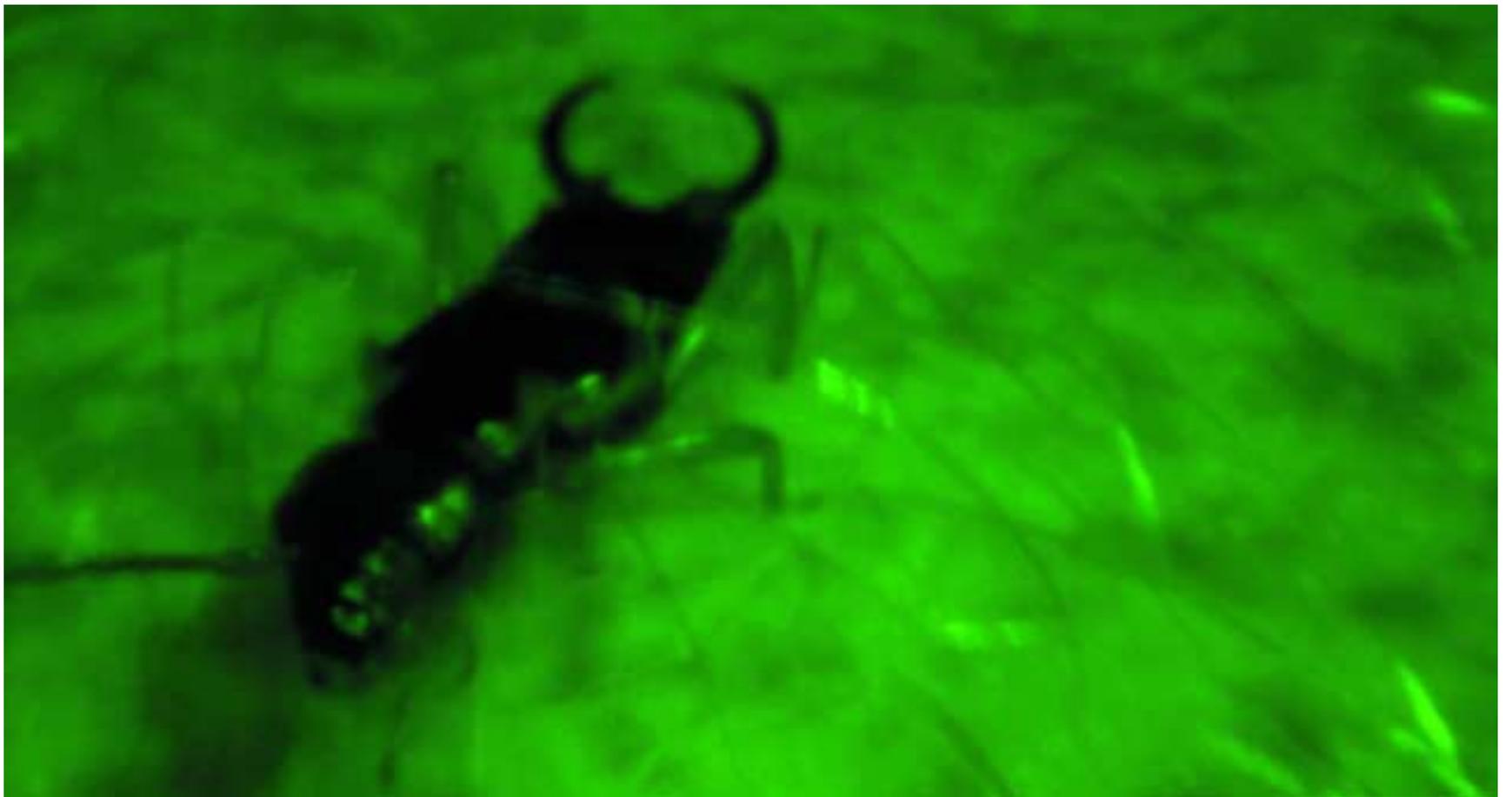
**EDN** was established in September 1996 as a membership organization for filmmakers, producers, production companies, distributors, associations, film bodies and boards, universities and festivals, broadcasters and film and television agencies.

