

DOCS FOR KIDS

Once you've seen children burning with curiosity becoming wiser, being captivated and informed, and even becoming more assured citizens of the world after seeing a documentary that touched their hearts - you'll know how meaningful a documentary can be for children.

PAGE 14

NEW CODE OF ETHICS

Lars von Trier has drawn up a new set of *Dogme* rules for the documentary film which limits the use of cinematic effects and manipulative possibilities: *Dokumentary's* aim is to revive the pure, the objective and the credible and restore the public's faith in documentaries.

PAGE 3

DANISH FILM INSTITUTE SPECIAL ISSUE

The DFI Danish Film Institute's special IDFA Amsterdam issue on new Danish documentaries / *Family* selected for COMPETITION / *Detour to Freedom* selected for FIRST APPEARANCES / *Von Trier's 100 Eyes* in REFLECTING IMAGES / Five films to be pitched at FORUM / Eight film in DOCS FOR SALE / Two films in KIDS & DOCS.

./FILM./

19

FILM IS PUBLISHED BY THE DANISH FILM INSTITUTE / NOVEMBER 2001



./FILM./ #19

NOVEMBER 2001



PUBLISHED BY Danish Film Institute
EDITORS Agnete Dorph Sjernfeldt
 Susanna Neimann
EDITORIAL TEAM Lars Fil-Jensen
 Vicki Synnott
EDITORIAL CONSULTANTS Kim Foss
 Rumle Hammerich
 Løke Havn
 Tue Steen Müller
 Jonathan Sydenham
TRANSLATIONS Nina Caroc
SUBSCRIPTIONS
LAYOUT & DESIGN Pernille Volder Lund
 Koch & Täckman
TYPE Milton (e©) Reg.+ Bold
 Cendia (e©)
 Underton (e©)
PAPER Munken Lynx 100 gr.
PRINTED BY Holbæk Center-Tryk A/S
CIRCULATION 10,000
ISSN 1399-2813
COVER Family
 Photo: Fredrik Clement

FILM is published by the Danish Film Institute. There are 8 issues per year. On the occasion of the IDFA Amsterdam International Film Festival 2001 the DFI have produced #19 in English.

DANISH FILM INSTITUTE
 Gothersgade 55
 DK-1123 Copenhagen K, Denmark
 t +45 3374 3400
 susanna@dfi.dk / agnetes@dfi.dk

FILM #19 er et engelsk særnummer i anledning af den internationale dokumentarfilmfestival, IDFA, i Amsterdam. Deadline for #20: 7. december 2001.

The Danish Film Institute is the national agency responsible for supporting and encouraging film and cinema culture. The Institute's operations extend from participation in the development and production of feature films, shorts and documentaries, over distribution and marketing, to managing the national film archive and the cinematheque. The total budget of the DFI is DKK 349m / Euro 47m / US\$ 42.5m.

DANISH FILM INSTITUTE (DFI)

Every year some 200 Danish short films and documentaries are screened at film festivals worldwide. The Danish Film Institute is continually developing new initiatives to strengthen the presence of Danish documentaries and short films abroad.



HENNING CAMRE / Chief Executive / camre@dfi.dk



LARS FEILBERG / Head of Department Production & Development / feilberg@dfi.dk



KAROLINA LIDIN / Manager / Distribution
 Shorts & Documentaries / +45 3374 3526
 Mobile +45 2332 1192 / karolinal@dfi.dk



ANNE MARIE KÜRSTEIN / International Relations
 Shorts & Documentaries / +45 3374 3609
 Mobile +45 4041 4697 / kurstein@dfi.dk



ANNETTE LØNVANG / International Relations
 Shorts & Documentaries / DFI +45 3374 3556
 Mobile +45 2148 8522 / annettel@dfi.dk

KEY FIGURES - SHORTS & DOCUMENTARIES

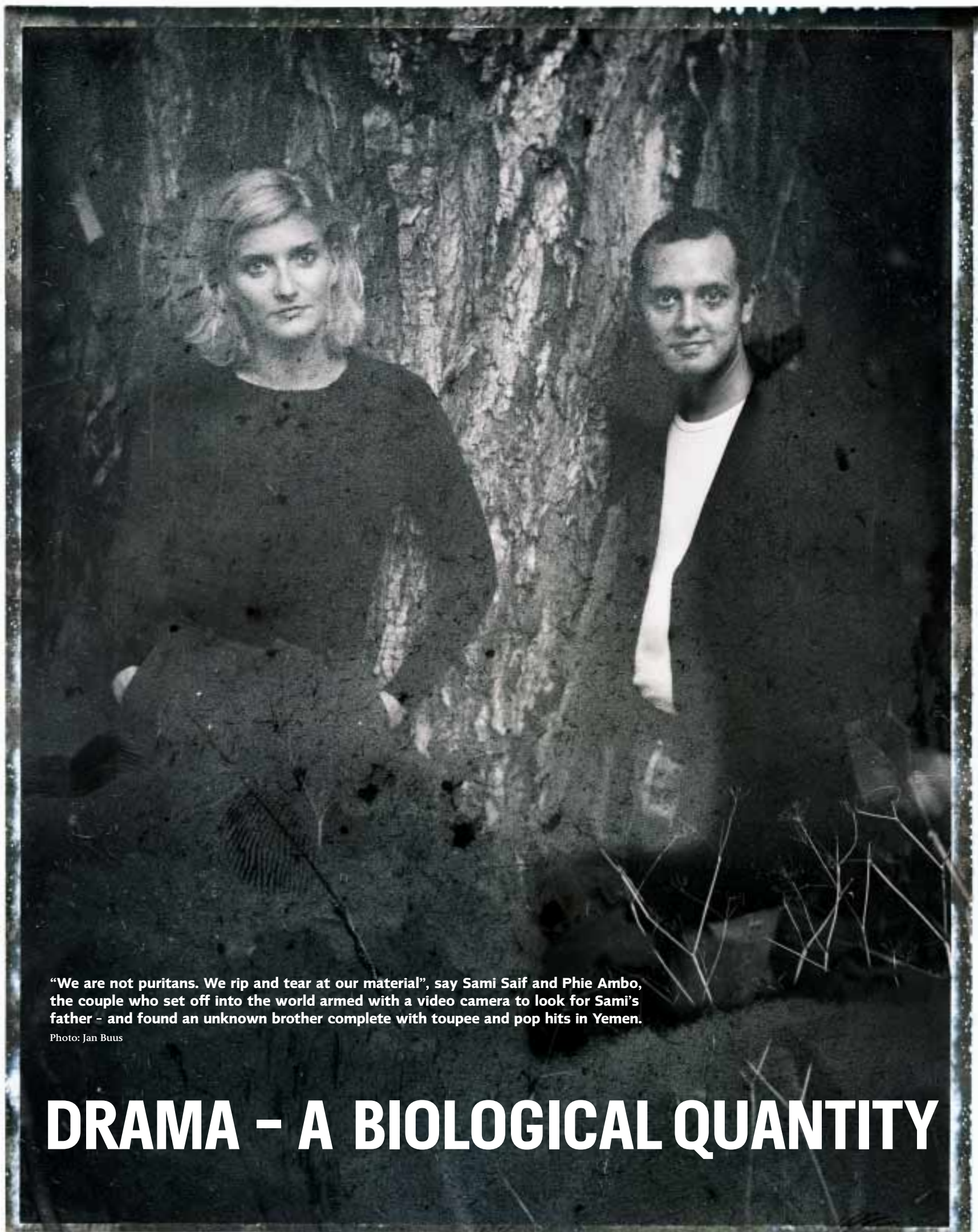
DFI BUDGET 2001 (1000s)	EURO	US\$	DKK
PRODUCTION & DEVELOPMENT			
Development	538	487	4,000
Production	4,437	4,017	33,000
Script	269	234	2,000
Workshops	67	61	500
NFTF & Eurimages	1,210	1,095	9,000
Short Fiction Film Denmark	538	487	4,000
Sub-total	7,059	6,381	52,500
DISTRIBUTION & MARKETING			
Promotion subsidies	269	234	2,000
Print subsidies	134	122	1,000
Acquisition of (copy)rights and licences	269	234	2,000
Acquisition of shorts & documentaries	403	365	3,000
Promotion (festivals)	269	234	2,000
Subtitling and dubbing	67	61	500
Reserve (DVD and educational material)	134	122	1,000
Sub-total	1,545	1,372	11,500
Total	8,604	7,753	64,000

DFI PRODUCTION 2000	EURO	US\$	DKK
Average cost of a short & documentary	242	219	DKK 1,8 m
Average subsidy coverage			43%
DFI short films & documentary releases			34 titles

DFI ACTIVITIES 2000	EURO	US\$	DKK
SUBSIDIES ALLOCATED			
Script			78 titles
Development			41 titles
Production			47 titles
Promotion			25 titles
Print subsidies			4 titles
FESTIVALS			
Participation in			198 events worldwide with 150 titles
DISTRIBUTION UNIT: CATALOGUE			
Catalogue (complete collection 01.01.2000)			2,196 titles
DISTRIBUTION UNIT: SALES AND RENTALS			
Video sales			41,868 units
Video rentals			17,046 units

CONTENTS

DOCS FOR SALE	3-13
Family IN COMPETITION	3-7
Detour to Freedom FIRST APPEARANCES	8
Von Trier's 100 Eyes REFLECTING IMAGES	9
Flash of a Dream	9
Portrait of God	10
The Epidemic	11
Faith, Love and Charity	12
The Soccer Boy / The Locker Room KIDS & DOCS	13
Docs for Kids	14
In the Darkness of the Cinema	15
Where's the Story?	18
Docs in Paradise FORUM	20-21
Hergé	20
The Freeway	20
The Bridge	20
Cod Ahoy!	21
The Last Lacondon and I	21
New Young Directors / Ulrik Wivel, Dorte Høeg Brask	22
Films in progress	23
Living Miracles	23
New Scenes from America	24
The Five Obstructions	26
Documentary Gets the Dogme Treatment	28
Interactive Documentary / Villar - Manuela's Children	31
Intervening in Reality	32
A Review of Scandinavian Film Bodies	34
Overview productions / Awards	35-36



“We are not puritans. We rip and tear at our material”, say Sami Saif and Phie Ambo, the couple who set off into the world armed with a video camera to look for Sami’s father - and found an unknown brother complete with toupee and pop hits in Yemen.

Photo: Jan Buus

DRAMA – A BIOLOGICAL QUANTITY

BY CLAUD CHRISTENSEN

“No, no, no – drama is fundamental; it is part of life. Man is a drama. Hey, drama is practically a biological quantity!” Sami Saif and Phie Ambo shout all at once.

The question that had the two young directors leaping to their feet involved the authenticity of their film, *Family*. The film gets very close to Sami as he searches for his missing father but it is not like the traditional documentary. It is far too exciting for that. It includes crumpled memories of a traumatic childhood, a Yemenite pilot father who upped and left, a much-loved elder brother named Thomas who committed suicide, and a mother killed by drinking; the dream of finding his father, picking up the threads and starting a family; hair-raising phone calls, unknown voices on the line, unintelligible words in Arabic, and then all of a sudden “Are you Thomas or Sami?”

Like a fiction film, this documentary takes the viewer through a 90 minute emotional journey, from Sami’s unaddressed grief via his stubborn search for his father to a redeeming encounter in Yemen with a half-brother he didn’t know he had, a pop star who appears in a toupee. It could be a fairy tale or a *Bildungsroman* in which the protagonist travels in order to learn about himself, and then returns home relieved and serene.

LIFE IS A DRAMA

A shooting star in true Disney style crowns the happy ending in the film, but what about real life? Can you approach real life responsively and inquisitively if you’re determined to create a captivating film using every trick in the book?

“Drama and reality are not two separate quantities”, Sami Saif explains. He debuted last year with *The Video Diary of Ricardo Lopez*, a documentary screened in Reflecting Images, IDFA 2000. “Drama is fundamental. It isn’t an invention for the stage or cinema, it is our lives, and there is no embarrassment in saying that the life of any human being is a drama. On the contrary. There’s a beauty about the fact that our lives ‘are such stuff as dreams and films are made of.’”

“Sami and I fire the starting pistol that sets the drama in motion and we push it on its way”, Phie Ambo says. “But the rest isn’t anything you can plan, and I don’t think any writer could have written this story. It’s almost too way out to think that Sami finds a brother who’s a pop musician in Yemen and wears a toupee when Sami himself is scared to death of going bald. But things like that happen in documentaries.”

On the wall behind the kitchen counter there is a gaudy photograph of Walid Khali Saif, Sami’s new-found elder brother. With his toupee. Sami Saif and Phie Ambo look back at events from their Copenhagen flat:

“The idea occurred to me when I was accepted by the National Film School of Denmark in 1995 to study television. I wanted to find my father through my film. But it was extremely unfocused and the project only got moving when I started writing a fiction screenplay last year. In the final scene I was in the toilet in an Arab country and my father was outside the door. That was going to be the end of the film”, Sami Saif laughs, emphasising that what really happened turned out to be very, very different

from his screenplay. “After all, I didn’t even know if my father was dead or alive”.

“But by committing a story to paper I encountered the problems beforehand, which probably made me less afraid of making the film and meeting my unknown relatives”.

A CINEMATIC DOCUMENTARY

Saif and Ambo’s starting point was that *Family* should not resemble contemporary hand-held television documentarism. It was to be cinematic: i.e. a cohesive universe with critical scenic spaces and movement between them. Amidst the chaos of real life there would be time to put the camera onto a tripod and consider its position. One of the visual leitmotifs chosen for the film was cloud formations.

“For me much of the cinematic experience lies in the intervening scenes which do not carry the plot forward but comment on an emotion. Grief is a very heavy emotion and to counterbalance it I wanted to create a naïve, simple space. As children we gaze at clouds a lot, but later in life we forget to look at them. In our film the clouds assume the character of pure sensation”, Sami Saif says.

“The clouds also have religious undertones”, Phie Ambo adds. “While Sami is inside this flat something is happening in Yemen that he will encounter in the future. That’s the rather 1970s-like tone of our film: ‘You are not alone!’”

Making such an intimate film calls for enormous trust between the protagonist and the cameraman. Sami Saif didn’t doubt his choice for a moment, and Phil Ambo, who is still studying documentary at the National Film School of Denmark, turned into a major character in the film. She only appears a few times, true, but from behind the camera she is constantly talking to Sami, who puts up a fight on several occasions and in a wonderful Woody Allen-like scene beside the Red Sea declares that he’s had it up to the eyeballs with the Arabic kissing and hugging and their incessant talk of “what is mine is yours”. He wants to get back to chilly Denmark.

“Earlier in our relationship I asked Sami loads of questions about his relatives but he only replied in words of one syllable. So if Sami’s project was finding his father, my project was finding Sami. But we were also aware that if the protagonist was always in control audiences would hardly feel engaged. My job was to support Sami when he needed it but also to push him into situations in which he would lose control”, Phie Ambo says.

“I needed that”, Sami Saif admits. “And I needed the film to give me the courage to look for my father. Or I still wouldn’t have started yet. It also helped having a practical framework – a film – that forced me to continue when I mostly wanted to run away screaming.”

WE ARE NOT PURITANS

At film school the students are taught to include themselves or their own stories in their films. As a result critics are talking about a generation of young documentary makers who have trouble telling expressionism from exhibitionism. At what point does the director’s personal life become interesting to anyone but those directly involved?

“It’s a question of choosing your story”, Phie Ambo considers. “If we’d chosen to tell a story about the reasons for Sami’s brother’s suicide it would have

been a more private angle and the audience would have found it harder to feel involved. A story has to encompass a major existential drama otherwise it is too introspective. In our film it seems almost providential that Sami has to lose his whole family in order to find a new one. There is something epic, something grand, about it. It’s a drama anyone can understand in just a few lines”.

Their ambition was to make the finished result as entertaining and as tautly told as any feature film. Phie Ambo says “We are not puritans. We rip and tear at our material to get the audience to understand the film and to make them feel they’ve been invited inside. Many documentary makers try to avoid influencing reality because they are afraid it will lose its authenticity. They’d rather be flies on the wall, but what they are actually trying to do is wash their hands; the viewer is often uncertain about what he’s seeing, and the people on screen can appear insignificant because the director has failed to allow them to be themselves.”

THE DRAMATIC MOMENT

Sami Saif agrees. He prefers documentaries with an iron grip on reality, so to speak, and emphasises Janus Billeskov Jansen’s powerful filmic editing and Sverre Jacobsen’s expressive sound design that underpin the psychological development of the protagonist in *Family* so well.

“I must admit that I’m probably more inclined towards fiction than the classical documentary”, Sami Saif says. “Many documentaries are very solemn and intellectual and in true schoolmasterly fashion they try to lecture the audience on art, life, and history. My heroes are Elvis, Bille August and Steven Spielberg, and in *Family* we try to give people a real experience. We want them to laugh and cry and be dragged through the whole range of emotions”.

How far are the two directors prepared to go to get their drama in the can? Would they be prepared to invent the father’s redeeming phone call that rounds off *Family* so beautifully?

The answer is definitely no! The moral line is drawn at the point where an actor plays Sami’s father. That would be incompatible with a documentary and would not work. As Sami Saif says, “the strength of a documentary is the true dramatic moment when the whole world takes a turn. That’s where we see ourselves so powerfully. In *Family* it is when I finally get through to a relative in Yemen and the voice on the phone asks ‘Are you Thomas or Sami?’ I begin to cry. A couple of words from a stranger in Yemen brings everything crashing down.”

Phie Ambo: “For a month we had a mike dangling over the armchair and a camera in front of it. Every time the phone rang I turned on the mike and camera. One day it was Sami’s father, and Sami’s joy is completely spontaneous. You could never simulate it. But we bend reality in the sense that we finish the film with the hope that Sami and his father will now build a relationship. When we edited the film we knew that they would not. Sami’s father said he would come over for Christmas, but he never came” ■

FAMILY is IN COMPETITION at the Amsterdam Film Festival; and is one of the eight films in DOCS FOR SALE.

FAMILY / FAMILY Technical data 35 mm. 90 min. English subtitles
Release 09.11.2001 **Director/screenplay** Sami Saif **Co-director/ Director of Photography** Phie Ambo **Editing** Janus Billeskov Jansen **Producer** Jonas Frederiksen **Production** Cinevita Film Company **International Sales** Cinevita Film Company / C/o Filmbyen / Avedøre Tværvej 10 / DK-2650 Hvidovre / Denmark / t +45 2061 0120 / jonas.frederiksen@cinevita.dk / www.family.dk

SAMI SAIF Born 1972, Denmark. Graduate of the National Film School of Denmark, 1997. Worked at Zentropa 1997-98. Has directed a number of youth programmes for DR TV, as well as the documentary *The Video Diary of Ricardo Lopez / The Video Diary of Ricardo Lopez* (2000), screened in Reflecting Images at the Amsterdam Film Festival 2000.

PHIE AMBO Born 1973, Denmark. Ambo is a graduate student in documentary direction at the National Film School of Denmark. *Family* is her first film.



Frame grabs



Photo: Jan Buus

SHARING THE ESSENCE

Fiction and documentarism are of the same essence. In the eyes of Janus Billeskov Jansen, editor of *Family*, this is the key. He primarily regards himself as a storyteller. He pushes a few doors ajar - so that the viewer's imagination is captured - creating the expectation that there is something yet to be revealed.

BY CLAUD CHRISTENSEN

Janus Billeskov Jansen glances at my tape recorder: "You're going to tape this interview?", he asks, wanting to know how I intend to reproduce our talk. Will I just transcribe it word for word from beginning to end, or will I try to convey the essence of what he thinks?

In principle it is the same choice as that facing a film editor, he explains. Anyone can edit a sequence of events but the editor's real job is to go on and on rejecting and rearranging, condensing and refining, in order to crystalize the essence of the material. His goal is to reach the innermost core of truth the material contains and then to tell the story as simply, keenly, and convincingly as possible. He says that during this process there is no fundamental difference between editing a

documentary and editing a fiction film.

"I've been amazed to hear several people say that they think *Family* is a brand new way of putting a documentary across. But I personally didn't do anything on this film that I haven't been doing for the last thirty years! I tell a story. I try to give the audience the right amalgam of information and emotion, and at the beginning of the film I push a few doors ajar so the viewer senses that there is something on the other side that will be revealed later".

FRAGMENTARY IMAGES

Janus Billeskov Jansen debuted as an assistant editor in 1970. Since then he has edited more than thirty five Danish and international features. He is best known for his features and his work with Bille August in particular, but over

the years he has also edited half a dozen documentaries. For *Family* he very much drew on his fiction experience.

"On a feature there is a script for which the writer has considered the way the film begins and the way it develops right to its very end. Of course this isn't the case with documentaries. From their raw material Sami and Phie chose 25 hours of footage which we worked on in the editing suite. The greatest challenge was determining where *Family* would start and end, and how we could capture the viewer's imagination at the start of the film and create the expectation that there was something yet to come, as the Americans put it." Janus Billeskov Jansen decided on an approach using fragmentary images - a narrative technique more typical of the feature.

"At the beginning Sami is in his kitchen. He says 'I don't remember my childhood. It's just fragments'. This is followed by a montage in which we zoom in on coloured glass, a sofa, a telephone, a photograph of an idyllic cabin. It's a kind of preview consisting of images of locations and elements that reappear later, their meaning explained. It's a way of opening doors just a little way and saying 'We'll be going in there, too'. We reassure the audience that the doors will all be opened wide."

ACCEPTANCE

As in the case of a feature Janus Billeskov Jansen wanted to start with scenes that would strike the theme and tone of the film effectively. The audience must sense the powerful tension between Sami Saif and the woman behind the camera - Phie Ambo, his girlfriend - at once. But there also had to be room for redeeming laughter.

"We include humour as a counterweight to the profound family drama. We enable the audience to laugh at the protagonist; when the story gets more serious, people mustn't feel awkward about laughing at a man in a fix," Janus Billeskov Jansen says. He weighs his words carefully, and every single movement he makes radiates composure and control. He emphasizes his excellent, close partnership with the two young directors, and there can hardly be any doubt that the experienced editor has influenced *Family* considerably.

"The most difficult thing was the ending. When the film reaches Yemen our protagonist, Sami, experiences a great sense of release. He finds his unknown half-brother and to an extent he slips into the background. Walid is the funny guy now. But it's important

for us to get back to the protagonist", Janus Billeskov Jansen says.

"So two thirds of the way into the Yemen section I capture Sami in his familiar, contradictory pose. The scene was actually shot earlier, but it emphasises the psychology of the character. In the conversations with his half brother that follow, Sami moves from animosity towards his father to becoming reconciled with the state of affairs. At bottom *Family* is about accepting life - about giving and receiving love."

EMOTIONAL LOGIC

Just as the editor of a documentary has to find the overall structure, his work on individual scenes also differs from work on a fiction film.

"On a feature the scenes have already been written as a distillation of reality. Care has been taken over the words of the dialogue, the scene has a certain rhythm and develops in a planned way. On a documentary the director films reality first and then, during the editing phase, distils the essence".

"We take an hour of conversation between two people, for example, and distil it to three minutes, trying to impart the feeling that we have obeyed the unity of time and place. As a rule it can't be done. You often can't avoid two or three visible, discontinuous leaps in time, and it is vital to give clear emotional logic to the transitions. If you can keep up the emotion you will also keep a firm grip on your audience."

Janus Billeskov Jansen realized that in order to avoid confusing the audience an extra scene had to be shot.

"In Yemen, Sami and Phie are met by Captain Mohamed. He has a huge cheek. It looks as if he's got an ulcer or a tennis ball in his mouth. If the audience doesn't know why, people will ask ill-timed questions. So Sami and Phie shot a scene to tell the audience that in Yemen people chew plugs of *kat*, a kind of "chewing cannabis".

Janus Billeskov Jansen gave great importance to getting close to the protagonist and describing his grief at the loss of his brother, Thomas. When the editor discovered that Thomas had appeared as an extra in a Danish short film as a boy, he searched for the title. It turned out to be a film about social inheritance, made in 1980 - and edited by Janus Billeskov Jansen.

"We shot a scene with Sami in which he watches his brother in the film. Phie had never seen it, and we projected the 16 mm film onto the wall to make it look like family film footage. The images add visual interest to the scene and give the audience more of a chance of empathizing with Sami's emotions."

MORAL RESPONSIBILITY

Janus Billeskov Jansen takes such liberties. He reserves the right to fill in holes in the story, and his editing does not strictly obey the chronology in which the scenes were actually shot. But he emphasizes that *Family* is no less authentic – or true – for this reason. The liberties the editor takes are all intended to convey the drama of real life so as to give the audience the right amalgam of information and emotion.

“It’s important to ensure that the audience is gripped by the protagonist and receive the right information at the right moment. You have to take the audience by the hand even if it means moving a few scenes around and generating a new chronology. That doesn’t bother me as long as there is moral harmony between the film and reality”, Janus Billeskov Jansen says. He concludes:

“If we say we have made a documentary, people must be able to take our word for it. They must not be in any doubt. And even when we tell stories we mustn’t forget we are dealing with real human beings who go out into the world in flesh and blood, and who will be looked at differently due to the way the film portrays them. That goes for Sami and Phie, too. As the editor it is my responsibility to ensure that they feel happy about the film that will be shown. In a feature you can edit a character to appear to be a real bastard without any qualms, but in a documentary you are interpreting real life, and your interpretation must be a true one. The people whom we ask to reveal their lives to us must be treated with respect.”

FAMILY is IN COMPETITION at the Amsterdam Film Festival.

FAMILY / FAMILY Technical data 35 mm. 90 min. English subtitles Release 09.11.2001
Director/screenplay Sami Saif **Co-director/ Director of Photography** Phie Ambo **Editing** Janus Billeskov Jansen **Producer** Jonas Frederiksen **Production** Cinevita Film Company **International Sales** Cinevita Film Company / C/o Filmbyen / Avedøre Tværvej 10 / DK-2650 Hvidovre / Denmark /t +45 2061 0120 / jonas.frederiksen@cinevita.dk / www.family.dk

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 goda viljan* (1992). His documentaries include editing *The eXhibited / De udstillede* (2000) and *The Video Diary of Ricardo Lopez / The Video Diary of Ricardo Lopez* (2000).



Photo: Jan Buus

ICE-BREAKER

BY CLAUD CHRISTENSEN

When *Family* was premiered at Danish cinemas on November 9 it was the most ambitious, well-organized launch of a documentary Denmark has ever seen. Test screenings, teasers, a creative internet site, a professional PR firm, press conferences around the country, and six carefully chosen cinemas were only a few of the means employed to attract a wide audience to the box office.

“We took *Hoop Dreams* as our guide”, producer Jonas Frederiksen says, “the American documentary that follows the dream of two Chicago boys to become basketball stars, and proved an astonishing box office hit in the USA”.

“During a study trip to the USA I read a book on film marketing in which *Hoop Dreams* was analyzed as a case. Fine Line saw the film at Sundance and decided to launch it on feature film lines. It was premiered at 2800 theaters across the USA and ran for nearly 8 months, taking \$7.8 million. That’s a pretty amusing bottom line when you consider how relatively inexpensive documentaries are to produce”, Jonas Frederiksen says with a twinkle in his eye.

COUNTERSTRIKE

When Jonas Frederiksen heard about Sami Saif’s story he immediately saw it had cinema potential. But he also knew that the general public was not used to going to the cinema to watch documentaries. So he spent DKK 750,000 of his total budget of DKK 2.8 million on the launch itself. For the same reason, *Family* was not promoted as a documentary.

“After one test we asked what people thought of documentarism and they told us: ‘A bit dry, a bit dull – films

Documentary and cinema don’t rhyme – but *Family* was conceived as an experience for the silver screen from the word go. Jonas Frederiksen has therefore spent a third of the film’s budget on promotion, and hopes that it will make an impact on the box office.

about religion, money, and other aspects of society’.” Instead, *Family* was presented as an authentic drama, and the key term of the launch strategy was ‘counterstrike’. “*Family* might easily have appeared to be deadly serious. To counter its gravity we emphasized its humour and the feeling of deliverance also present in the film.”

WORD OF MOUTH

The poster for *Family* is a colourful picture of Sami Saif emerging triumphantly from the sea. This is the conclusion of the story on pain: an icon or symbol of the fact that the protagonist undergoes a severe crisis but emerges at the other end, now set free. The two humorous cinema teasers emphasize the feel-good mood: in one of them Sami and Phie are seen sitting in a car, wearing sunshades, their faces stony, singing ‘Keep a little smile’, sung by a well-known Danish pop-singer.

“We didn’t try to sell the film on false pretences, but to make press coverage more subtle and expand the audience for the film”, Jonas Frederiksen says. He chose United International Pictures (UIP) to do the professional PR work.

UIP launched *Family* as quality mainstream for the 18 to 35s, and chose six cinemas which it considered would provide the film with the best possible start. But if *Family* catches on by word of mouth, the way UIP and Jonas Frederiksen obviously hope it will, more prints will be made.

PLAYING FULL BLAST

The DFI allocated DKK 350,000 for the cinema launch and funded the successful blow-up from video to 35 mm (CinemaScope).

“When we have a film like *Family*, conceived from the beginning as a film for the cinema, we do all we can to support distribution”, says Karolina Lidin, head of short films and documentaries at the DFI. “Our funds are limited, of course, but we would like to get audiences to make a habit of seeing documentaries in the cinema, and *Family* will help to show people that documentarism is a vigorous genre with plenty of variety. We hope that the film will act as an ice-breaker and clear the way so other documentaries will make it into the cinema”.

One experiment as part of the launch was the use of the Internet, where surfers can see cliff hangers from the film at www.family.dk. Jonas Frederiksen got the Prague Philharmonic Orchestra to record the soundtrack, for as he says, “If you want to reach your audience you’ve got to play full blast!” ■

FAMILY is IN COMPETITION at the Amsterdam Film Festival.

FAMILY / FAMILY Technical data 35 mm. 90 min. English subtitles Release 09.11.2001
Director/screenplay Sami Saif **Co-director/ Director of Photography** Phie Ambo **Editing** Janus Billeskov Jansen **Producer** Jonas Frederiksen **Production** Cinevita Film Company **International Sales** Cinevita Film Company / C/o Filmbyen / Avedøre Tværvej 10 / DK-2650 Hvidovre / Denmark /t +45 2061 0120 / jonas.frederiksen@cinevita.dk / www.family.dk

JONAS FREDERIKSEN Born 1973, Denmark. Graduate in production from National Film School of Denmark, 1999. Owner of Cinevita Film Company. Productions include *The Video Diary of Ricardo Lopez / The Video Diary of Ricardo Lopez* (2000), screened at Reflecting Images, IDFA 2000, and the feature *Charlie Butterfly / Charlie Butterfly*, to be released in the spring of 2002. Currently working as a line producer on Lars von Trier’s *Dogville* and Susanne Bier’s Dogme film *Elsker dig for evigt*.



Photo: Sidse Stausholm

TALENTED AND CONTROVERSIAL

***Detour to Freedom* is an interesting film for many reasons. It could be a starter for a debate on the means of expression used in a new wave of documentaries.**

In 1995 a Danish woman and her daughter were caught at Bangkok airport carrying 800 grams of heroin. The mother was sentenced to 100 years in prison. Her 23-year-old daughter “got off lightly” with just 30 years. By a stroke of luck her father was an American citizen, and therefore so was she: the US has an agreement with Thailand allowing US citizens to be sent to serve their sentences in the States, and after four years in a Thai prison A'a'mée Nameth Hansen was transferred to California. Six months later she was released on probation.

When she stepped out into freedom in Los Angeles in 1999 her close friend Sidse Stausholm was there to meet her, ready to help her back to a normal existence. But Sidse Stausholm also had her camera at the ready, because 27-year-old A'a'mée had agreed to having her ‘return to freedom’ made into a film.

Detour to Freedom has turned out to be an interesting film for many reasons. It would make a good starter for a debate on the means of expression used in the new wave of documentaries: In the film A'a'mée says she just wants to repay her friends and relatives for all the support they have given her. However, in the case of Sidse Stausholm it's tempting to say that A'a'mée actually starts making repayments the moment the camera begins to roll. The fact that Sidse Stausholm plays an active part in proceedings does not render it any the less controversial.

As indicated by the television documentaries made by this year's graduates at the National Film School of Denmark, subjective films with a personal approach are a popular ideal. There is no such thing as objectivity. You have to announce your presence in the creative process loud and clear; an idealistic honesty that may easily descend into trite fluff-picking. But in *Detour to Freedom* it actually makes real sense.

Where do you draw the line between friendship and prurient curiosity? Who is actually the hardest hit when

A'a'mée's return to Denmark turns out not to be something anyone can take for granted? Does the film expose A'a'mée? I don't think so. But there's no getting away from the fact that the very decision to make a film about her in such a situation might easily be seen as cynical. A'a'mée is a good story. So if *Detour to Freedom* is to be shown the red card it must be on the basis that it was ever made at all. But made it has been, and made with talent.

Much of the time A'a'mée addresses the camera, but the two directors are adept at finding a rhythm and visual variation through mood pictures, powerful footage from A'a'mée's conviction and imprisonment in Thailand, and family 8 mm film reels showing A'a'mée's mother to be a fragile, uncertain personality whose drug dependency made her unable to cope with her responsibilities.

Why did A'a'mée become a smuggler? We are slowly given clues in the relationship between mother and daughter that build up into something like an explanation; so slowly that you almost feel you are being kept waiting. But of course that is a trick of the trade if a documentary has to be stretched to

feature film length without our losing interest along the way, which we certainly do not. *Detour to Freedom* is talented, exciting and controversial all at once: an attempt at a modern documentary that is going to arouse debate ■

Excerpt from the film critic Kim Skotte's article in the Danish newspaper Politiken

DETOUR TO FREEDOM has been selected for **FIRST APPEARANCES**.

DETOUR TO FREEDOM / OMVEJ TIL FRIHED
 Technical data 35 mm. 81 min. Danish language, English subtitles **Release** 31.08.xx.xx.2001
Director Sidse Stausholm, Mikala Krogh
Screenplay Mikala Krogh, Sidse Stausholm
Director of Photography Mikala Krogh, Sidse Stausholm, Manuel Claro **Editor** Mikkel Sangstad
Producer Sigrid Helene Dyekjær Music Anthony Lledo **Production** Tju Bang Film ApS
 International Sales Tju Bang Film

SIDSE STAUSHOLM Born 1972. Graduated in Journalism. Her documentary for children *Wonderkids / Wonderkids* (200X) won the Jury's Special Prize at the Children's Television Festival in Merano. **MIKALA KROGH** Born 1973. Graduate of the National Film School of Denmark. Selected by the DFI and DR TV as one of the six female directors to produce a film portrait of a person to whom they are close.

"When I am behind the camera, I am one of the players, because then I become the viewer. I can say things to the actors during filming, which is really good. When I stand with a camera between the actors, I am their equal!"

"A script is like a shopping list, if you buy exactly what is on the list you know exactly what you will have when you come home. If you buy more impulsively then you don't buy what you need. I start with the things I need and then I can indulge myself afterwards"

Lars von Trier

VON TRIER'S 100 EYES

A documentary about the making of *Dancer in the Dark*. 150 dancers, 100 cameras, blood, sweat and tears. Lars von Trier's *Dancer in the Dark* was awarded the Palme d'Or at Cannes 2000, while Björk was awarded Best Actress. Trier filmed a single dance scene using 100 cameras – hence the title of this film about the filming of the double winner at Cannes – and about the pain that may well be a condition of producing great art ■

By Agnete Dorph Stjernfelt

VON TRIER'S 100 EYES / VON TRIER'S 100 ØJNE Technical data 56 min., 35 mm Release 02.12.2000 **Director/screenplay** Katia Forbert < **Production** Zentropa Real **International Sales** Trust Film Sales / Filmbyen / Avedøre Tværvvej 10 / DK-2650 Hvidovre / t +45 3686 8788 / f +45 3678 0077 / post@trust-film.dk

KATIA FORBERT PETERSEN Born 19xx. Graduated in cinematography at the Polish Film School. Has directed scores of films and won a number of awards, among them awards from the Danish Association for Directors of Photography, and ITVA-festival awards in Copenhagen and New Orleans. Cinematographer for German Television (ZDF) and the Canadian Film Board.



Photo: Katja Forbert Petersen



Photo: Bjørn Eivind Aarskog

FLASH OF A DREAM

A portrait of a major personality, Jacob Riis, - to many Americans the very symbol of Scandinavian emigration. Zentropa and Robert Fox have created a film showing the will to live, belief in life, and the struggle for the weakest members of society.

The Danish photographer Jacob Riis was born in Ribe, Scandinavia's oldest cathedral city, in the middle of the 19th century and it was there that his interest in human values and the many social aspects of life arose. Prevented from marrying the girl of his dreams he left Ribe and emigrated to the USA.