**EDN** supports, stimulates and networks within the sector in Europe. One major focus has been to inform the members about possibilities for co-production and other kinds of collaboration across the borders. This is done through individual service to members, including consultancy on film projects and through workshops and conferences – and through the indispensable EDN TV Guide and DOX Magazine.

**EDN** is funded by subscriptions from its 630 members, an annual grant from the DFI, and ad hoc support or fees deriving from projects and activities.

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edn@edn.dk

# THE WAKE



Frame grab

**The Wake**-artists Michael Kvium and Christian Lemmerz's monster of a film project – is an eight-hour silent film, a video installation, a virtual dream on the Internet, a back drop for a DJ symphony, and images projected onto a rock face for the benefit of Germans in yellow oil skins and any animals that happen to pass by. The directors wanted to liberate the film medium from all its conventions. Here they talk about their film, which they have based on one of the central works of modern 20th century literature, *Finnegan's Wake*, by James Joyce.

BY LARS MOVIN

With its publication in 1939 *Finnegan's Wake* changed contemporary views on what a novel could be at a stroke. The book is a six-hundred-page babbling, drunken dream. Not the most obvious basis for a film, and unlike Joyce's other works

*Finnegan's Wake* has never before been the object of serious attempts from the film world. But now painter Michael Kvium and sculptor Christian Lemmerz have created an eight-hour cinematographic work based on Joyce's linguistic tour de force.

*The Wake* is not primarily conceived for the cinema. It is meant to circulate in a number of different forms and contexts from the event-like occasion via an exclusive publication with stills and two DVDs to a possible Internet version. All in all a presentation that, like Joyce, challenges our preconceptions of what comprises a work and our notions about the medium.

The artists say that it is important to emphasize that their film was inspired by James Joyce: "It is not a filmatization of *Finnegan's Wake*. At bottom we thought that if it was a dream book, why not just continue the dream? We read from it at night and wrote the scenes the following morning."

"We tried to create a visual language that was just as complex and just as unintelligible as the book. In the process, however, we were shocked at how traditional the film world is compared to art. A painter has far greater freedom to experiment on the canvas than a film director on the screen. The film medium is so bound by tradition that its limits are astonishingly narrow. For example, if you want to use blurred images, there has to be some kind of symbolic reason for doing so, such as a character from the film going blind or moving around in a dream. Or soft porn. But we wanted to explore all possible means of expression, from in-focus to blurred, negative to positive, and anything else that the technology could conceivably achieve.

Before we started we defined the framework within which we would move: from the completely underexposed to the completely overexposed. From black to white. That was to be the field the film would move in, and with that as our starting point we would cover the entire register. We used soft



Frame grabs

mirrors that distort the image in the sex scenes, for example. One of our experiments was to see whether it was possible to make sex scenes without becoming pornographic. We wanted to make abstract pornography, a kind of stream of consciousness porno that was visually stimulating, and that would create a sensation in pictures corresponding to the experience of having sex with your lover.

We also intervene in the images in a huge variety of ways. We made quite a bit of use of the idea of filming the footage we'd shot in order to create extra strata. Our starting point was that 'as long as it's there somewhere, it doesn't matter so much if you can't see it clearly'."

#### WORK IN PROGRESS

"We don't think that the film is necessarily finished. If Joyce spent sixteen years on the book, we still have fourteen to go in which perhaps we can weave things even more densely. It is quite conceivable that we might edit new material into the film – when we

have time and feel the inclination – thus finally attaining a degree of intensity reminiscent of Joyce's own. We also have plans to put the whole thing on the Internet at some stage, perhaps as an interactive model so other people can go on editing it and introduce their own elements.