In the USA today his memory is celebrated and respected. He is renowned for his achievements and left a very clear imprint; his book *How The Other Half Lives* is used to this day at US high schools and universities. Well-known buildings, parks and places of higher education have been named after him, and many of his

photographs and film strips are lodged at the Museum of the City of New York and the American National Museum of Washington.

This unique documentary material about the Danish and American past is intelligently interwoven with reconstructions of today's New York slums and streets using actors and people who are genuinely homeless. The director is the first to obtain the film rights to Riis' pictures and he has created a quality product with a very long shelf life that will be suitable for use in different television contexts for years to come ■

By Allan Berg Nielsen

FLASH OF A DREAM / FLASH OF A DREAM Technical data 60 min., 35 mm. **Expected release** February 2002 **Director/screenplay** Robert Fox **Cinematographer** Morten Bruus **Producer** Carsten Holst **Production** Zentropa Real **International Sales** Trust Film Sales / Filmbyen / Avedøre Tværvvej 10 / DK-2650 Hvidovre / t +45 3686 8788 / f +45 3678 0077 / post@trust-film.dk

ROBERT FOX Born 1963, Copenhagen. M.A. in film and video studies, Middlesex University, 1992. Scriptwriter, director and producer on several documentary and short films that have been internationally distributed. His works include the prizewinning *The Dolphin - A Gift from Allah* (1997).

VON TRIER'S 100 EYES is selected for REFLECTING IMAGES. **FLASH OF A DREAM** and **VON TRIER'S 100 EYES** are two of the eight Danish films in DOCS FOR SALE.

A MODERN, HUMANIST PROFESSION OF FAITH



Photo: Jon Bang Carlsen

In the style of a private detective Jon Bang Carlsen sets off to track down the most wanted person of our time, i.e. God. The director has trouble finding faith in his own heart and seeks it in his immediate surroundings in the midst of South African society. He comes closest on his visits to Pollsmoor penitentiary, Cape Town, where the inmates find solace in religion. Is there any room for humour in a portrait of God? Jon Bang Carlsen certainly finds room, just as, according to the film, there is room for doubt in God's heart.

BY ALLAN BERG NIELSEN

DFI SHORT FILM AND DOCUMENTARY CONSULTANT

When Albrecht Dürer painted his portrait of God five hundred years ago he chose to combine it with his mirror image and as a result in most of the literature and at the Pinakotek in Munich it is called a self portrait. As I look at it I, too, constantly shift from the portrayal of the painter's knowledge of his own soul to his depiction of the divine and this is what Jon Bang Carlsen searches for in his film in a related fashion.

A hundred and fifty years later when Rembrandt used his acids, etching tools and drypoint on the copper plate that was to print the etching of *Christ Preaching* he chose to move the focus from the psychology of the portrait to the anthropology of the documentary. Jesus is standing, his head lowered slightly, his hands raised, in a pool of light coming from above. He is on the landing of some low stone steps addressing a group of people congregated in a backyard. Jesus is among the poor. Ordinary people. In the Jewish quarter of Amsterdam Rembrandt had studied the different kind of street life there, and in the copperplate his many sketches are assembled into one expression. The assorted physiognomies, all distinctive, listen to the words of the preacher with carefully varied expressions on their faces.

A corresponding scene is to be found in Jon Bang Carlsen's film: the documentary trick of using the face of the listener to trace a thought that has not yet been formulated in words and which may have the character of the doubt that reveals itself so astonishingly as a facet of faith.

When Lauritz Jensen from Essenbæk, Jutland, set about carving images into a new south door for a large town church near the village where he lived,

he piously chose to consult the Bible before depicting Jacob's Dream in the uppermost panel. He carefully perpetuated the letters of the scriptures: *How awesome is this place! This is none other than the house of God; this is the gate of heaven (Genesis 28 17)* - the patriarch's outcry when he awoke from his sleep having seen the stairway to heaven and above all the angels and God himself. What did he look like, then? Jensen knew very well. In his own church out at Essenbæk there was an old sculpture from a side altar dating from the Catholic period of the Ancient of Days, God the Father as a severe old man the way the prophet had described him, with a robe of state and a curly beard. So that's how Jensen's portrait of God turned out in 1688, too, and don't tell me that the image has disappeared from our minds since then!

The wooden face on the door. The stone face in the sea in Jon Bang Carlsen's film. The director has joined the list of painters and sculptors who have portrayed God and faith. He is the pious, naive Jensen, the honest Rembrandt, and the self-aware, courageous Dürer all at the same time. His film is something as old-fashioned as a modern, humanist profession of faith. But in a peculiarly reactionary way it is set in a dynamic, developed neo-romanticism that turns it into a highly contemporary catechism with up-to-date questions and answers.

The director questions the priest in the film and in his articles of faith he has reached the place of doubt:

Priest: The opposite of faith is not doubt. The opposite of faith is certainty. If I was sure God existed I would give up my faith completely.

Bang Carlsen: Does God contain ... does He possess ... does He doubt? Priest: An interesting thought. I don't think I've ever thought about it. I am sure that in one way or another doubt must be part of God ... actually it's too vast even to contemplate. I'll have to consider it ■

From the speech Allan Berg Nielsen gave at the opening of *Portrait of God*.

PORTRAIT OF GOD / PORTRÆT AF GUD
 Technical data 35 mm. 90 min. English dialogue and speak **Release** 20.04.2001 **Director/Screenplay/Director of Photography/Producer** Jon Bang Carlsen **Editor** Molly Malene Stensgaard **Music** Jan Garbarek **Production** C&C **Production** International Sales C&C **Production** /Blomstervænget 52/t +45 4587 2700/f +45 4587 2705/joncarlsen@hotmail.com

JON BANG CARLSEN Born 1950, Denmark. Graduate of the National Film School of Denmark, 1976. Has written and directed more than thirty documentaries, shorts and feature films. His awards include the Silver Hugo at Chicago, the Grand Prix at Odense, and a First Prize at Nordic Panorama.

A journey of exploration into a past that is blurred by time. Stills and film strips give resonance and provide the driving force for Niels Frandsen's film *The Epidemic* in which he delves into his childhood experience of polio.

BY TUE STEEN MÜLLER

Niels Frandsen has made a film about his own forgotten pain. In 1952 he became one of the victims of a polio epidemic in Denmark. He was a year old at the time and he his parents went through hell over the next few years, not knowing whether he would live, and if he did, whether he would ever walk again. He lost the use of his legs but he survived and was able to go home four years later. He also learned to walk.

A few years ago Frandsen came upon a vast amount of archive material at the old polio institute dating back to the 1950s when the dreaded disease raged. Many sufferers died. Most of those affected were children, but medical science made colossal strides and developed the principles now familiar to us from respirators. Many patients were thus saved from death by suffocation.

The unique, enormously extensive body of material inspired Frandsen to set about making a film that would combine personal recollection with

the general story. His editor and creative producer, Niels Pagh Andersen, encouraged him to emphasize the personal angle in order to elevate the film above ordinary historical reportage.

The result is now available: *The Epidemic* is a beautiful piece of recollective poetry that moves us but does not forget to give us the practical details about what happened back then. The visuals alternate between superb mastery of the archive material, beautifully lit camera movements across water and sand, the wall with the dolphins in the swimming pool where Frandsen moved his diseased body, the hospital wards, the beach, and interviews with his mother, father, and sister.

The tone is low-key but the enormity of the pain suffered is not only expressed in words by his parents; it is quite simply inherent in the very style of the film. Watching it we realize that telling this story is a Herculean task for Frandsen. Moments are extended, colour gives way to black and white, and the film has the

courage to allow the breaks, the pauses for breath, that are so important as we watch the powerful archive footage of children having their arms and legs flexed and who hobble along strapped into frames and contraptions and goodness knows what else.

In the film Frandsen says "When I see the old films I understand why we were regarded as objects with deformed limbs". This inspires him to create a spectacular scene of plaster legs raining from the ceiling like a Buñuel dream.

"Making the film was a tough process", Frandsen says. "While we were editing it I wanted more of a 'reflective' style, an 'artistic' style, if you like, but Niels Pagh insisted on the informative aspect. I think we achieved the right balance, a personal story, yes, but also a piece of Danish history."

Was making the film also a therapeutic process? "No, I'd rather call it a journey of exploration in which I was in the midst of the storm. Remember, it wasn't part of my life. I

was too young to remember it. Nevertheless the old stills and film strips gave resonance inside me and provided the driving force to make the film. I hope that people will get something out of watching the film and draw on it as they tussle with their own life stories" ■

THE EPIDEMIC was a **GRAND PRIX WINNER** at Odense International Film Festival 2001.

THE EPIDEMIC is one of the eight Danish films in DOCS FOR SALE

THE EPIDEMIC / EPIDEMIEN Technical data
DigiBeta: 16:9, 50 min. English dialogue and speak
Release 14.03.2001 **Director/Screenplay/**
Producer Niels Frandsen **Director of**
Photography Erik Norsker **Editor** Niels Pagh
Andersen **Music** Flemming Nordkrog
Production Niels Frandsen Productions
International Sales DR TV International Sales /
TV-byen / DK-2860 Søborg / t +45 3520 3958
/ f +45 3520 3969 / drsales@dr.dk

NIELS FRANDSEN Born 1951. Electronics engineer, MA in sociology and communications. His films are very often associated with social and humanitarian issues. Among others, he has made *Fortællinger ved havet* (1995), about former alcoholics, and *Husker du ...* (1992), in which he drew attention to brain damage and rehabilitation. Both are award-winning documentaries.

DELVING INTO THE DEPTHS



Photo: Framegrab



Photo: Katrine Borre

RIPE FOR THE CINEMA

The time is ripe for documentaries to be shown in the cinema rather than on television says Katrine Borre, whose film *Faith, Love and Charity* has just been released.

BY MARIA LARSEN

Sitting in the darkness of the cinema and looking over her shoulder at the audience – Katrine Borre can't think of anything more fantastic. Certainly not at present, following the cinema release of her highly personal documentary *Faith, Love and Charity*, now watched, assessed, and enjoyed by critics and audiences alike. She appreciates the spontaneous reactions of the audience; mostly the positive ones, such as when a sailor's daughter came up to her and said that she now understood that she wasn't the only one who'd felt abandoned as a child when her father went to sea. Or the two teenagers who declared that it was the best film they'd ever seen. But also the negative ones – it was horrible when a hundred people dwindled to ten during a screening at a film festival in Riga because the simultaneous interpretation got screwed up: nightmarish and *right* at the same time. After all, that's what is so fantastic about audiences, she explains. "Their reactions don't deceive. They walk out if they don't like what they see. It's a reality we have a need for among documentary filmmakers because it may hone our attitudes to which stories we want to tell. Instead of just starting with any old story where finance happens to be in sight, as is the case with many portraits of artists, for example."

LEARNING FROM THE CRITICS

The film has also been taken seriously outside the limited festival circuit, and that's something that really makes an impact, says Katrine Borre. Cinema release means reviews. Katrine Borre has received praise and criticism for her naïve, personal style; mainly praise because "by immersing herself so subjectively in the project she is able to get closer to her subject than a purely objective, neutral director could manage", as one critic wrote.

"When documentaries remain in film festival circles they remain among us documentary makers with our trends, pats-on-the-back and confidential tête-à-têtes. That's all very nice, but extending into wider circles is a good thing. I have spent a lot of time addressing myself to what the critics write. Criticism is good for you. It helps you to grow", she explains.

THE JOY OF STORY TELLING

Right from the start she knew that she had a good, personal story to tell. Actually she had a television deal; they were interested in a classical tale about sailors. For three months she tried to give them what they wanted but in the

end she gave up; her precious tale needed telling in a more personal fashion, and so it turned out – after a year spent convincing herself, plucking up courage to trust her own instinct, obtaining script support from the DFI, and finding a producer with faith in her idea.

Her own experience is typical of what it is now like working with television broadcasters, she thinks: "It has become terribly difficult to get them to finance documentaries. Their requirements keep getting more and more rigid. A lot of directors have gone to them hat in hand but refuse to do so any longer; we're beginning to think that if it is so difficult to fund our films we'll insist on calling the shots. Of course we will. We want to give audiences the stories we have on our chests and we want the chance to give people a genuine experience; to rediscover the joy of story telling, you might say."

Some thousand people watched *Faith, Love and Charity* in the cinema in the two weeks following its release, Katrine Borre estimates. She is now planning a Christmas tour to a number of Danish ports where she'll show the film and talk about it, inviting a core audience of sailors and their wives: "I'm determined that as many people should watch the film as possible on tour. I'd say it is more important to have ten really good sessions in packed cinemas than to have the film broadcast on television at midnight. It's part of the process of getting the film out to people, and it is also a matter of founding a tradition, according to which documentaries are also films to be seen in the cinema. The time may be ripe for that now." At the same time she hopes that television broadcasters will begin to consider whether they couldn't be a bit more forthcoming. "It would be wonderful if there were some key figures in broadcasting with a genuine passion for documentary films; people you could argue with" ■

FAITH, LOVE AND CHARITY is one of the eight Danish films in DOCS FOR SALE

FAITH, LOVE AND CHARITY / PIGEN I HAVNEN Technical data Digibeta: 4:3, 83 min., TV 58 min., Danish speak, English dialogue and subtitles **Release** 24.09.2001
Director/Screenplay/Director of Photography Katrine Borre **Editor** Mette Esmark **Producer** Michael Haslund-Christensen **Production** Haslund Film **International Sales** Haslund Film / Ravnsborggade 8, 4.tv / DK-2200 Copenhagen N / t +45 7026 0888 / f +45 7026 0889 / m +45 2023 1388 / michael@haslund.org / www.haslund.org

KATRINE BORRE Born 1960, Denmark. Participated in workshops and courses at the National Film School of Denmark and the European Film College, Ebeltoft. Has written, directed and produced film, TV and radio since 1986.

THE SOCCER BOY

10-year-old Amil, from a large council housing estate, has one consuming passion: soccer. Amil's friend Yunus also plays football, but for a local rival team. The two pals are due to come up against each other in a vital match. The film portrays Amil's struggle to become an even better player and his attempts to keep his spirits up when things don't quite turn out the way he'd hoped.

THE SOCCER BOY was awarded BEST DOCUMENTARY at Odense, July 2001, and is selected for KIDS & DOCS

THE SOCCER BOY / FORBOLDDRENGEN

Technical Data 45 min. video. **Director/Screenplay** Anders Gustafsson
Cinematographer Anders Gustafsson **Producer** Thomas Heurlin **Production** Konkern TV- og Filmproduktion **Release** 27.11.2000

ANDER GUSTAFSSON Born 1967 in Sweden. Graduate of the National Film School of Denmark. His graduation film *Svensk Roulette* (1997) won the Nordic Short Film Award at Nordic Panorama. *The Soccer Boy / Fodbold drengen* (2000) is his second documentary for children.

THE LOCKER ROOM

The Locker Room is a film about football – a children's documentary with considerable artistic ambition. Without losing its child's eye view at any stage *The Locker Room* is a Bildungsfilm about being part of a team, being midstream, and not being entirely a child any more but by no means an adult yet. The only true hero is your football coach, whose word is law. If he says "Eat your porridge, it'll make you big and strong" the boys can't get enough of it, whereas they used to detest it. This rather secretive universe (which could actually apply to any kind of team sport) is the subject of the director's investigation as he strips away the mystery and drama without dismantling the aura of reality, operating with the familiar and sometimes astonishing archetypes.

It is a major documentary with the level of ambition and the persistence typical of Lars Kjeldsen, its director ■

By Agnete Dorph Stjernfelt

THE LOCKER ROOM is selected for KIDS & DOCS and is one of the eight Danish films in DOCS FOR SALE.

THE LOCKER ROOM /

OMKLÆDNINGSRUMMET Technical data 25 min. video **Director/screenplay** Klaus Kjeldsen
Cinematographer Bøje Lomholdt **Producer** ...
Production Cosmo Film **Release** 16.11.2001.

CLAUS KJELDTSEN Born 1950. Film director. Graduate of the National Film School of Denmark, 1991. Director of various works for the stage and co-founder of Aarhus Theatre Academy. Among his works are *The Loose Tooth / Rokketanden* (1994) and *A Moment / Et øjeblik* (1999) which won the Silver Elephant at Hyderabad.

BOYS AND SPORT



The Soccer Boy / Photo: Stig Stasig



The Locker Room / Photo: Bøje Lomholdt



Photo: Kirsten Bille

DOCS FOR KIDS

BY BODIL COLD-RAVNKILDE
CONSULTANT CHILDREN'S DOCUMENTARIES

There's a scene in Catrine Asmussen's award-winning *Ghetto Princess* which touches and pleases me every time I see it, because it demonstrates just how much a documentary can put across in terms of emotion, familiarity, presence and empathy. The scene I'm referring to is the one in the broom cupboard when Yagmur and Vivi do their playback to Aqua's *I'm a Barbie Girl*. Yagmur plays Ken, and Vivi is Barbie. They play in codes that allow them to practice the adult role. They are completely absorbed in their game, the song, and each other, and as the fly-on-the-wall-one-woman-one-camera Catrine Asmussen has captured the scene with a clear vision of what she wants to show and why.

"We want more of that at the DFI", I thought to myself when I took up my post as film consultant. But the proposals I receive from day to day don't feature many documentaries for kids, perhaps because directors think that young age groups must have fiction in order to understand the story. It's not true, though. They need both: documentaries in short formats about familiar aspects of their everyday lives, and of course they also need fiction. I wonder whether the paucity of docs for kids applications on my desk is due to the fact that children's documentaries still don't enjoy particularly high status because we don't teach the subject at our national film school? The question I

Once you've seen children burning with curiosity and becoming more assured citizens of the world after seeing a documentary that touched their hearts - you'll know how meaningful a documentary can be for children ...

ask myself every day is "when will docs for kids be given the status the genre deserves?"

PERUSING PROPOSALS

The mail on a day picked quite at random, for example, contains two VHS tapes of African puppets telling African stories, a proposal for describing poverty in the Third World through the eyes of the Danish director's daughter, an animation project about life in a fridge, an expensive ten-part short fiction series with a TV studio host as guide, an animation project based on a series of children's books, and a lovely Polish short story that the sender thinks should be filmed. Every day the mail is similar. Incoming post is carefully filed and within a month or six weeks the people behind the proposals have received a reply, either offering a subsidy or refusing one. But proposals for documentaries for infants and juniors are far too few and far between.