Of course we won't work on it continuously for the next fourteen years, but if we can raise more money or if we make new material, why not go on with it? You may say that if you make a film like *The Wake* you don't have to make more films. You can just go on incorporating new material and making it more compact. It is like the myth of the unfinishable work of art that during the long process of creation winds up in self-destruction. The impossible design ends up by being the only one possible – a great romantic conception that is also present in this film. We would like to go on working on it until it becomes completely unintelligible.

It is an event film, a visual art film, which people can relate to in the same way as you relate to visual art.

When you look at paintings you look for two minutes, perhaps, and then your attention is captured by something else. Then you look back. Just like most of the things in life. When people are talking to each other they also have the odd break, look out of the window, thumb through the pages of a book, and then resume their conversation. That is how we'd like people to watch our film – we are not sadists! We don't pin people down and say, "Now it's culture time! Now it's art time! So stay in your seats!"

**THE WAKE / THE WAKE / 2000 / 480 min. Concept, script & direction** Christian Lemmerz and Michael Kvium **Camera** Lars Beyer and Steen Møller Rasmussen **Sets** Bent E. Rasmussen **Editor** Anja Farsig and Jacob Thuesen **Music** Dror Feiler, Anders Andreasen (DJ Wunderbaum) and August Engkilde **Sound editing** Jens Bønding **Production** Robert Grant, Dino Raymond Hansen, Wake Film / Overgaden Oven Vandet 96 / DK-1415 Copenhagen K / Tel +45 3257 3434 / Mobile +45 4085 7025 / Fax +45 3257 3434 E-mail dino@wake.dk

**THE WAKE** was premiered on 13th September 2000. It is currently touring Europe – Amsterdam, Malmö, Stavanger, London, Hamburg, Edinburgh, and Glasgow.

## AWARDS 1999-2000 DANISH DOCUMENTARIES

*Addicted to Solitude / Addicted to Solitude*

Jon Bang Carlsen, 1999  
1999 Reykjavik, Nordic Panorama:  
First Prize – Documentary  
1999 San Francisco, Int. Film Festival:  
Certificate of Merit

*Adventures of Aligermaa, The / Aligermaas eventyr*

Andra Lasmanis  
1999 Swedish Film Institute:  
Guldbagge for Best Short Film

*Boy Who Wanted to Be a Bear, The / Drengen der ville være bjørn*

Anja Dalhoff, 2000  
2000 Havana, Festival del Cine Latino Americano: First Prize

*Children of Gaia / Gaias børn*

Bente Milton, 1998  
1999 Copenhagen, Danish Film Academy: Robert for Documentary Film of the Year

*Femtex 2 / Femtex 2*

Mette Høxbro, 1997 (DFI-Video Workshop Haderslev)  
1999 Lübeck, Knicks in der Linse:  
1st Prize

*Ghetto Princess / Ghettoprinsesse*

Cathrine Asmussen, 1999  
2000 Odense, Int. Film Festival:  
Grand Prix

*I Danmark ... / I Danmark ...*

Camilla Buttingsruds, 2000 (DFI-Video Workshop Haderslev)  
2000 Odense, Int. Film Festival:  
Honorary Mention

*Ib Schønberg / Ib Schønberg*

Ole Roos, 2000  
2000 Odense, Int. Film Festival: Best Biographical Documentary

*Long Live Diversity / Leve mangfoldighed*

Nils Vest, 1999  
2000 Copenhagen, ITVA Festival:  
Silver Reel

*Magus, The / Trolldkarlen*

Anders Østergaard, 1998  
1999 Odense, International Film Festival: Best Documentary

*Martin Andersen Nexø*

*/ Martin Andersen Nexø*  
Stinie Korst, 1998  
2000 Copenhagen, National Museum: Gelsted Kirk Scherfig Prize

*Maximum Penalty / Den højeste straf*

Tómas Gislason, 2000  
2000 Gudhjem, Balticum Film & TV Festival: 2nd Prize Documentary  
2000 Gudhjem, Balticum Film & TV Festival: Prize of the Press  
2000 Odense, Int. Film Festival: Best Documentary