Of course the DFI should support films from the Third World, but there are things going on in Denmark and Europe that would make obvious subjects for the nines-to-twelves. As I process all the proposals I close my eyes and wish hard: will I receive a proposal soon from a director desperate to say something about the children's immediate world, their own world? Anything from the pleasure of starting nursery school, curiosity about the first day at school, endless, wearying arguments between teenagers and their parents, to films on the rigid grip exerted by bullying in Danish schools; films that show bullying, and don't just talk about it. Or why not a film about the everyday lives of Danish girls aged seven, eight or nine who have to adhere to the entire girlie dress code according to which they all have to look like Britney Spears and whose mums buy them thongs, not underpants? Which girls have the guts to go against the flow?

Or films about the alcohol consumption of the 10, 11 and 12 year olds, no holds barred, so that some of the stomach pumping scenes from the country's hospitals could be avoided? What about a documentary showing the pride and joy a boy feels for his father and the things they do together? Parents are practically invisible in children's documentaries, if they are there it's only via a mobile phone.

An obvious proposal would have been for a film about the way children in Northern Ireland were stoned as

they ran the gauntlet to get to school recently. We could very quickly have started a film project about the whole Catholic versus Protestant issue.

CARE AND CONSIDERATION

I can already hear people objecting that it would be impossible not to put the children in such a problem-laden documentary on public display, and anyway, how can you tell stories to children that are really full of pain? Such as those on children who protect and cover up for their alcoholic parents? Well, the answer is that it can be done with enough care and consideration for the children and sufficient ideas about filmic narrative methods that don't put their subjects on display but use the moving image in order to put the story across. But then again, must every documentary involve problems? Of course not. It is just as admirable and necessary to make documentaries on happiness, as we see in the new *Min egen motorhest*, a close-up look at the toddlers of speedway. Watching this film with an audience of children and grown-ups is a wonderful experience as they chuckle their way through it.

Denmark has a superb group of documentarists who've made fantastic documentaries for adults and children alike. They continue to do so, sometimes with support from the DFI. Some of the younger ones have leaped at the chance to make youth documentaries, and this is a genre in a much healthier state, perhaps because it's so very much like documentary for adults? There are loads of substantial, ambitious proposals that combine genres and boldly believe in entire feature films in documentary form with immediate, relevant messages for the 16s to 18s.

Once you've seen children - burning with curiosity about their surroundings - become wiser, captivated, informed, and even more assured citizens of the world after seeing a proper documentary that touched their hearts - you'll know just how meaningful a documentary can be for children and how important it is for us to go on supplying inspiring docs for kids ■

BODIL COLD-RAVNKILDE Born 1944, Denmark. Trained in the film sector, broadcasting and at film school. Most of her career has been spent at Danmarks Radio, the National Broadcasting Corporation, where she worked as commissioning editor, chief-editor, and also produced and directed a number of television series for children. Since the mid-eighties Bodil Cold-Ravnkilde has written ten books for children and young people. Bodil Cold-Ravnkilde took up her appointment as DFI's children's film consultant for shorts and documentaries in mid-May 2001.

IN THE DARKNESS OF THE CINEMA

THIS IS
THE ONLY
WAY I CAN
IMAGINE
THE FUTURE

BY ALLAN BERG NIELSEN
CONSULTANT SHORTS & DOCUMENTARIES

1977 was the first time I saw a documentary on the big screen, from the darkness of a cinema auditorium. I'd always been used to documentaries on small screens in any room that could be blacked out. And as for the sound: In those days documentaries came with an additional background sound, the rattle of the projector, whereas in the cinema, of course, this was not present. With that cinema screening the documentary acquired the dignity of an artistic genre in my eyes. Well, almost, because it was a 16 mm film, rather daring when projected onto the vast silver screen of the cinema. But that is changing now. We were recently able to watch Jon Bang Carlsen's *Portrait of God* in the cinema. The director is still seeking a place to stand, but this time his search - now in South Africa - is depicted on 35 millimetre film, the format of the major documentary, and this is the only way I can imagine the future for this genre. When we decided to support his film we were also convinced that the right place for it was the cinema. 35 millimetre prints were budgeted for right from the start.

It's not always like that. Small-scale documentaries are of course conceived for TV and video distribution. But sometimes they get bigger as they proceed, insisting on a cinema. That is what happened to another project I backed for which we had not included the costs of a cinema print.

THE LIGHTS MUST BE OUT

But I should have known, because it told a romantic story, and romantic stories on film must be told in the cinema. After all, the lights must be out.

Carrying her camera, a woman clammers aboard one great ship after another in Århus Docks, penetrating the masculine world contained within these steel hulls with her questions. The diminutive woman, the vast hulls, and all these men are juxtaposed, and in movement after movement the result proves quite unexpected. Link by link she disassembles our myths, replacing them with a love story, no less, like many other cinema films but also as a very special film for the cinema.

Of course her film can also be broadcast on television, like any other, and of course that's a good thing. Many are intended for television, such as drama series for entertainment and documentaries for revealing hard facts.

Katrine Borre's *Pigen i Havnen (Faith, Love and Charity)* is not one of them. It is a distinctive love story, a series of emotional dislocations, a lyrical sequence. It is a symphony, like the other films of this old breed. It is a genuine classical documentary, and films like it must be viewed in the cinema so that the images can take on their proper texture; the music fill the auditorium, the sound in general assume its rightful place as half of the film, the quietest whispers must be heard, leaving the spectator on his own with the narrative and the (e)motions.

CLASSIC / JOURNALISTIC DOCUMENTARIES

A classic documentary is edited like a feature film, moving organically from place to place. We, the spectators, perceive the protagonists in very much the same way as we do in a feature. Feature films and classic documentaries are often films that consist of two elements, i.e. *presences* (worlds in which we dwell and immerse ourselves) and *transpositions*, i.e. scenes we become immersed in, forgetting ourselves, and scenes in which we are transported in time and place before pausing anew.

I think the greatest difference between the two genres is the establishment of a coherent universe into which I disappear emotionally, losing my sense of time, so that I am carried

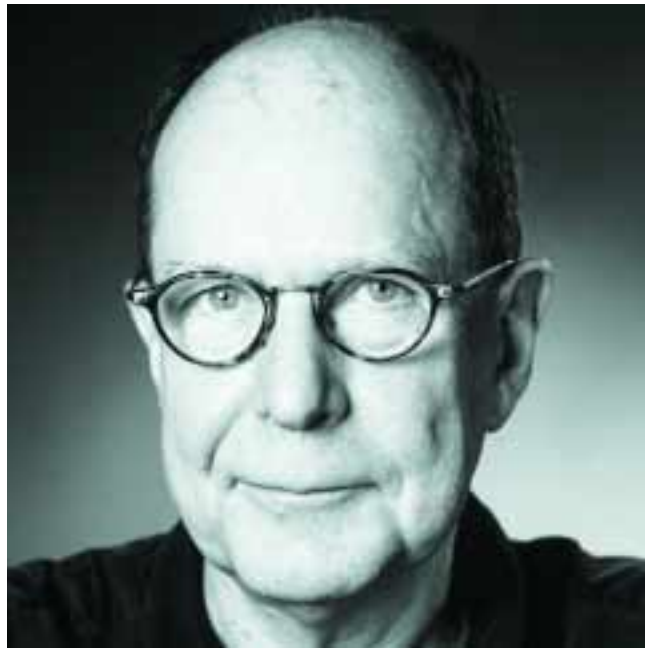


Photo: Kirsten Bille

breathlessly from place to place by the *transpositions* and put down into the established *presences*, which then quite simply seduce me.

The journalistic documentary do not transpose me from my living room or from the class room. It comes to me instead. The lights are on, too, so I retain my sense of time. These films are edited like newspaper articles, their arguments developed, and I consciously listen to a presentation into which I do not disappear but upon which I make up my mind, putting the pieces into perspective. The important thing is that the distinction between classic and journalistic is one we have chosen to define for the purpose of discussion nowadays because— particularly amongst those who make them — there are many who feel that the classical documentary is under threat due to the difficulties involved in funding them. ‘Classic’ and ‘journalistic’ have nothing to do with quality. They are more a matter of the venue in which these films are screened and their aesthetics and design, I feel.

At a recent meeting attended by some of the staff of the DFI production and development department we attempted to draw up a simple table (produced below).

THE PRECIOUS MOMENT

There is another thing. Like any art, the classic documentary deals with the great existential questions. It is a terrible mistake to see the documentary *per se* as specialist literature. The major ones are all belles-lettres: novels, short stories, essays, memoirs, biographies. Each of the good ones

summarizes all knowledge into one precious moment during which we perceive the entire work, its wealth of wisdom and emotion. But that doesn’t mean we can do without the rest of the work: it is the very prerequisite.

There may be several such moments in a film. Some of them (brief instants of happiness, for example) may be perceived in such a way that the slow motion trickery used by the editors appears to be an appropriate idiom in the cinema and is only revealed as a technique when we see the film again. Then there are moments of the kind when it doesn’t even matter if their true nature is revealed as we watch them because their content is so genuine.

Moreover, we are never wearied by art that recreates happiness in such a way that we see it anew as happiness, generating, as for the very first time, the emotion - or recreates loss so that we experience it again with dread.

That is what “classic documentaries” are, I think, and it is precisely this special “filmic” way of using *transpositions* and *presences* that must be experienced in the cinema. It only succeeds on TV if we are mentally prepared to watch FILM (not the same as watching TV, as we know) and know that it is coming. Film on TV is a recollection of the cinema, and as I have indicated, this is partly due to the way *presences* are used in the film. Is a scene to be extended until just before it dies a natural death? That’s the approach of the filmmaker, who is aiming for emotion. Or should the scene be cut as soon as it has delivered its information? That’s the journalistic approach aiming at factual knowledge, and I emphasise that it is equally justified. TV makers can apply the film approach, and filmmakers can make journalistic films. Institutional allegiances don’t make the difference: aesthetic choices do.

KNOWLEDGE

I therefore see no conflict between classic documentary films and journalistic documentaries, and as such I will be happy to support journalistic documentaries, too, as long as projects are defined as journalistic right from the start. Only by doing so can the desire for better journalistic documentaries be made professionally challenging. Far too many projects are designed to fulfil filmic expectations and television necessities alike. The result is almost always lukewarm.

If I am to participate in journalistic/television productions I stipulate a number of requirements. The emphasis must be on new information. Details must all be crosschecked. The project must challenge my usual way of seeing things. No stone must be left unturned during the research phase. Any important, well-known pieces of evidence must be present. The filmmaker must allow for the fact that I can take more and more shocks. He must not spare my feelings. All in all, good, old-fashioned journalistic criteria.

Moreover, these projects must push the envelope. I would support any effort to ensure a breakthrough for a new

CLASSIC DOCUMENTARY FILMS

CULTURE (HISTORICAL): LITERARY
 AUTHOR, DIRECTOR > MATERIAL > SUBJECT
 SEQUENTIALLY ORIENTED
 DESIGN, NARRATIVE, ARCHITECTURE, STATUE
 NARRATIVE CONTRACT WITH VIEWER
 CINEMA
 SCENE: PRESENCE
 EDITED: TRANSPORT
 THE INTERVIEW AS INTERCOURSE
 THE DRAMA OF PLACE
 EXISTENCE
 THE SCENE IS KEPT UP UNTIL THE SECOND BEFORE IT DIES
 WORKING METHOD: ARTISTIC
 ADOUBT
 AMORAL

JOURNALISTIC DOCUMENTARIES

CULTURE (HISTORICAL): JOURNALISTIC
 SUBJECT > MATERIAL > DEVISER
 PROBLEM-ORIENTED
 ANNOUNCEMENT, INFORMATION, PERSUASION
 PRESENTATION OF PROBLEMS WITH NO CONTRACT WITH VIEWER
 TV, PC, CLASSROOM
 EPISODE: INFORMATION, DISCLOSURE, REVELATION
 EDITED: ASSOCIATION, ARGUMENT
 THE INTERVIEW AS MATERIAL
 THE FLOW OF INFORMATION
 CONDITIONS
 THE SCENE IS KEPT UP UNTIL IT HAS YIELDED ITS INFORMATION
 WORKING METHOD: JOURNALISTIC
 TRUTH
 MORAL

approach to the journalistic documentary form: i.e. debate films, information films, explanatory films, educational films. This is another discussion on aesthetics, and one that is equally important. But it's the same discussion on 'the wise film'.

TRUTH AND DOUBT

Last year while being interviewed for this magazine I happened to say that a good story – and I meant a filmic story – must not be unambiguous, because I don't think reality is unambiguous. That is to say, it must be amoral. The interviewer came down on me at once: "a good story is

amoral?" "Yes", I retorted. "One in which you have doubts about good and evil and stuff like that". What matters most to me is that the doubt forms an important part of the design. As a person who is constantly in doubt one needs comforting now and then, and to be shown that other people doubt as well. Anyone who tells me there is no reason to doubt because that is the way things are just makes me doubt all the more ■



Photo: Jon Bang Carlsen

WHERE'S THE STORY?

DRAMATURGY IN THE DOCUMENTARY



Illustration: Søren Mosdal

Dramaturgical openness is the hallmark of documentarism. Stories are created in an open encounter that surpasses the intentions and knowledge of those involved. If the story has largely been written by the director in advance I miss the curiosity and exploration that are fundamental to documentarism.

BY JAKOB HØGEL

FILM CONSULTANT SHORTS & DOCUMENTARIES

The interesting issue is not whether documentary films and dramaturgy are capable of cohering; they quite obviously do so in many documentaries. The issue is the extent to which dramaturgical considerations are capable of enriching the documentary. How can we unite thematic considerations and aesthetic preferences with dramaturgical potency? How much point is there in applying dramaturgical models before, during and after shooting? How does the documentary narrative emerge and what is it characterized by?

THE MICRO STORY AND THE MACRO DESCRIPTION

Anthropologists distinguish between “thin” and “thick” description. Thin description presents phenomena at face value. To the outsider an expression or a tic may both look like a deliberate wink, and in the thin description no distinction is made between the two. The goal of a “thick” description is to understand and interpret phenomena and events in a larger context. The starting point is that the meaning we human beings generate is not immediately coherent in any understandable way. The knowledge provided by footage in a given reality must be analyzed and processed in order to have any meaning for the audience. Furthermore, there is only something to process if the material is variegated, compact, contradictory, and preferably viewed from different angles.

Moreover, at my own risk I assert that it is only possible to make a really complex film if we *don't* consider dramaturgical cogency during shooting.

OPENNESS

If we have sufficiently rich material it is possible to stretch the many portraits, moods and spaces across a relatively thin dramaturgical structure. In my eyes dramaturgical openness is the hallmark of e documentarism. I don't mean that we should just shoot away in the dark, but that dramaturgical considerations are not the first thing we should undertake when we assess what is interesting and what is not.

The reason why dramaturgical openness can be a hallmark is quite basically that the ability of the finished film to tell us anything moving and important does not only depend on the director's skills as a story teller. Documentaries come into being through a coming-together of director and participants, who may have many other agendas, stories, and angles than the director does. Dramatic openness during shooting is also the only way the director - and thereby the audience - can learn.

INITIATING THE AUDIENCE

One filmmaker who has experimented with dramaturgical openness more than most is the Frenchman, Jean Rouch. This graduate in road engineering and then an anthropologist is the man behind some hundred documentaries, from West Africa in particular.

Les Maitres Fous (1954) describes a possession ritual. Members of the Hauka tribe working for the colonial economy in Accra, Ghana, perform a ritual in which they become possessed by and assume the identities of their

colonial masters. Initially the participants in the ritual are shown going about their everyday jobs as road workers, bearers, etc. During the ritual they become transformed: one is possessed by a policeman who then orders the others around, another is a colonial civil servant in a feathered cap, and in the end they are all stricken by spasms and foam at the mouth. They employ primitive imitation rifles, uniforms, etc., and the effect makes itself felt: the film becomes a disturbing introduction to the colonial power and rationale displayed in a mixture of rebellion and impotence. Rouch's approach to the ritual is to take part in it. In his commentary he practically chants or whispers his explanations for the acts we are witnessing and he repeats what the main characters say. The camera appears to participate in events and the editing rhythm of the film follows the shifts of mood during the ritual. Many audiences have felt nauseated by *Les Maitres Fous*, partly because a dog is sacrificed in the heat of the ritual among other things, but also because the film *per se* feels like a state of possession. As viewers we do not feel that there is a director on one side of the camera telling us a story on the other side of the camera.

Jean Rouch describes the process of filming a documentary as a kind of trance. He has no illusions that we film events the way they would have taken place without the presence of a camera; almost on the contrary. He asserts that the presence of the camera provoke a new, perhaps elevated form of reality if the filmmaker knows how to respond to the reality of the film (*cinema vérité*, Rouch calls it). In *Les Maitres Fous* Rouch and his camera manage to become co-players in the possession ritual, thereby initiating the audience into events rather than presenting them.

Even when filming a ritual, which has its own drama with inbuilt highlights, Rouch chooses to tell more than "a natural narrative". He doesn't make do with following the course of events but is aware that as a documentary director he is the co-creator of an opaque narrative. Rouch's ability to take part without taking control is what gives the audience the unmistakable sense of being initiated into a lively, sensual documentary drama.

WHOSE STORY?

You may think Rouch's ritualization of his film work and his comparing it to a trance is a touch too high-flown French or affectedly anthropological but there is no doubt that his understanding of collaboration and story telling in documentaries is epoch-making. By striving for a provoked filmic reality he overcomes a dilemma that gives many documentarists grey hair: the question of where the story actually takes place. I'll moot two possibilities here: firstly that like other films documentaries are realizations of the director's story. He or she selects and juxtaposes the scenes, interviews, etc. that are edited into a story. That's why it makes sense for the director to write a script or a treatment before shooting so as to make it obvious to him or herself and others which story he or she is looking for. This doesn't mean that the director has to be insensitive to what happens during shooting. Circumstances in the lives of the leading participants may necessitate changes in the story en route. But such changes must be in tune with the director's original intentions for the film.

Another school claims that as documentarists we film naturally dramatic cross-sections of the subjects' lives. In other words the story is out there in reality and the job of the documentarist is to find a good starting point and then follow the human dramas that unfold. I met a director recently, half-way into shooting for a new film. With her experience she was able to state that now shooting had almost reached the end of Act II of the film. The first and second acts were practically in the can and she was now considering what

would make up Acts III and IV. To her, dramaturgy is the tool that makes it possible to keep up with the way the drama of reality matches the drama of the film.

MORE THAN THE SUM OF ITS PARTS

In the choice between understanding dramatic documentaries as the director's vision and as a cross-section of tales from real life I choose the third approach: stories are created in an open encounter that surpasses the intentions and knowledge of those involved. If the story has largely been written by the director in advance I miss the element of curiosity and exploration that is a fundamental attribute of documentarism. If stories are something we find in real life and film with a greater or lesser degree of talent we misunderstand the nature of drama and the potential of the film medium alike. Drama is one way of creating order in the chaos of human expression. It is an analytical tool and not reality incarnate. We don't live our lives according to plot structures, and as far as the film medium is concerned we're hopefully moving away from the idea of the camera as an objective recorder. Filming means creating and recreating, and we must respond to that fact.

But I sense to an ever increasing degree that for many documentarists dramaturgy is the most important, and in many cases the only tool in the box. Regard for the plot often reigns supreme when footage priority and editing decision are the chosen focus. Personally I think that it is more fruitful to recultivate many other qualities of documentarism through dramaturgical restraint. There is no reason to ignore the audience's dramaturgical expectations of film, and that goes for documentaries as well. But there is every reason to *play* with these expectations. It is possible to serve material in a way that makes it live just as crazily and circularly as the people in the film, and it won't be like a dramaturgical treadmill. Sequences of curious, perceptive documentary footage are far more than mere building blocks for an edifying drama.

Besides, the job of creating film out of reality isn't really done until documentaries become greater than the individual stories they tell ■



Photo: Kirsten Bille



Hergé. Photo: By permission of the Foundation Hergé



The Freeway. Photo: Jacob Thuesen



The Bridge. Photo: Camilla Hjelm Knudsen

DOCS IN PARADISE

Amsterdam's renowned rock scene Paradiso - originally the interior of a church - is transformed at the end of every November into a meeting place for some 400 professionals from the international documentary film scene: FORUM for International Co-Financing of Documentaries.

During a three day period, fifty documentary film projects will be pitched to scores of television commissioners and film consultants attending the Forum. They will choose and co-finance documentaries for their home market, thus ensuring that their viewers will have the opportunity to view the best international documentary films available.

The competition is tough. Not only obtaining finance from a commissioner, but even being selected for the pitching session is extremely difficult. Over the years Denmark has been strongly represented, but this year all of five projects have been selected.

These projects speak for themselves:

HERGÉ AN INTIMATE PORTRAIT OF A CINEMATIC STANDARD

Hergé, the Belgian creator of Tintin, has shaped the dreams and aspirations of millions of adolescent Europeans and, considering the visual power of his work; he deserves a portrait of a cinematic standard. It is hard to think of any other piece of popular culture, which reflects the changes of the 20th century so comprehensively as The Adventures of Tintin. But most of all, the director of this film is intrigued by the relationship between the strips Hergé created and his artistic need for self-expression.

It seems that the restricted and censored universe of children's entertainment (as Tintin was surely considered to be far into the 1970s) worked both as a perfect platform for Hergé's creativity and as a trap. Time and again, Hergé manages to make a simple

comic or dramatic sequence end up in a strange, disturbing and truly artistic image - be it Tintin and a mad professor floating around in sarcophaguses on the open sea, or Haddock turning into a centaur, half seaman, half bull. It seems that these intense sparks of vision are what continue to fascinate the grown-up, long after the dramatic plot or the comical gags have lost their full grip on the maturing reader.

However, Hergé was a searching and restless soul and through the 1950s the perfect balance between artist and medium was challenged by his personal and spiritual evolution, his growing alienation from conservative childhood values. In a sense, the story of Hergé has the elements of a Faustian pact where the devil turns out to be the prison of virtue, boy scout innocence and prolonged childhood.

To have this story told, a rare opportunity has opened now: In the early 1970s, Hergé gave a series of in-depth interviews on his life and work. Eloquent and eager to communicate, he gave a stunningly frank and uninhibited account of his life's great challenges, constantly connecting the personal turmoil to his creative work. So much so that he subsequently had second thoughts on his frankness.

Today, however, the Fondation Hergé is prepared to let the original interview tapes be heard for the first time in this film. This means that we are offered the occasion to let a deceased artist give an intimate portrait of himself in his own words.

DIRECTOR Anders Østergaard **PRODUCTION** Angel Production
PRODUCER Thomas Gammeltoft

THE FREEWAY AMERICA SEEN THROUGH EUROPEAN EYES

A documentary film about the Los Angeles Freeway, people working on the Freeway and people using the Freeway by the director of the prize-winning documentary *Under New York*, Jacob Thuesen.

No other city in the world is as reliant on the car as Los Angeles. Modern Los Angeles and its satellite cities were built around the Freeway. The Freeway is the skeleton that binds Los Angeles together.

The Los Angeles Freeway consists of a 1,500 km, ten-lane wide road network and is used every day by 5 million cars. The L.A. Freeway is administered by Caltrans. This is where the designers, the construction and maintenance administrators, and the Environmental Planning Unit work. This is where the Traffic Management System, the Freeway's brain, is based. A large computer surveillance system - which, with the help of mobile cameras, road sensors, and computers communicates directly to the Californian Highway Patrol's patrol cars and helicopters - monitors accidents and is attune to the earthquake situation. The aim is to keep the traffic on the heavily overloaded L.A. Freeway system as fluid as possible.

From a European viewpoint the American auto culture as it unfolds on the Freeway around Los Angeles seems to be a grotesque overuse of energy, resources, and time. People in Los Angeles are used to traveltimes of over an hour, even for distances less than 20 km. But if we imagine that just for a short moment, we could zoom in on life on the Freeway, stop, and get out of our car, we would discover that it has its own life, its own fascinating people and its own order. The Freeway functions as a refuge, a neutral ground in a complex and conflict-ridden city.

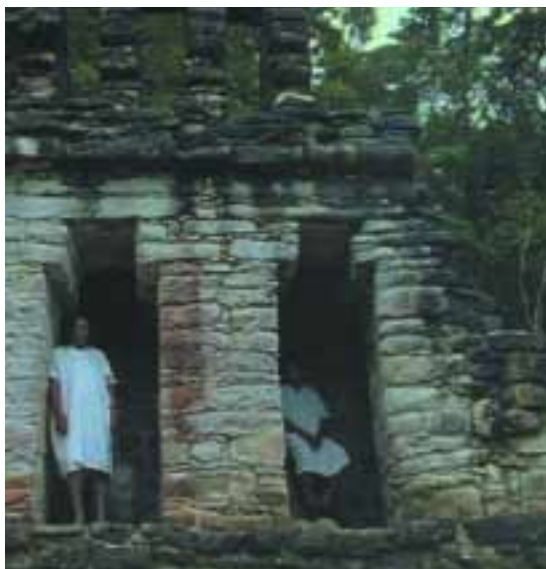
DIRECTOR Jacob Thuesen **PRODUCTION** Tju Bang Film
PRODUCER Sigrid Dyekjær

THE BRIDGE YOUNG IN NEW YORK CITY

A documentary about three young Puerto Rican girls from New York City, aged 18 to 20. They all live in the Bushwiche projects in Brooklyn. The girls - from



Cod Ahoy! Photo: Erling Svensen



The Last Lacandon and I. Photo: Peter Torbiörnsson

society's fringe - share the same destiny, they can all see the Williamsburg bridge from their window. Every day hundreds of thousands of people cross the bridge in an endless stream. People with aims and directions, all going somewhere.

In the meantime, the three girls in the film face another bridge. The bridge between dream and reality, the bridge that can lead them to their dreams. A bridge they all hope to cross.

These girls have never been allowed to be children. Soon they are to become adults. It has been a struggle for them to grow up, and it is as if they are already overcome with exhaustion and stress. This makes it difficult for them to manage the situation they are in.

This documentary is not based on sensational events. It is about the small agendas in the lives of the three girls. The hopes and disappointments of everyday life. With respect and compassion the film will, provide an insight into what it is like to be young in New York City, especially when you are living on society's fringe. An insistant view of one culture retained within another.

DIRECTORS Camilla Hjelm, Martin Zandvliet **PRODUCTION** Cosmo Film **PRODUCER** Rasmus Thorsen

COD AHOY!

A SOCIOLOGICAL LOVE STORY

This film is about the way the European Community (and the rest of the fishing world) must change its approach to cod fishery or risk facing the destruction of one of the world's last, great, wild populations of fish.

We will tell a kind of sociological love story with three intertwined players: the inshore fishermen, the offshore corporations and the cod itself: Romeo, the inshore fisherman, that continues to pursue Juliet, the cod, to sustain a way of life that has existed in Europe and North America for hundreds of years. But Romeo's access to Juliet has been cut off by the high-tech bio-destruction of the cod by the deep-sea fishing industry and its deadly armada of 585,000 ships.

Part of the story will be told by a narrator taking us to the fascinating world of the cod, recounting the

story of the offshore fishing industry and its development up to the present day. In addition, amusing episodes of the cod will be unfolded for the first time. The images and editing will play a key role in revealing the drama above and under the water, and the atmosphere in the film will imitate the sea. One moment it's calm, silent and gentle. The next moment it's like a northeast Atlantic storm, aggressive, rushing and destroying. Leaving one fisherman with his gear, then moving down to the underwater kingdom of the cod, and returning to the surface with one of his colleagues somewhere else in the Cod Belt.

How the film will end, depends on how our three players in the film will play their roles. Unless Romeo and Juliet are reunited in sustainable fishery, our sociological love story will turn into a tragedy. The film will be released in November 2002, and before the European Parliament decide on fishing policy for the next 25 years.

DIRECTOR Dan Säll **PRODUCTION** dfilm-documentary
PRODUCER Heidi Paulsen

THE LAST LACANDON AND I THE LOSS OF WISDOM AND KNOWLEDGE

For centuries, the Lacandones have lived in the rain forest of the southern part of Mexico and the northern part of Guatemala. They are a legendary people of the jungle, they were never conquered by the Spanish and have been considered the people best able to understand the secrets of the rain forest. Today there are only 108 surviving Lacandon families. Their rain forest has been reduced by 90 percent. Their world is disappearing.

This film is about the Lacandones, a lively and imaginative people, undergoing the destruction of their land and hence their way of life, of their transition from a junglewise heritage to a confrontation with western life where they must begin on a poverty stricken level and struggle against a neighbourhood nation that has no respect for them, nor an appreciation for their wisdom and knowledge of rain forest life.

Bor is a 22-year-old Lacandon. He has a son of his own. He has to decide what kind of a life he must

make for himself and his family. He goes to see the brother of his grandfather and the last remaining Shaman of the Lacandon culture. Together they go to see the subcommandante Marcos in order to stop the invasions and destruction of the forest. Bor becomes the pupil of the Shaman.

While viewing the visuals in the introduction - the vast green landscape where there are glimpses of the Lacandones in the jungle with their shoulder-length hair and white tunics - a narrator places the Lacandones in their historical context. The film pays tribute to Frans and Gertrude Blom, the Danish archeologist and the Swiss photographer, who raised an awareness of the plight of the Lacandones over fifty years ago.

The director, Peter Torbiörnsson's film *The Lovers of San Fernando*, a Nicaraguan family chronicle from 1981 to 2000, has been selected to participate in competition at the Amsterdam Film Festival 2001. *The Last Lacandon and I* will be released in the spring of 2003

DIRECTOR Peter Torbiörnsson **PRODUCTION** Zentropa Real
PRODUCER Carsten Holst

Af Karolina Lidin, Susanna Neimann & Vicki Synnott ■

This year 42 projects have been selected by an expert panel and will be pitched in the three-day event at FORUM. To qualify for FORUM, a project must have between 25-75% of the finance in place.

A pitch consists of a presentation: a seven minute pitch available to the director and producer and can include their pilot or other visual material they may wish to show; and a supportive commentary from a financial partner. Following this, is an 8-minute debate, in which television commissioners from the panel (30-40 commissioners at a time) present their comments and points of view.

NEW YOUNG DIRECTORS

STACEYANN CHIN

A POETRY SLAMMER

Poetry Slam is an entertaining subculture. There's a big difference between a Poetry Slam and an open-mic-reading. Judges are chosen from the audience to score the poems. Each poet has a time limit of three minutes, with a 10-second grace period. After the grace period has passed, if the poet is still speaking, points will be deducted from his or her final score. There is only one winner. Poetry slam is like a boxing match that pits poets against other poets in a bout. Staceyann Chin, aged 29, is one of the major American Slam poets. This film tells her story and lets her introduce the audience to Poetry Slam. Ulrik Wivel, the director, followed Staceyann Chin during a tour and a slam competition and performing her one woman Off-Broadway show. Staceyann Chin writes her poems for the stage. They are very personal and reflect her own life story. She had a turbulent childhood; her mother abandoned her and her brother when very little, when her father, a wealthy Chinese businessman, left her mother. She was brought up by her grandmother. She had the sexual discovery of being a lesbian; decided to leave Jamaica, where she worked as a teacher of biology, chemistry and maths; moved to America with 200 dollars in her pocket and was introduced to the Slam community. Today she is one of the leading stars of that community.

By Agnete Dorph Stjernfelt

STACEYANN CHINN / STACEYANN CHINN
Technical data Video. 28 min. English dialogue and speak. Release 26.07.2001

Director/Screenplay/Director of Photography Ulrik Wivel **Producer** Mette-Ann Schepele **Editor** Nanna Frank Møller **Music** Blue Foundation / Jakob Garfield Mortensen **Production** Barok Film & TV **International Sales** DR TV-International Sales.

ULRIK WIVEL Born 1967. Soloist at the Royal Danish Ballet 1986-1992. Guest performer with the New York City Ballet, 1996-1998. After a course in script writing at Columbia University in 1998 he worked as an assistant on Paul Auster's film *Lulu on the Bridge*. He has also assisted Jørgen Leth and Erik Balling. He made his directorial debut in 2000 with the film *Dancer / Danser*.

TALKRADIO

ON THE SAME WAVE LENGTH

Inger, Bendt, and Rona have never met in the flesh. Yet they feel they know one another. Because every day they get up and tune in to the same local radio station. They know each other's voices and keep abreast with each other's everyday lives: Their ups and

downs, failing health and family disappointments. They cultivate a non-committal, unique fellowship with great loyalty. A film about growing old and being alone. A snapshot of a world we seldom encounter in films.

In his article in the Danish newspaper Information, the film critic Lars Movin writes that "Dorte Høeg Brask's short film about three of Folkets Radio's faithful listeners is a touching statement on loneliness and senior citizens in the welfare state. It was shot using fixed camera positions. The film looks like a series of living postcards from an otherwise invisible suburban world linked by the radio chatter of the soundtrack. The effect is striking. There are no statistics, experts, or sociological explanations, just a reality manifested in very powerful moods by the juxtaposition of radio sound and video footage from the quiet life behind the anonymous frontage of the blocks of flats."

"The film crosscuts between Bendt Bendtsen and two single women, introduced as 'Inger from Tårnby' and 'Roma Østervold'. In a setting of coffee cups, photo albums and objects that invoke the men who are no longer there, the women serve up fragments of their lives. But when it comes down to it the film focuses on the importance of being in touch with other people via the radio. Much of each phone call is devoted to sending greetings to long lists of airwave friends."

"Inger thinks that phone calls by listeners to programmes put out by the national broadcaster are censored before they are transmitted. But on Folkets Radio you are on first name terms with the DJ and go straight on the air. The film takes specific tales of loneliness as its starting point, but the feelings of the participants are universal. As Bendt Bendtsen puts it, 'I suppose the background is that there are lots of people who're on their own. And even the people who have partners need the radio as a social instrument'."

By Vicki Synnott

TALKRADIO / RADIOFOLKET Technical data 28 min., Digibeta: 3:4, stereo, colour
Director/screenplay Dorte Høeg Brask
Director of Photography Erik Molberg Hansen, Dorte Høeg Brask **Producer** Malene Flindt Pedersen **Production** Hansen & Pedersen Film og Fjernsyn in co-production with DR TV **Sales** Hansen & Pedersen Film og Fjernsyn **Release** 04.04.2001

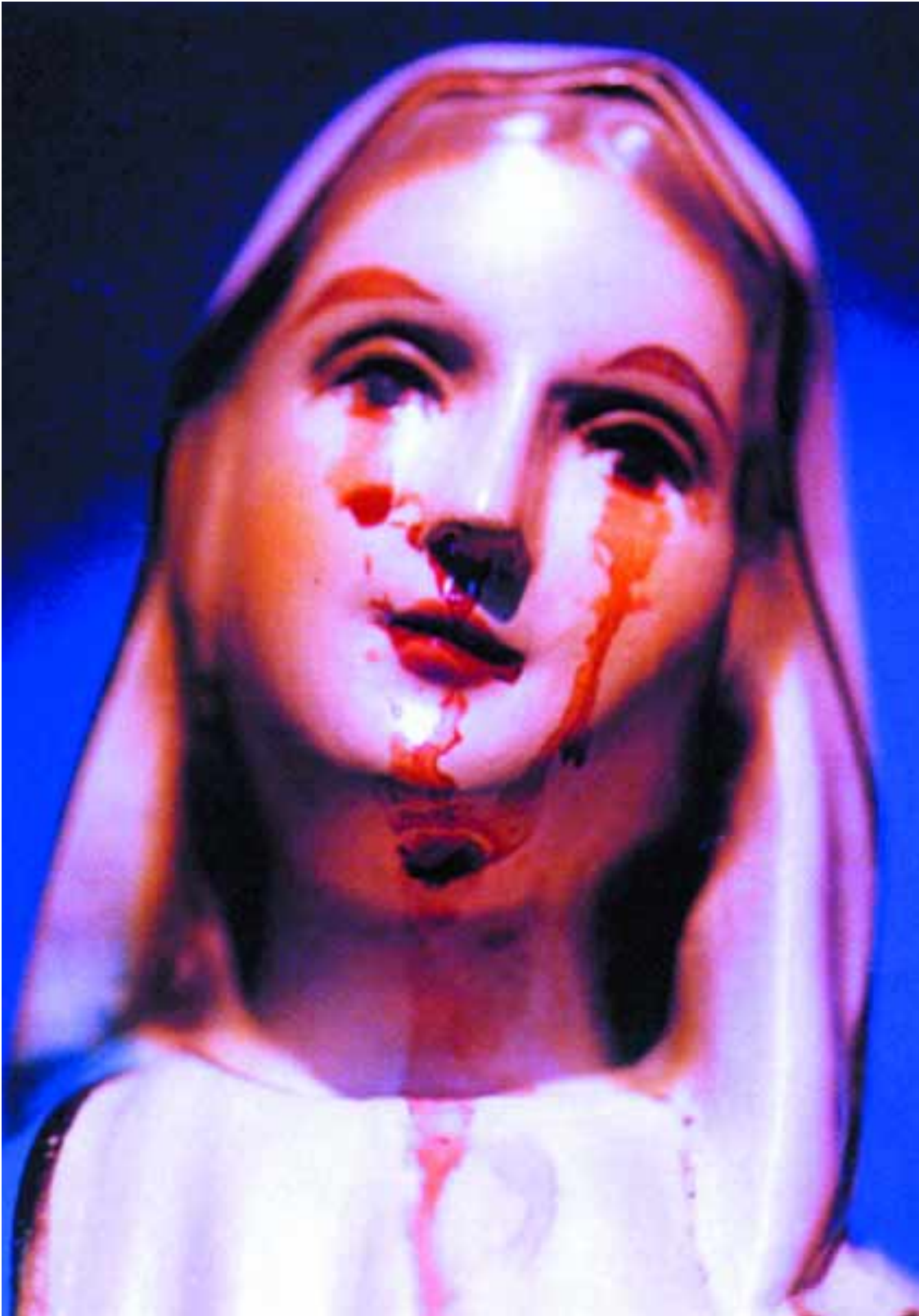
DORTE HØEG BRASK Born 1970. Graduate of the National Film School of Denmark, 2001. Her films include *Beauty / Smukke* (1996), *Tupperware / Tupperware* (1996), *Mummy is Coming / Mor kommer snart* (1997), *Hostess / Selskabsdamer* (1998), and *My Father's Secret Mother / Min fars hemmelige more* (1999).