*Moment, A / Et øjeblik*

Klaus Kjeldsen, 1999  
1999 Hyderabad, Int. Children's Film Festival: Silver Elephant

*My African Diary*

*/ Min afrikanske dagbog*  
Jon Bang Carlsen, 1999  
2000 Chicago, Int. Children's Film Festival: 1st Prize – Documentary Film or Video

*Russian Avantgarde*

*/ Russisk Avantgarde*  
Alexander Krivonos, 1999  
1999 Biarritz, Int. Festival of Audiovisual Programmes:  
Grand Prix for Best Documentary

*Stairway to Heaven / Himmelstigen*

Nils Vest, 1997  
1999 Montreal, Festival du film sur l'Art: Best Educational Film Award

*Søren Ulrik Thomsen – Poet*

*/ Jeg er levende – Søren Ulrik Thomsen, digter*  
Jørgen Leth, 1999  
1999 Copenhagen, Danish Arts Foundation: Jørgen Leth, grant of DKK 25.000  
1999 Odense, Int. Film Festival: Best Biographical Documentary  
2000 Copenhagen, Danish Film Academy: Robert for Documentary Film of the Year

*When Life Departs*

*/ Når livet går sin gang*  
Karsten Kiilerich, 1996  
1999 Los Angeles: Academy Award (Oscar) nomination in the category Short Film – Animation

*When Violence Stops, Love Begins*

*/ Når volden holder op, blomstrer kærligheden*  
Maj Wechselman, 2000  
2000 Copenhagen, National Museum: Gelsted Kirk Scherfig Prize



*Søren Ulrik Thomsen – Poet.* Photo: Dan Holmberg



*Martin Andersen Nexø.* Photo: Martin Korst



*Addicted to Solitude.* Photo: Jon Bang Carlsen



*Russian Avantgarde.* Photo: Vesterholt Film



*The Adventures of Aligermaa.* Photo: Anja Dalhoff



*The Magus.* Photo: Jan Johansson



*Children of Gaia.* Frame grab

## AWARDS 1999-2000

### DANISH FILM PROFESSIONALS

*Aakeson, Kim Fupz (screenplay writer)*  
2000, Feb. Night Film Festival  
Natsværmer-Foundation &  
Canal+ Screenplay Award

*Bang Carlsen, Jon (director)*  
2000, Oct. Århus Festival of Festivals:  
DFI Jørgen Roos Award,  
kr. 25,000

*Braad Thomsen, Christian (film critic,  
writer, director)*  
1999, Feb. Carl Th. Dreyer Fondets  
Legat, kr. 25,000

*Forbert Petersen, Katia (director)*  
1999, Nov. Aller Press  
Honorary Award

*Genz, Henrik Ruben (director)*  
2000, Feb. Night Film Festival  
NatsværmerAward

*Leth, Jørgen (director, writer)*  
1999, Oct. Århus Festival of Festivals:  
DFI Jørgen Roos Award,  
kr. 25,000

1999, Dec. Danish Arts Foundation:  
kr. 75,000

*Mantle, Anthony Dod (cinematographer)*  
2000, Feb. Night Film Festival  
Natsværmer Award

*Magnusson, Kim (producer)*  
1999, Feb. Night Film Festival  
Natsværmer Award

*Milton, Bente (director)*  
2000, May Disability Foundation  
Encouragement Award

*Nilsson, Jessica (director)*  
2000, Jul. Danish Directors  
Colleagues' Award

*Olsen, Anette Mari Olsen (director)*  
1999, Nov. Aller Press  
Honorary Award

*Weincke, Jan (cinematographer)*  
1999, Mar. Johan Ankerstjernes  
Cinematography Award

*Zentropa (production company)*  
2000, Mar. Monte Carlo,  
Int. Festival of Television,  
Best European Production  
Company

For a complete overview see [www.dfi.dk](http://www.dfi.dk)



**DFI SHORTS & DOCUMENTARIES 2000** (ALPHABETICAL ORDER BY DANISH TITLE)

DANISH TITLE	RELEASE	CATEG.	ANIM.	MINUTES	ENGLISH TITLE	DIRECTOR	PRINCIPAL PRODUCTION COMPANY
<b>RELEASES</b>							
1 Danser - Et portræt af Nikolaj Hübbe	2000.08.07	docu		45	Dancer	Wivel, Ulrik	Bech Film
2 Digter	2000.10.09	docu		48	Poet	Bohm, Claus	Steen Herdel & Co.
3 Dronningens gobeliner	2000.00.00	docu		59	Tapestries for a Queen	Mortensen, Lars	Lars Mortensen Tv-Produktion
4 Erik Bruhn - Jeg er den samme, bare mere	2000.01.28	docu		42	Erik Bruhn - Im the Same, Only More	Fasborg, Lennart	Steen Herdel & Co.
5 Femte port, Den	2000.05.17	docu		52	Fifth Gate, The	Milton, Bente	Milton Media Film & TV Produktion
6 Gå på vandet	2000.06.19	docu		83	Walking on Water	Westman, Lars & Fredrik Gertten	Final Cut
7 Himmelen er mit tag - den anden rejse	2000.10.11	docu		74	Heaven above Me	Farkas, Jenő & Fritz Hartz	Nomad Film
8 Himmelstorm Hildegard von Bingens visioner	2000.09.13	docu		20	* Himmelstorm Hildegard von Bingens visioner	Wellendorf, Kassandra	Steen Herdel & Co.
9 Højeste straf, Den	2000.10.13	docu		89	Δ Maximum Penalty	Gislason, Tómas	Bech Film
10 Ib Schönberg	2000.09.01				Δ Ib Schönberg	Roos, Ole	Saga Film & TV
11 Liv på landet, Et	2000.09.15	docu		45	Life in the Country	Vestergaard, Jørgen	JV Film & TV
12 Livet mellem husene	2000.00.00	docu		57	Cities for People	Mortensen, Lars	Bech Film
13 Lykkelige omstændigheder	2000.08.30	docu		58	* Lykkelige omstændigheder	Løkkegaard, Gitte & Vibeke Hiede-Jørgensen	Angel Production
14 Minister krydsrer sit spor, En	2000.05.09	docu		59	Minister Backtracks, A	Ulrik Holmsted	TV-DOK
15 Og møllen drejer	2000.02.06	fact	anim	8	Run of the Mill	Ring, Børge	A. Film
16 On line - med forfædrene	2000.08.28	docu		102	Ancestors On-Line	Toft Jensen, Helle	Spor / Capricorn Video Unit
17 Onde Cirkel, Den	2000.00.00	docu		42	* Onde Cirkel, Den	Fox, David	Final Cut Productions
18 Pigen fra Oradour	2000.05.04	docu		23	Girl from Oradour, The	Makwarth, Ib	Telefilm
19 Portrættet	2000.04.12	docu		51	* Portrættet	Carlsen, Henning	Such Much Movies
20 Slottet i Italien	2000.01.11	docu		92	Δ Castle in Italy, The	Wivel, Anne	Produktionsselskabet
21 Snedronningen	2000.04.02	fact		26	Snow Queen, The	Jørgensen, Jacob & Kristof Kuncewicz	JJ Film
22 Sundhed på bhutanesisk	2000.01.24	docu		70	Health in Bhutan	Wessing, Hans	Wessing Film & TV
23 Udstillede, De	2000.02.00	docu		78	Δ Exhibited, The	Jargil, Jesper	Jesper Jargil Film
24 Video Diary of Ricardo Lopez, The	2000.05.04	docu		70	Video Diary of Ricardo Lopez, The	Saif, Sami Martin	NewCom Entertainment