Staceyann Chinn. Photo: David Huang



Alkradio. Photo: Dorte Høeg Brask



Living Miracles. Framegrab

IN CONTACT WITH IRRATIONALITY

Debuting director Lene Stæhr's documentary film *Living Miracles* is about contemporary miracles in the Christian world. In particular she examines miraculous events far from the official centres of the church with its learned prelates and approved works of art. Her focus is the intellectually and artistically deprived suburban culture, devoid of history and pervaded by kitsch. Her relics are cheap repros pasted to hardboard and plastic figures of the Virgin Mary. But like the celebrated works of art the latter also shed tears and blood, and pilgrims by the hundred seek - and find - cures in the modest private homes in which they are located.

Lene Stæhr's approach is not scientifically theological or anthropological, nor is it that of the chemist. Theological, anthropological and chemical analyses are consulted to the full, but only as a sideways glance; the film focuses on the artistic collation of experiences of contemporary man in contact with irrationality. This theme is one of the most important in the popular interpretation of our surroundings today, as you don't have to flick through many lowbrow magazines to confirm. Serious explorations are rarer, and scientific ones few in the extreme; it is hard to come upon any artistic approaches whatsoever.

I am pleased that the DFI is supporting her as a debutant in the world of the documentary, and following her extensive research, superb pilot, and precise script, I am very much looking forward to seeing what will emerge from her footage from eight very different miracle sites - such as communion wafers that turn into bleeding flesh on extended tongues, religious statuettes dripping blood and sweating oil, crosses that shine inexplicably, and hands that physically re-enact the tortures of Good Friday with wounds that open and blood that flows. We hear Monsignor di Roberto from the Holy See commenting on the whole business from his laboratory and archives in the Vatican Cellars. I have the greatest respect for Lene Stæhr and her work, which I have now been following for a couple of years.

By Allan Berg Neilsen

LIVING MIRACLES / LEVENDE MIRAKLER Technical data 90 & 55 min., DVCamPro **Director/screenplay** Lene Stæhr **Director of Photography** Ian Tomkins, Henrik Ipsen **Producer** Carsten Holst **Production** Zentropa Real **International Sales** Trust Film Sales. **Expected release** February 2002.

LENE STÆHR Born 1967. Graduate of the Royal Danish Academy of Fine Arts. Has taken courses at the National Film School of Denmark, and the BBC in London. She has exhibited on numerous occasions at home and abroad.

FILMS IN PROGRESS

Jørgen Leth's years of documentary film production consists of works that are all creative documentaries, many of which are masterpieces. His *66 Scenes from America* (1981) is internationally acknowledged as a principal work in the history of the documentary. When he and Dan Holmberg, his cinematographer from those days, decided to make a sequel they naturally intended it to be a work of art of the same standard: a creative documentary in the true sense of the word.

BY AGNETE DORPH STJERNFELT

"We would like to make a film that would go well with the original in an international context, an observation anew that will put the era in perspective, an update, toying with the idea of describing the West.

We want to gather and organize new film material from the America that continues to inspire us visually. We are interested in immersion, filmic iconography, economy of structure. We aim to make our methods more sophisticated by using the minimum of means. Our method of production will be mobile and incredibly simplified. In *66 Scenes from America* we conducted ourselves playfully with the iconographic wealth available on the spot; we toyed with the way the West frames life.

All the images are templates. Robert Frank's photographs and Edward Hopper's paintings were our immediate source of inspiration. We cultivated the Americana we knew so well from the American artists. Their vision of the great plains, the endless roads, the dream of freedom. We elaborated upon the mythological charisma of the gas stations and

diners in the landscape, for example. Without Edward Hopper's art in our heads we would not have been able to play that game. We put Andy Warhol into a room in New York and asked him to eat a hamburger, which of course he did with his own awareness of the perspective of space and time. An icon carries out a concrete yet simultaneously profoundly mythologized act, and thus falls into place in the sequence of images, monumentalized.

We want to go further, with the experience and sensitivity we possess, the age we are at, and the tenderness combined with sobriety we feel we are able to bring to bear on the inexhaustible material we know still awaits us.

We envisage a playful, elegant film. One shouldn't be afraid of repeating oneself. On the contrary; great artists return to the same themes. Without wishing to compare ourselves to them (well, maybe ...) we will adopt the same working model. Simple means. Black and white film. Highways, motels, Frank, Edward Hopper, and then Leth and Holmberg. Today at around the turn of the century. What does America look like when we seek out the visual templates that

are so expressive? Observations. Notes.

The most important simplification of method will be that this time we will produce a considerable portion of the images as stills. Dan Holmberg is doing more and more work into the possibilities of the still photograph. In several films we have experimented with the juxtaposition of stills and moving images, most recently in our portrait of Søren Ulrik Thomsen, *Jeg Er Levende*. In *New Scenes from America* we will take a more radical approach to the possibilities inherent in this collage format. Much of the film will be shot as stills, and moving images will blast movement in at strategic moments, plus a series of simple tableaux featuring mythological characters.

This project is a wishful dream. We've been talking about it for some time. A grand passion drives us to describe the project like this in the hope that it will persuade somebody that the project should be made", wrote Jørgen Leth from his home at Jacmel, Haiti, on 19 January 1999. DFI consultant Allan Berg Nielsen was persuaded immediately.

NEW SCENES FROM AMERICA



Photo: Marianne Christensen

In September this year Leth wrote:

25 September 2001

Dear Allan,

I'm writing to you from Los Angeles. We are doing the final takes for New Scenes from America. The title has certainly assumed a profounder significance.

We had just finished shooting in New York three days before hell broke loose.

Dan Holmberg and I had flown to Dallas the Monday before that terrible Tuesday and we watched events on CNN that morning at our Dallas airport motel.

Marianne Christensen, Claus Willadsen and my son Asger were still in New York.

Marianne kept me up to date on their situation.

It was awful for all of them. Asger was staying in an apartment in TriBeCa just nine blocks from the World Trade Center and from it could see far too much: the second plane chopping into the second tower, and worst of all, lots and lots of people jumping out of the windows, some as if they were trying to fly, others head first, others hand in hand, others with arms flailing. Scenes that the TV stations all immediately agreed not to broadcast. But Asger and his girlfriend saw them with the naked eye. It was a horrific sight that is difficult to come to terms with.

Marianne and Claus were staying in an apartment in mid Manhattan. They were evacuated a couple of times as the Chrysler and Empire State Buildings came under threat. It was all a wicked nightmare and affected them all very badly. A good thing they had one another.

Fortunately for the film Dan and I were already on the road. After the initial paralysis he and I calmly continued working on the film as we crossed the South West through Texas, New Mexico, Colorado, Utah, Arizona, and California. We have captured lots of beautiful images and we've been cultivating the same understated, subtle style typical of the old film, but with new perceptions, new explorations of individual motifs.

The film is in the bag. Tomorrow we're shooting a scene with Dennis Hopper and perhaps one with Gena Rowlands and with the architect Frank Gehry.

But I have given a lot of thought to the fact that it will be necessary to shoot one more vital scene.

It is odd to think of the scenes we shot two weeks ago from Jersey City with the Lower Manhattan skyline as a fantastic backdrop, sparkling with the reflected sundown across the River Hudson. That profile has now changed, just as the world changed on that day.

Now for the vital idea that I believe must be realised in order to put everything into perspective. We'll have to go back to New York in November when the dust has settled and shoot a new picture of the Lower Manhattan skyline from Jersey as a possible closing image.

I have given it a great deal of thought. At first I thought it would be too hard hitting. Today I am convinced it must be done.

The reasons are simple. I don't think I'd ever forgive myself if we didn't do it. I think the film will acquire decisive value through the addition of such a scene.

The film has been made the way it was conceived from the start. We never refer to what took place. Nobody mentions it with a single word in the film. But we have made a film about America within a specific time frame. We can't get round that. And that is how it will be perceived. It will of course have a profound effect that there is a scene with a New York fire-fighter who introduces himself thus: "I'm a New York fire-fighter. I live and put out fires in New York City". But we shot it four days before the terrorist attack.

We can shoot the proposed scene very tastefully without compromising the poker-faced attitude of the film. We've got to have that image. We've made the film in a time frame in which Lower Manhattan looks resplendent at first and then suddenly loses its teeth. In the sundown reflected from New Jersey.

Life is our subject matter, after all. We are making images of the way things look in America.

I don't think I could live with just leaving the first image to stand alone.

Yours truly, Jørgen



Photo: Marianne Christensen



Photo: Marianne Christensen

NEW SCENES FROM AMERICA / NYE SCENER FRA AMERIKA
/ 52 min. 35 mm. & video **Director/screenplay** Jørgen Leth
Assistant director Asger Leth **Director of Photography** Dan Holmberg
Production coordinator Claus Willadsen **Producer** Marianna Christensen, Mette Heide **Production** Bech Film
Expected release Spring 2002

JØRGEN LETH Born 1937 Journalist, writer, director. Has directed over thirty films since the early 1960s including *The Perfekt 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); *Haiti. Untitled / Haiti. Uden title* (1996); *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.



Photo: Søren Kragh-Jacobsen

THE FIVE OBSTRUCTIONS

To understand the mindset that underlies **The Five Obstructions** one must understand the documentary 'poetics' of Lars von Trier and Jørgen Leth as they themselves have formulated them in the following two texts:

BY AGNETE DORPH STJERNFELT

“DEFOCUS

We are searching for something fictional, not factual. Fiction is limited by our imagination and facts by our insight, and the part of the world that we are seeking cannot be encompassed by a “story” or embraced from an “angle”. The subject matter we seek is found in the same reality that inspires fiction-makers; the reality that journalists believe they are describing. But they cannot find this unusual subject matter because their techniques blind them. Nor do they want to find it, because the techniques have become the goal itself.

If one discovers or seeks a story, to say nothing of a point that communicates, then one suppresses it. By emphasising a simple pattern, genuine or artificial; by presenting the world a puzzle picture with solutions chosen in advance.

The story, the point, the disclosure and the sensation have taken this subject matter from us – this; the rest of the world which is not nearly so easy to pass on, but which we cannot live without!

The story is the villain. The theme presented at the expense of all decency. But also the case in which a point's importance is presumably submitted for the audience to evaluate, assisted by viewpoints and facts counterbalanced by their antitheses. The worship of pattern, the one and only, at the expense of the subject matter from which it comes. How do we rediscover it, and how do we impart or describe it? The ultimate challenge of the future – to see without looking: to defocus! In a world where the media kneel before the altar of sharpness, draining life out of life in the process, the DEFOCUSIST will be the communicators of our era – nothing more, nothing less!”

Lars von Trier, March 2000

“THE MOMENT COMES

The part of a film I enjoy the most, is when one can feel time flow through a single scene. There should always be room for time. A film should breath naturally. When we go out, we set a trap for reality, so that we may persuade it to fit into that mindset we have organized. We are relaxed, attentive and noncommittal. Things happen when they happen. We are just as clever and just as stupid as fishermen. We can go out when we like in any defined direction and sometimes we stumble over a magic moment. That is what we are searching for, but we must not be too eager or too sure of it. Experience tells us that it exists. In our work, we are armed with our instinct, our eyes and our ears. We concentrate on empty space as well as occupied space. We observe silence and noise. We trust in chance's limitless gifts and yet the place in which we find ourselves isn't necessarily a product of chance. The moment suddenly comes when we are no longer astonished by it's appearance. There we are. We are ready to capture it, to come to terms with it. We don't know where it will lead us. We follow the flow, we see where it wants to go and what it wants to do with us. We watch it take form and come together but we must ground it while it is still flowing and not too defined. We are in love. A feeling has hit us, we try to perceive it during its superficial passage yet are afraid of losing it again by understanding it too well.”

Jørgen Leth, April 2000

The creation of the idea behind *The Five Obstructions* can be followed in the initial correspondence between the two directors in 2000:

----- Oprindeligt meddelelse -----

Fra: jorgen leth
Sendt: 28. november 2000 15:58
Til: Lars Von Trier
Cc: carsten.holst@filmbyen.com
Emne: SV: *The Five Obstructions* / benspænd

Lars Von Trier <zentropa@filmbyen.com> wrote:

Dear Jørgen,

The challenge/The Film you are supposed to make/solve is called: The five obstructions. As a starting point I would like you to show me a 10 minutes film, you have made - *The Perfect Human Being*. We will watch the movie together and talk about it - then I will set up limitations, commands or prohibitions, which means you have to do the film all over again. This we will do five times - off this the title. I would find it natural if our conversations became a part of the final movie - with the six small films, of course.

I hope you're happy with the assignment. Maybe the subject for the first movie should be something we came to an agreement about? Of course we would have the most fun if the subject is of a character that gives us as big a difference as possible between film one and six?.

Let me know how you feel about this. Please write.

Best regards
 Lars

Re: The Five obstructions

Dear Lars,

I find the assignment tempting. I can see an interesting development between film one and six, the route around the obstacles, the conversations, I'm sure we'll get a lot out of this. It is exciting. I look forward to your obstructions.

I really like the idea about having to change, adjust, and reduce according to given conditions in the process.

Best regard
 Jørgen

The first meeting between Lars von Trier and Jørgen Leth took place in April and unfolded in a most intriguing way. Lars presented the first obstructions and Jørgen became sharply challenged - to say the least. Jørgen says:

"Between Lars and me I can say there is sympathy and professional respect, but also both of us have an appreciation of play, and experiment, and teasing. We share a fascination with getting into the bone of filmmaking. Down to basic elements, simplicity of image and sound. For instance, working in an empty space, in which you put words, bodies, movements, gestures - in observing what's happening. Playing the naive anthropologist who knows nothing about life is my favorite role.

So we are entering a game - but not a sweet children's game. It will be full of traps and vicious turns...Lars now wants me to deconstruct it (to use a word that Woody Allen used).

I accept the challenge.

Obstruction is a word from the football terminology. I once made a film about the great Danish football player Michael Laudrup. He was a virtuoso with lots of unpredictable moves. He attracted obstructions, he invited tough play, and elegantly always avoided to fall or to get injured. Michael Laudrup will be my role model. I will invite Lars to put in all his dirty tricks and ways to make life difficult for me..." This film will develop from a project having Jørgen Leth's fingerprints on it, into a film carrying fingerprints clearly identifiable as Lars von Trier's. Shooting is starting in Cuba in November 2001.



Photo: Marianne Christensen



Photo: Marianne Christensen



Photo: Marianne Christensen

THE FIVE OBSTRUCTIONS / DE FEM BENSPÆND / 70-80 min., video/35mm **Script/Idea** Lars von Trier / **Directors** Jørgen Leth, Lars von Trier **Director of Photography** Dan Holmberg, Kim Hattesen **Production** Zentropa Real / Filmbyen / Avedøre Tværvej 10 / DK-2650 Hvidovre / Tel +45 3678 0055 / Fax +45 3678 0077 / E-mail zentropa@filmbyen.com / www.zentropa-film.com / **Producer** Carsten Holst/ E-mail: carsten.holst@filmbyen.com **Expected release** April 2003

LARS VON TRIER Born 1956. In the recent publication 'Danish Directors' Mette Hjort and Ib Bondebjerg describe Trier as a "director who has contributed most to the renewal of Danish film. Of the directors who have drawn attention to Danish film internationally, he is the one who has had the greatest impact on the new 1990s generation, not least because of his central role in Dogme*95. His cinematic work ranges from avant garde films to innovative explorations of some of the classical film genres. 'Europe Trilogy' embraces his first three feature films, *The Element of Crime* / *Forbrydelsens element* (1984), *Epidemic* / *Epidemic* (1987) and *Europa* / *Europa* (1991). *Breaking the Waves* / *Breaking the Waves* (1996), *The Idiots* / *Idioterne* (1998), *Dancer in the Dark* / *Dancer in the Dark* (2000).

JØRGEN LETH Born 1937. Leth is a significant figure in the world of documentary at home as well as abroad. The poetic and visual qualities in his films have given viewers an awareness for sport as a classical drama. Leth's film *The Perfect Human Being* / *Det perfekte menneske* (1967), a document of life in Denmark, containing the familiar Leth idiosyncracies, lays the groundwork for *The Five Obstructions*. (See also short Leth-biography on page 25 of this issue).