25 Wake, The	2000.09.13	expe		480	Wake, The	Kvium, Michael & Christian Lemmerz	Wake Film
<b>Children-Youth-Family</b>							
26 Billy i Bangkok	2000.09.06	docu		29	Billy in Bangkok	Ringgaard, Peter	Steen Herdel & Co.
27 Drengen der ville være bjørn	2000.01.27	docu		31	Boy Who Wanted to be a Bear, The	Dalhoff, Anja	Angel Production
28 Fremmed fugl, En	2000.09.07	docu		50	Free as a Bird	Weischenfeldt, Lizzi	Sfinx Film/TV
29 Ghetto-prinsesse	2000.01.20	docu		41	Ghetto Princess	Asmussen, Cathrine	Koncern TV- & Filmproduktion
30 Tilbage til byen	2000.02.11	fact		18	Going Back Home	Horsten, Michael W.	ASA Film Production
<b>EXPECTED RELEASES</b>							
1 Eigel Knuth - polarforskere og kunstner	not scheduled	docu		46	Eigel Knuth - Arctic Explorer	Heinberg, Claus & Kent Allan Beck	DFI Film Workshop
2 Helgoland	not scheduled	docu		12	Helgoland	Westerlund, Karin	Zentropa
3 Krig	2002.02.00	docu		52	War	Loftage, Jens	Cosmo Film
4 North of Eden	not scheduled	docu			North of Eden	Jensen, Torben Skjødt & Brita Landoff	Angel Production
5 Ondskabens anatomi	2001.11.00	film essay		100	Δ Anatomy of Evil, The	Nyholm, Ove	Digital Film
6 Seasons of Blood and Hope	2000.12.00	docu			Seasons of Blood and Hope	Johansson, Lars	Bech Film
7 Triers 100 øjne, von	not scheduled	docu		60	Trier's 100 Eyes	Forbert Petersen, Katja	Zentropa Real
<b>Children-Youth-Family</b>							
8 Elefanten og sommerfuglen	not scheduled	docu			Elephant and the Butterfly, The	Riisager, Annette	Video One
9 Ernst i fjeldet	not scheduled	fact	anim	7	Ernst Goes Hiking	Champfleury, Alice de	ASA Film Production
10 Ernst i svømmehallen	not scheduled	fact	anim	7	Ernst Goes Swimming	Champfleury, Alice de	ASA Film Production
11 Ernst i Tivoli	not scheduled	fact	anim	7	Ernst in Tivoli	Champfleury, Alice de	ASA Film Production
12 Ernst og blikkenslageren	not scheduled	fact	anim	7	Ernst and the Plumber	Champfleury, Alice de	ASA Film Production
13 Ernst og den nye fodbold	not scheduled	fact	anim	7	Ernst and his New Football	Champfleury, Alice de	ASA Film Production
14 Ernst på rulleskøjter	not scheduled	fact	anim	7	Ernst Goes Skating	Champfleury, Alice de	ASA Film Production
15 Ernst på Togrejse	not scheduled	fact	anim	7	Ernst and the Train Journey	Champfleury, Alice de	ASA Film Production
16 Fodbold drengen	not scheduled	docu			Soccer Boy, The	Gustafsson, Anders	Koncern TV- & Filmproduktion
17 Malakota - Jeg er lakota	not scheduled	docu			Malakota - I am Lakota	Jørgensen, Hans Henrik	S Film
18 På vej til billedet 1	not scheduled	fact	anim		På vej til billedet 1	Faber, Bigita	Dansk Tegnefilm
19 På vej til billedet 2	not scheduled	fact	anim		På vej til billedet 2	Faber, Bigita	Dansk Tegnefilm

\* No English version Δ Commercially distributed in Danish cinemas

**SHORTS & DOCUMENTARIES - PRODUCTION COMPANIES**

PRODUCTION COMPANY	ADDRESS	TELEPHONE	FAX	E-MAIL	WEBSITE
A. Film ApS	Tagensvej 85 F, 2200 Copenhagen N	+45 3582 7060	3582 7061	info@afilm.dk	www.afilm.dk
Allan Sperling	Vennemindevej 15, 4.tv., 2100 Copenhagen Ø	+45 3920 9616		sperling@ocomotion.dk	
Angel Production	Rentemestervej 2, 2400 Copenhagen NV	+45 3586 0333	3586 1533	production@angelfilms.dk	www.angelfilms.dk
ASA Film Production A/S	Hambros Allé 23, 2900 Hellerup	+45 3961 3030	3961 9481	asa@film.dk	www.asafilm.dk
Bech Film ApS	Rentemestervej 2, Baglygten 6, 2400 Copenhagen NV	+45 3584 0800	3584 0900	bechfilm@bechfilm.dk	
Capricorn Production Kaj Mogens A/S	Nyvej 17, 1851 Frederiksberg C	+45 3121 6642	3131 3263		
Cosmo Film A/S	Ryesgade 106 A, 4., 2100 Copenhagen Ø	+45 3538 7200	3538 7299	cosmo@cosmo.dk	www.cosmo.dk
Crone Film Produktion A/S	Blomstervænget 52, 2800 Lyngby	+45 4587 2700	4587 2705	cronefilm@cronefilm.dk	www.cronefilm.dk
Dansk Tegnefilm	Store Kongensgade 110 C, 1265 Copenhagen K	+45 3393 0988	3393 0989	dansk@tegnefilm.com	
DFI Film Workshop	Gothersgade 55, 1123 Copenhagen K	+45 3374 3480	3374 3490	workshop@dfi.dk	www.dfi.dk
DRTV	Int. Sales: Mørkhøjvej 500, 2860 Søborg	+45 3520 3040		dr@dr.dk	www.dr.dk
Digital Film	C/o Ove Nyholm, JForbindelsesvej 7, 2100 Cph Ø	+45 3543 2369	3543 2369	on-film@mail.tele.dk	
Final Cut Productions	Forbindelsesvej 7, 2100 Copenhagen Ø	+45 3543 6043	3543 6044	finalcut@image.dk	
Jesper Jargil Film	Højbro Plads 7, 4., 1200 Copenhagen K	+45 3313 1898	3314 2655	jesper.jargil@adr.dk	
JJ Film ApS	Mosedalvej 5, 2500 Valby	+45 3630 3200	3630 3216	jj-film@inet.uni2.dk	www.jjfilm.dk
JV Film & TV	Gadekæret 24, Sennels, 7700 Thisted	+45 9798 5020	9798 6065	jj-film@mail.dk	
Koncern TV- & Filmproduktion	Dyssegårdsvej 39, 2860 Søborg	+45 3969 5799	3969 7499	theurlin@koncern.dk	
Lars Mortensen Tv-Produktion	Abildgaardsgade 38, 2100 Copenhagen Ø	+45 3542 6742	3542 0019	lamotv@mail.tele.dk	
M & M Productions A/S	Blomstervænget 52, 2800 Lyngby	+45 7020 3080	7020 3081	mail@mmproductions.dk	www.mmproductions.dk
Milton Media	Husmandsvejen 25, 3250 Gilleleje	+45 4830 0060	4830 0534	milton@miltonmedia.dk	www.miltonmedia.dk
NewCom Entertainment	Filmbyen, Avedøre Tværvej 10, 2650 Hvidovre	+45 3678 0055	3678 0077	jonas.frederiksen@filmbyen.dk	
Nimbus Film Productions ApS	Box 518, Avedøre Tværvej 10, 2650 Hvidovre	+45 3634 0910	3634 0911	nimbus@nimbusfilm.dk	
Nomad Film	Esromgade 15, opg. 2, 4., 2200 Copenhagen N	+45 2346 3847	3255 4838	jefa@tv2.dk	
Per Holst Film A/S	Mosedalvej 14, 2500 Valby	+45 3618 8444	3646 7208	phf@phf.dk	www.phf.dk
Produktionsselskabet	Århusgade 129, Frihavnen, 2100 Copenhagen Ø	+45 3916 7777	3916 7778	mail@produktionsselskabet.dk	
Ravn, Jens	Havnevej 30, 3250 Gilleleje	+45 4830 0211	4830 3818	buxton@post2.dk	