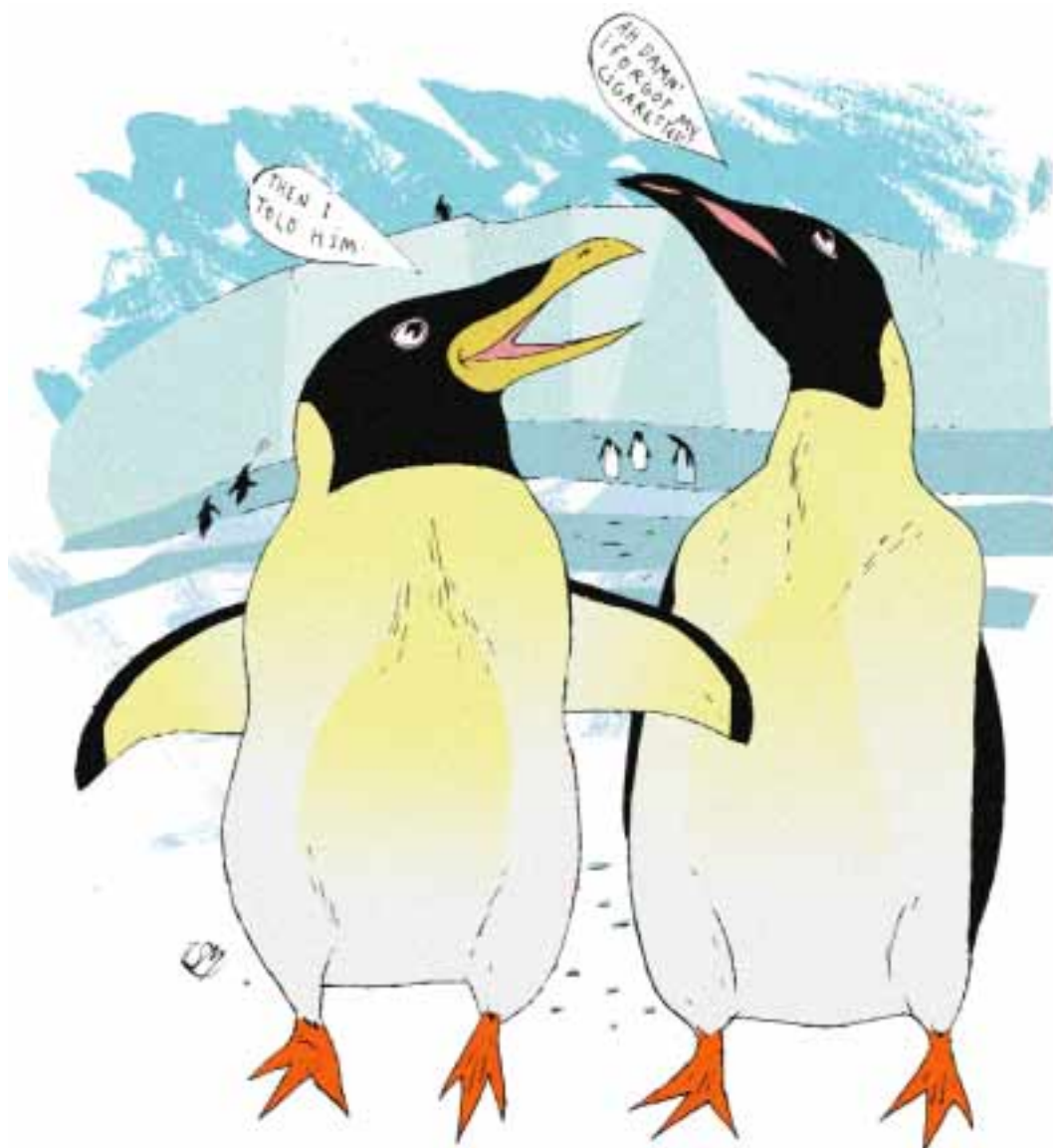


Illustration: Søren Mosdal

DOCUMENTARY GETS THE DOGME TREATMENT

Documentary films ignore the classical virtues, says Lars von Trier, who has drawn up a strict set of rules - *Dogumentary* - intended to limit the use of filmic effects and manipulative possibilities. But can the success of *Dogme95* be applied to documentaries?

BY CLAUD CHRISTENSEN

Two penguins are walking down towards the sea. On the way they turn round and walk back again. The narrator says "Penguins are forgetful creatures. So in a moment they'll be going back to look for what they went to find!"

Many of us would see this as an innocent scene from a nature film, but to Lars von Trier it is an assault on God's work. Von Trier is infuriated by nature films in which penguins are forgetful and golden eagles flutter along in slow motion accompanied by the music of the spheres as rendered by a synthesizer. After all, nature never moves in slow motion, and certainly never to the sound of a synthesizer; and what is going on in a penguin brain as its owner wobbles along with that characteristic penguin gait is very hard to tell.

But that is only the tip of the iceberg. From hard-hitting television journalism to the art documentary that adorns itself with the seductive effects of the fiction film, Lars von Trier thinks the genre has lost its way in terms of its original mission: to describe of real life as objectively and credibly as possible.

So he has drawn up a set of rules banning image and sound manipulation (e.g. lighting, optical effects, music and commentary), a ban on using library footage and concealed cameras, and a stipulation that every clip must be marked by 6 to 12 frames of black. Furthermore, the director must explain the aim and concept at the start of the film, while the end must consist of a minimum of two minutes in which the "victim" of the film (if there is one) can put his or her case uninterruptedly.

WE CALLED THEM B MOVIES

The accompanying manifesto states that the aim of *Dogumentary* is to revive "the pure, the objective and the credible" and restore "the public's faith" in documentaries. So far four filmmakers (two television programme devisors and two directors) have been chosen to make one film each in accordance with these rules. One of them is Klaus Birch, a journalist, and although his own oeuvre is open to Lars von Trier's criticism he agrees wholeheartedly with the film director.

"In the last five years, during which commercial channels have really got wind in their sails in Denmark, the original idea of television documentarism has been watered down. A good television documentary is like a loaded gun pointed at the authorities, but if the gun gets into the wrong hands or programme makers abuse their stock-in-trade, documentaries may also turn into a soggy mess", he explains. "When I began making programmes for public broadcaster TV 2/Danmark's documentary slot, *Fakzeren*, we were motivated by anger at social injustice. I wanted to use journalism as a means of revealing skeletons and pointing the finger at unreasonable social conditions. In order to make our

revelations understandable we developed a particular narrative technique in which we were inspired by the BBC tradition to use fictional elements to tell a story. The programmes were made according to a pattern, with a clear division into heroes and villains and loads of artistic effects: dramatised scenes, luxurious lighting, music, and so on. We described them as B movies, and as time went by we pulled the stops out more and more.”

COLD TURKEY

However, a couple of years ago the dangers of using artistic effects was brought home to Klaus Birch for real. In a programme about burglaries he showed authentic footage of an elderly lady who was in a state of shock after her home had been broken into. But many viewers thought the scene had been staged, using an actress.

“For the first time I thought ‘Is it our fault that we’ve come so far out on a limb? Have we diluted the documentary by using all those powerful effects?’” His colleague Michael Klint had had the same considerations, and together they approached Lars von Trier’s film company Zentropa in the spring of 2001. They wanted to raise ethical standards for television documentaries, and as von Trier was also considering ways of bringing television documentary back to its core, *Dokumentary* and the nine commandments were soon a reality.

“It’ll be pure cold turkey!” Klaus Birch laughs. He is going to go on filmic rations with Michael Klint (winner of the 1996 Journalist of the Year Award for two programmes about the Danish hospital service) and directors Bente Milton (*Children of Gaia*, *The Fifth Gate*) and Sami Saif (*Family*, a deeply personal documentary now showing). A Swedish director and a Norwegian director will be attached to the group, and Zentropa Real is preparing an international version of *Dokumentary*; the idea is to get broadcasters from the USA, the UK, France, Germany, Denmark and Belgium to choose a director from each country to make a film in accordance with von Trier’s rules.

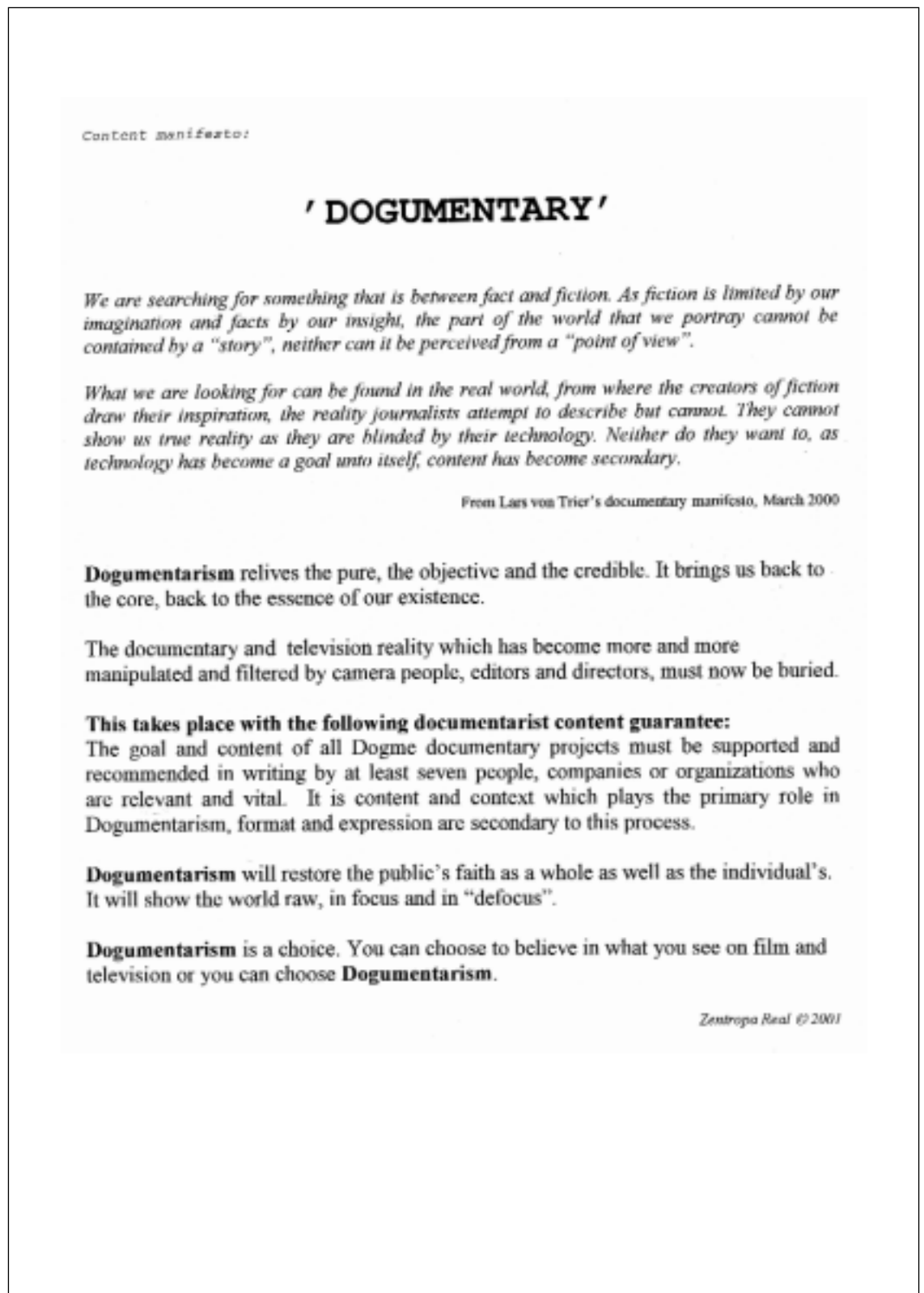
A BOOST FOR THE GENRE

The first six films, aimed at the Scandinavian television market, are being financed by DR TV, the DFI, Nordisk Film & TV Fund, and Scandinavian broadcasters. Each film will be an hour long, and is expected to cost DKK 800,000.

“The novelty is that we’re selling each film on the basis of Lars von Trier’s idea instead of a particular story”, producer Carsten Holst says. “By doing so we give our directors the freedom to tell stories they’re really passionate about. This freedom may yield positive surprises, while the rules will force the directors to do things in unaccustomed ways. They’ll be given new spectacles through which to view the world.”

One important aim of *Dokumentary* is to provoke debate, and after the initial half dozen films a seminar on the documentary medium is going to be held. Media scientist Frands Mortensen welcomes the idea.

“Lars von Trier’s backing should provide a boost to the whole documentary genre. It certainly needs it. A lot of “documentary Light” is being made for television, but thoroughly prepared television documentarism has practically vanished from Danish TV channels. Von Trier’s move may help to ensure that public service broadcasters go on making these



programmes even though they're expensive", says Frands Mortensen. On the subject of Lars von Trier's disavowal of media manipulation he says "It's a complicated issue. We - including von Trier - all know that you can't make films that are not manipulative. Nothing can reproduce real life "as is". You always tell a story. But the way I see it, these directors will now point out that they are doing just that. They will put their cards on the table and visibly mark each clip. It's a way of making audiences aware of what's going on."

THE PURE STORY

The idea of reproducing real life objectively can be found in the work of directors like Richard Leacock and Don Pennebaker from the Direct Cinema school

of the 1960s. The school's spokesmen also worked according to more or less explicit rules such as "thou shalt not use commentary, thou shalt not use film lights, thou shalt not stage events ..."

But it is obviously more relevant to draw parallels with von Trier's own *Dogme95*, which presented ten aesthetic commandments by which *Dogme* directors swore to abide during the production process with a view to putting paid to the technological cosmetics of mainstream cinema and focusing on the character-born plot. The result was superb low-budget films including *The Idiots*, *The Celebration* and *Italian for Beginners*, but the question is whether the *Dogme* success can be applied to the documentary, which is not burdened by technological equipment, big film crews or laborious work practices.



The documentarist code for Dogumentarism:

1. All the locations in the film must be revealed. (This is to be done by text being inserted in the image. This constitutes an exception of rule number 5. All the text must be legible.)
2. The beginning of the film must outline the goals and ideas of the director. (This must be shown to the film's actors and technicians before filming begins.)
3. The end of the film must consist of two minutes of free speaking time by the film's "victim". This "victim" alone shall advise regarding the content and must approve this part of the finished film. If there is no opposition by any of the collaborators, there will be no "victim" or "victims". To explain this, there will be text inserted at the end of the film.
4. All clips must be marked with 6-12 frames black. (Unless they are a clip in real time, that is a direct clip in a multi-camera filming situation.)
5. Manipulation of the sound and/or images must not take place. Filtering, creative lighting and/or optical effects are strictly forbidden.
6. The sound must never be produced exclusive of the original filming or vice versa. That is, extra soundtracks like music or dialogue must not be mixed in later.
7. Reconstruction of the concept or the directing of the actors is not acceptable. Adding elements as with scenography are forbidden.
8. All use of hidden cameras is forbidden.
9. There must never be used archived images or footage that has been taken for other programs.

Lars von Trier,
Zentropa Real © October 2001

ZENTROPA REAL APS • FILMBOYEN • ØSTERSØS RÅD • HELGØS FOLKESKOLE
TEL: +45 3686 8788 • FAX: +45 3686 8789 • WWW.ZENTROPA-FILM.COM • E-MAIL: ZENTROPA.REAL@FILMETER.COM
CVR NR: 26111705 • BANGS FOLKESKOLEBANK • REG. NR: 5420 • BOKTIL: 107482

appear in documentaries, but with von Trier's rules we can tell them 'You will be able to influence the product. You'll have the chance to make objections, and you can make your own comments on the film at the end without being interrupted or edited'".

TRIER THE WIZARD

Unlike Klaus Birch, Sami Saif is less interested in the rules themselves than in the element of provocation and play that the concept also contains.

"The rules have a certain degree of cynicism. If you merely follow them blindfolded you'll end up with something very rough and immediate. Working within the form of *Dogumentary* I will try to make something affectionate, sensitive, and amusing. A little film with a start, a middle and an end - a film that opens the door to a universe", Sami Saif says. He regards the fourth commandment as the greatest challenge: "All clips must be marked with 6-12 frames black".

"This is definitely the most difficult rule because black gaps between clips ruin the flow and disturb the audience. So I may try to make a film without any clips at all", he reveals. Not that Sami Saif has any objections to taking on a job where the form to a certain extent is predetermined. "I think it will give me the courage to take more chances. The commission is playful and challenging by nature and the *Dogumentary* group vibes are good because we're all so different. So if any of us comes a cropper it won't be so painful. You're not all on your own." Klaus Birch also emphasizes the partnership with other filmmakers from *Dogumentary*. He is looking forward to being able to consult Lars von Trier.

"It's no secret that there is friction between television journalists and documentary directors. Plenty of directors think that television documentaries are rubbish. They think the form is vulgar and that subjects like the fraudulent use of state subsidies by shipbuilders are boring. Conversely, lots of television journalists think that artistic documentaries about old monks on top of Portuguese mountains are completely irrelevant. But hopefully von Trier's rules will bring the two worlds together and contribute to the creation of something new. *Dogumentary* is like an experiment involving a bunch of people, with Lars von Trier poised above us like a wizard, waving his wand to see what happens. Will we fly at each other's throats or will we make a few interesting films?" ■

"I have no doubt that the pure story will emerge more clearly", Klaus Birch replies. "Stories that can only be told using all kinds of artistic effects will automatically be excluded. As a devisor you'll be less inclined to be seduced by the superficial drama of a story if you can't film reconstructions, for example. You'll be forced to find genuine living people with tales to tell".

A VIEWER'S CHARTER

Klaus Birch emphasizes that *Dogumentary* is an important signal to viewers: "We're saying 'these are programmes of a kind you haven't seen before. And we want you to know the rules by which they've been made'. It's a kind of viewer's charter, and seeing as there's even a certificate guaranteeing the sterling

nature of each programme, I think these documentaries will make more of an impact on viewers."

He thinks that the second commandment in particular - "The end of the film must consist of two minutes of free speaking time by the film's victim" - will affect his journalistic methods.

"Allowing the victim to give his version of what happened is enormously police-like. You won't allow yourself be too dogmatic in your approach to events, and the risk of succumbing to the usual manipulative traps will be much reduced if you have to show everything to the people appearing in the film. The rule may also mean we see more portrayals of the middle and upper classes. People from these classes are often highly critical and difficult to persuade to

With the DVD *Villar - Manuela's Children* by artist Eva Koch, the DFI is releasing its first interactive documentary.

SCENES FROM VILLAR DEL COBO

Interactive Documentary

BY LARS MOVIN

In 1934, a few years before the outbreak of the Spanish Civil War, Gregorio Martinez Lopez died of pneumonia. He lived in Villar del Cobo, a remote mountain village in the Teruel region, in the triangle between Madrid, Barcelona and Valencia. He left a wife, Manuela, and five children. Soon afterwards Manuela fell ill. She was taken to hospital and for four or five months unable to look after her children. Her eldest son, twelve-year-old Angel, was old enough to understand the gravity of the situation and stayed in the village to work. The two youngest, Clemencia and Fe, who were twins, were fostered by a local wet nurse.

That left Ernesto and Cristobalina, the two in the middle. Nobody in the poverty-stricken community had the means to take them in so they were sent to a children's home in Teruel, the regional capital, where the principal was a friend of the family. When Manuela's health improved she regularly walked the day-long trip from Villar del Cobo to Teruel to visit Ernesto and Cristobalina. She wanted her children to return home as soon as practically possible.