S Film	C/o Preben Seltøft, Kompagnistræde 6 A, 1208 Cph K	+45 3315 6028	3315 6026	sfilm@post10.tele.dk	
Sfinx Film/TV ApS	Sølvgade 92 A, Baghuset, 1307 Copenhagen K	+45 3332 3253	3391 4490	info@sfinx-film.dk	www.sfinx-film.dk
SPOR	Elmegade 5, 1., 2200 Copenhagen N	+45 3536 0940	3536 0215	spor@inform-bbs.dk	www.spormedia.dk
Steen Herdel & Co. A/S	Store Strandstræde 19, 2.1255 Copenhagen K	+45 3312 6464	3313 6464	steen@herdel.com	www.herdel.com
Such Much Movies	Skelhøjvej 12, 2800 Lyngby	+45 4971 7011	4971 7711		
Telefilm	Amerikavej 13, st.th., 1750 Copenhagen V	+45 3331 7415	3131 7416	telefilm@wanadoo.dk	
Trust Film	Filmbyen, Avedøre Tværvej 10, 2650 Hvidovre	+45 3686 8701	3677 4448	tine@trust-film.dk	www.zentropa-film.com
TV 2/Danmark	Int. Sales: Rugaardsvej 25, 5100 Odense C	+45 6591 1244	6591 3322	tv2@tv2.dk	
TV-Dok	Frederikkevej 14, 2900 Hellerup	+45 3940 1015	3940 1026	ulrik.holmstrup@mail.dk	
Wake Film v/ Dino Raymond Hansen	Overgaden oven Vandet 96, 1415 Copenhagen K	+45 3257 3434	3257 3434	dino@wake.dk	www.wake.dk
Wasserman Animation	Østergade 17-19, 1100 Copenhagen K	+45 3315 6331	3315 0529	wassermann@post8.tele.dk	
WAV/Epicures	Rentemestervej 80, 2400 Copenhagen NV	+45 3832 0000	3832 0001	w@w.dk	www.w.dk
Wessing Film & TV	Absalonsgade 13, 5000 Odense C	+45 6617 7717	6617 9771	wessingfilm@mail.tele.dk	www.wessingfilm.dk
Zentropa Productions ApS	Avedøre Tværvej 10, 2650 Hvidovre	+45 3678 0055	3678 0077	zentrop@zentropa-film.com	www.zentropa-film.com

For a complete overview of sector addresses see [www.fibogen.dk](http://www.fibogen.dk)**THE HOT AIR BALLOONIST GOT LOST**

A hot air balloonist realized he was lost. He reduced altitude and spotted a woman below. He descended a bit more and shouted, "Excuse me, can you help me? I promised a friend I would meet him an hour ago, but I don't know where I am." The woman below replied, "You are in a hot air balloon hovering approximately 30 feet above the ground. You are between 40 and 41 degrees north latitude and between 59

and 60 degrees west longitude." "You must be a Production Manager," said the balloonist. "I am," replied the woman, "how did you know?" "Well," answered the balloonist, "everything you told me is technically correct, but I have no idea what to make of your information, and the fact is I am still lost. Frankly, you've not been much help so far." The woman below responded, "You must be a Producer." "I am,"

replied the balloonist, "but how did you know?" "Well," said the woman, "you don't know where you are or where you are going. You have risen to where you are due to a large quantity of hot air. You made a promise which you have no idea how to keep, and you expect me to solve your problem. The fact is you are in exactly the same position you were in before we met, but now, somehow, it's my fault."