But the civil war broke out. Fighting soon reached the mountains around Villar del Cobo and Teruel. The front divided the two communities and

Manuela was no longer able to visit her children. As the fighting intensified the children's home was evacuated and brother and sister separated. Cristobalina ended up at a hospital in Valencia where a Norwegian aid worker, Nini Haslund Gleditch, fell for the little girl. Nini Haslund Gleditch located Cristobalina's aunt on her father's side, who lived on the outskirts of Valencia, and force of circumstance led her to sign the adoption papers. At the time nobody new what had become of the rest of the family in Villar del Cobo.

More than sixty years later Cristobalina's daughter - the Danish artist Eva Koch (b. 1953) - decided to tell her mother's story. She went to Villar del Cobo where Angel - the eldest son - still lives. Since childhood the four siblings (one of the twins died in infancy) have only met up once, in 1962 when Cristobalina rediscovered her family after meeting a notary from Teruel by remarkable coincidence in the Faeroe Isles. Eva Koch brought the siblings together in Villar for the third time and interviewed them about their lives. Cristobalina's aunt, 102-year-old Teresa, was also still alive and she provided her version of events. She still lives on the outskirts of Valencia but since the civil war she has not been in touch with the family in Villar del Cobo because a trace of suspicion still remains that she sold Cristobalina



Framegrab

to "the Norwegian lady".

The DVD aims to combine the best of the two formats - linear film and interactive disk. Eva Koch's Spanish cousin Isabella starts by introducing her grandmother Manuela's story. The disk then branches into the individual stories of the four siblings. The viewer can choose to follow one person through the whole story, or to switch back and forth among the different strands with the story progressing chronologically but alternating among four different viewpoints. For long periods the siblings were separated and did not know what had become of one another, and this results in a narrative structure in which the four strands run independently but in parallel at times, while at others they meet and exchange experiences.

In addition to the four siblings' accounts the DVD contains a number of more general sequences about life in Villar del Cobo, and a Martinez Lopez family tree.

The DVD format is thus an open, flexible framework for material - the story of four siblings separated by the Spanish Civil War - that a conventional film would have subjected to the requirements of the linear narrative for one protagonist, one angle, and one overall universe. DVD isn't like that, and nor is that how life turned out for Manuela and her children.

Material from Villar del Cobo also exists in a two-version video installation: an interactive version which was exhibited for the first time at Tensta Konsthall, Stockholm from 14 September to 14 October 2001, and a non-interactive version which opened the new Filomena Soares gallery in Lisbon, Portugal (27 September to 8 November 2001). In both versions the material is divided among six large-screen projections ■

VILLAR - MANUELA'S CHILDREN / VILLAR - MANUELA'S BØRN Technical data DVD.
DIRECTOR/SCREENPLAY Eva Koch **DIRECTOR OF PHOTOGRAPHY** Steen Møller Rasmussen
PRODUCER Eva Koch **PRODUCTION** ARTery
RELEASE Winter 2001

EVA KOCH Born 1953. Graduated from the Royal Danish Academy of Arts in Copenhagen, where she started as a sculptor and then completed her education at the newly-opened School of Media Arts. In 1990 she spent a two year travel scholarship at a workshop in Madrid. Her experience there stimulated her interest in her Spanish roots, and it was in Madrid that she made her first attempts at what is now her favourite tool, video. During the 1990s Eva Koch emerged as one of the most important artists in her field in Denmark through a series of large-scale, often site-specific sound and video installations. So it was only natural that instead of making a classical documentary about her mother's story she decided to incorporate the tape from Villar del Cobo into an interactive art project of which the *Villar - Manuela's Children* DVD is just one component.

DFI BACKS NEW TALENT Since the 1970s the DFI has run open workshops to provide space for new talent to flourish and to explore the potential of the moving image as a means of expression. The DFI now operates two workshops; one in Haderslev on the Danish mainland, and one in Copenhagen. For 2001 the DFI allocated an extra DKK 2 million to support the development of new talent and experimental film in Denmark. The new scheme is ear-marked for workshop activities arranged by societies, associations and independent institutions, and activities at local authority level. The DFI's intention is to distribute the funds across the country so that promising newcomers to the film world can be provided with professional production facilities and qualified assistance in different regions.

INTERVENING IN REALITY

BY PRAMI LARSEN, MANAGER DFI FILM WORKSHOP

Little changes require adjustments. Big changes require radical alterations. When computers were introduced in the 1970s few people thought that they were a phenomenon that would ever affect the art of the film. But 23 years later AVID computer editing made its breakthrough and today the possibilities enabled by digitalized production and distribution are changing the film industry completely. To take up this challenge the DFI has launched a number of extensive projects this year.

SCENARIO #1

Instructor Y is going to teach a course unit on modern poetry. He finds a high quality film about the subject at the DFI Internet gateway and downloads it. But there are poets in the film Y does not find relevant. The film was originally screened in the cinema, but Y's job now is to introduce a number of poets to a class of not particularly interested students. Y cuts some of the poets and shows the rest via his laptop through the video projector on the big screen in the classroom. The website pages on Danish poets guide Y to other films and links containing more material – images, film or analyses – on the poems he has selected, and presents it with the film. The students receive a fascinating, extensive introduction to this difficult subject matter.

SCENARIO #2

Film director X wants to make a film on modern poetry. With the production company and the DFI he puts his proposal onto the Internet and receives reactions from different teachers. He begins to carry out research and finds out what is available on the poets from their publishers. He hones in on the poets and their work and puts the pilot he has produced on one of them onto the web for his "teacher group". Their reactions are generally favourable. Some of them would like the artistic interpretation and filmic treatment to be more powerful, and X learns from their critique to produce a stronger pilot. The DFI documentary film consultant is now convinced by the relevance and strength of the project in terms of content and idiom. Funding is arranged and X collects material – with the surprises that any documentary project reveals. Editing will aim for a linear production of almost 50 minutes with a perceptual flow and consistent visual style. Three poets don't work in this version. Meanwhile longer versions are made of the overall material about the poets. A group of artists are commissioned to create a graphic interpretation of the poets' verbal landscape.

Poems and data are presented graphically and a DVD is created. The material is then compressed to enable an online edition. A webmaster makes links. The DFI festival department has some of the web site translated. The project is launched globally and the hits registered reveal interest from locations that would not immediately come to the DFI's mind: there are lot of hits from Asia, for example. The festivals begin to request the film, which is shown via digital projection because audiences are too small to justify a 35mm print.

The consequences of these scenarios are far-reaching. Today the documentary consultant and the director know the broad outlines of the projects they embark on and how the finished film will be distributed. The future, however, will present a very different kind of pluralism. When audiences have the chance to intervene they will presumably take it. Some will have seen the film on the Internet. That's a long way from cinema quality – indeed even from VHS quality for ordinary users. But nobody today can say anything for certain about the full extent of what will be available in future.

DIGITAL CINEMA/E-CINEMA

Only six years ago shooting a film on DV (digital video) and blowing it up into 35 mm was a risky business. Now Mike Figis, Spike Lee, Lars von Trier and others have done just that. But the change from analogue to digital technology is taking place at high speed. Sony has released a digital film camera that records at almost the same quality as 35 mm. 10 minutes of Super-16 costs \$300; 10 minutes of 24P HDCAM costs \$15.

Of course the question is whether 35 mm prints can be done away with altogether. Indications are that they can; *Star Wars* was shown digitally in 3 US locations, and we must remember that between \$4 billion and \$6 billion are spent on film prints, shipping and handling in the US every year. The journey from editing table to premiere can be reduced by at least a month using digital technology. Films with limited audiences could enjoy high-quality screenings. Films could be tested before 35 mm prints are made. Cinemas could become lively places with TV shopping in the mornings, big-screen web games in smaller auditoriums, sneak previews of selected episodes from TV series, features in lots of different language versions, blockbuster movies in the main auditoriums, and a broader cross section of more specialist films – such as documentaries – could be screened when there is an audience.

DFI INITIATIVES

The DFI has organised some of the challenges

described above into two main themes: *The Interactive Movie* and *Digital Film Distribution*. A pilot project, the *Interactive Movie*, concentrates primarily on production – on gaining experience and developing genres and talent. The project is being carried out at one of the two DFI departments for experimenting and talent development – the 31 year old Film Workshop (as well as the Film Workshop in Copenhagen, the DFI also runs a video workshop in the provinces – "Haderslev Videoværksted").

The Film Workshop has been working on multimedia projects for more than five years. The DFI thinks the time is ripe for a major outreach project, and with a budget of over DKK 9 million the DFI has invited talented young filmmakers and experienced hands who have been demonstrating their abilities in linear film narrative for many years to adopt the new media and insist on the same artistic quality as they do in film. The *Interactive Movie* will result in three interactive works – an *Interactive Movie* for adults, an interactive children's film, and an interactive documentary – for a future broadband network. Experience gained from the *Interactive Movie* will contribute to the identification and analysis of the potential for development and subsidy requirements of artistic multimedia production.

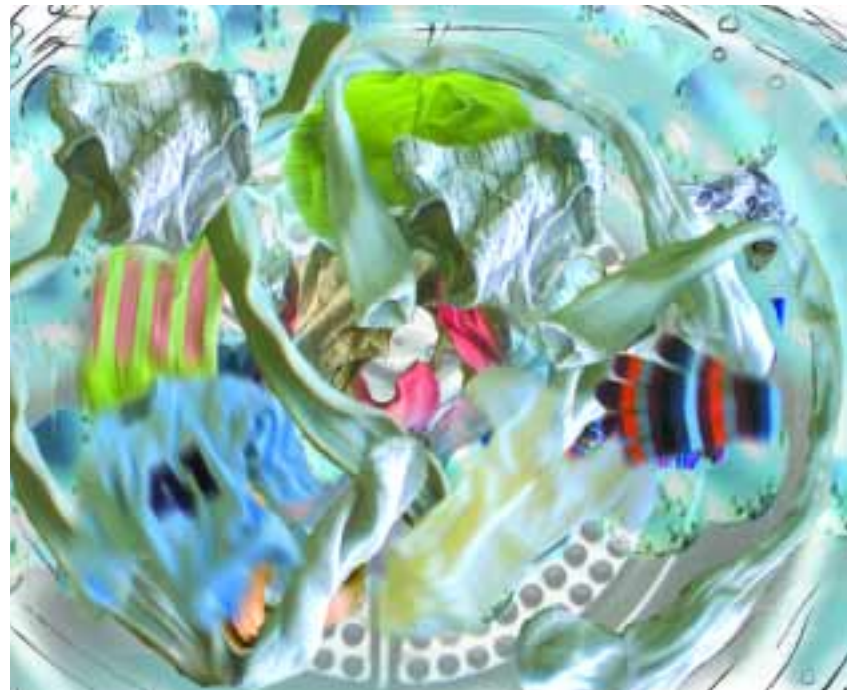
This project will be followed up by the DFI *Digital Film Distribution* project, initially aimed at schools and aimed at exploring the possibilities of converting existing VHS distribution to digital form via the Internet and DVD, for example.

SUBSIDIES FOR DIGITAL FILM ART

As we have a European alternative to US-dominated animation, web entertainment and computer games ought to be given top priority on the European cultural agenda.

Today European games producers and Internet content providers operate almost exclusively on commercial terms. Competition is tough and is defined internationally; in the west, that means mainly by the USA. However, Japan is also entering the Western European market. Pokémon, Nintendo's Mario Bros and Sony PlayStation are brands that take up a good deal of space in the average family.

The DFI wants the film industry to play a part in the development of interactive, digitally-communicated narratives using the moving image – and believes that it will do so. After all, as the Danish film industry has demonstrated a gift for filmic narrative in fiction and documentary alike the aim of the DFI initiatives described in this article is to maintain the position Danish film has achieved, while orienting creative and artistic talent towards the new digital narrative forms ■



A REVIEW OF NORDIC FILM BODIES

BY MICHAEL OPSTRUP
PRODUCTION ADVISER SHORTS & DOCUMENTARIES DFI

Sweden, Norway, Finland, Iceland and Denmark - the Nordic countries - enjoy a historical tradition when it comes to working together; despite the fact that it wasn't long ago that this tradition included occupying each other's territories. We've done the decent thing and stopped doing that now, and as far as film is concerned we have very strong relations. The foundation stone of our joint efforts in this area consists of specific co-productions involving local producers. Our linguistic similarities mean that there is a solid basis for genuine co-productions not only put together to meet financial requirements but also for filmic and production-related reasons. A number of bodies exist to support such co-productions. Non-Scandinavian filmmakers who would like to understand the local filmscape may find it hard to gain an overview, so therefore FILM presents a resume of the most important bodies.

NORDIC PUBLIC SERVICE TELEVISION BROADCASTERS

Broadcasters have been working together closely for decades, with biannual meetings at which co-productions are agreed for in-house projects among the television stations or for pre-buys of programmes made by individual broadcasters with local independent producers. Agreements for joint pre-buys are often made in connection with



Photo: Kirsten Bille

Forum, Amsterdam. Broadcasters also exchange in-house programmes.

For addresses of the public service television broadcasters in the Nordic countries, go to the Danish directory at <http://195.184.62.86/>

NORDISK PANORAMA AND NORDISK FORUM

Nordisk Panorama and Nordisk Forum may be regarded as a Scandinavian sister of IDFA and Forum, Amsterdam, i.e. it is a festival at which shorts and documentaries compete. Nordisk Forum is a two-day event including the pitching of film projects to a panel of commissioning editors from Nordic TV stations. Unlike the Forum in Amsterdam, film consultants from the Swedish, Norwegian, Finnish, Icelandic and Danish film institutes are present at the 'pitching table'.

[Filmkontakt Nord/ Skindergade 29 A/](http://www.filmkontakt.dk/)

[1159 Copenhagen K/ Denmark/ +45 3311 5152/ mail@filmkontakt.dk/ www.filmkontakt.dk](http://www.filmkontakt.dk/)

NORDIC FILM & TELEVISION FUND

This funding body subsidizes the production of features and documentaries with distribution agreements for two or more of the member states; in the case of documentaries, support requires screening agreements with at least two television broadcasters. The principal producer must be Nordic.

[Nordic Film & Television Fund/ att. Kristin Ulseth/ Skovveien 2/ N-0257 Oslo/ Norway/ +47 2328 3939/ nftf@nftf.net/ www.nftf.net](http://www.nftf.net/)

FILMKONTAKT NORD

This body is an association whose aim is to promote knowledge and sales of Nordic shorts and documentaries beyond the Nordic countries. It is therefore represented at a number of the larger festivals and screenings around the world. Filmkontakt Nord is located in Copenhagen and organizes Nordisk Panorama and Nordisk Forum.

[Filmkontakt Nord/ att. Katrine Kiilgaard/ Skindergade 29 A/ DK-1159 Copenhagen K/ Denmark +45 3311 5152/ mail@filmkontakt.dk/ www.filmkontakt.dk](http://www.filmkontakt.dk/)

TWELVE FOR THE FUTURE

EDN (European Documentary

Network) launched the Twelve for the Future scheme last year, enabling young producers and directors from the Nordic countries to work on their film projects at the development stage with professional tutors - before pitching them to commissioning editors.

[EDN \(European Documentary Network/ att. Tue Steen Müller/ Skindergade 29A/ DK-1159 Copenhagen K/ Denmark/ +45 3313 1122/ edn@edn.dk/ www.edn.dk](http://www.edn.dk/)

These bodies and schemes are all addressed to Nordic directors and producers; they are not open to film projects from other countries. But they do illustrate the importance of Nordic collaboration.

There are several reasons for this close Nordic co-operation. Besides linguistic similarities between the countries, there are close ties in regard to history and development.

In terms of arts and politics there are also certain similarities. The Nordic film institutes are a case in point. Each Nordic country has one. They support and subsidize local film production and thereby ensure that documentaries are not solely reliant on television; this is vital to the existence of non-commercial narrative documentary films, aimed at the education sector, libraries, or in some cases, cinema distribution ■

For addresses of the Nordic film institutes go to the Danish directory at <http://195.184.62.86/>

NORDIC DANCE FOR CAMERA

Nordic Dance for Camera is a project that aims to contribute to the field of Nordic dance. The project includes two main activities: : A seminar - presenting some of the world's most significant filmmakers and choreographers to be held in Lillehammer 6-9 December 2001; and the production of ten short dance films, two from each of the Nordic countries.

The deadline for registration is 12 November 2001 at www.nordscen.dk/nordicdanceforcamera. The deadline for applying for support for a dance film is 15 February 2002. Please read more on www.barokfilm.dk/nordicdanceforcamera.html.



DFI SHORTS & DOCUMENTARIES 2001 (ALPHABETICAL ORDER BY DANISH TITLE)

DANISH TITLE	RELEASE	CATEG.	ANIM.	MINUTES	ENGLISH TITLE	DIRECTOR	PRINCIPAL PRODUCTION COMPANY
RELEASES							
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 - I'm 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 krydser sit spor, En	2000.05.09	docu		59	Minister Backtracks, A	Ulrik Holmsted	TV-DOK
15 Og møllen drejer	2000.02.06	fict	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	fict		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	Kvlum, Michael & Christian Lemmerz	Wake Film
Children-Youth-Family							
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	fict		18	Going Back Home	Horsten, Michael W.	ASA Film Production
EXPECTED RELEASES							
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
Children-Youth-Family							
8 Elefanten og sommerfuglen	not scheduled	docu			Elephant and the Butterfly, The	Risager, Annette	Video One
9 Ernst i fjeldet	not scheduled	fict	anim	7	Ernst Goes Hiking	Champfleury, Alice de	ASA Film Production
10 Ernst i svømmehallen	not scheduled	fict	anim	7	Ernst Goes Swimming	Champfleury, Alice de	ASA Film Production
11 Ernst i Tivoli	not scheduled	fict	anim	7	Ernst in Tivoli	Champfleury, Alice de	ASA Film Production
12 Ernst og blikkenslageren	not scheduled	fict	anim	7	Ernst and the Plumber	Champfleury, Alice de	ASA Film Production
13 Ernst og den nye fodbold	not scheduled	fict	anim	7	Ernst and his New Football	Champfleury, Alice de	ASA Film Production
14 Ernst på rulleskøjter	not scheduled	fict	anim	7	Ernst Goes Skating	Champfleury, Alice de	ASA Film Production
15 Ernst på Togrejse	not scheduled	fict	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	fict	anim		På vej til billedet 1	Faber, Bigita	Dansk Tegnefilm
19 På vej til billedet 2	not scheduled	fict	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@locotion.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 Alle 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	Ryegade 106 A, 4., 2100 Copenhagen Ø	+45 3538 7200	3538 7299	cosmo@cosmo.dk	www.cosmo.dk
Crone Film Produktion A/S	Blomstervængt 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@met.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	Blomstervængt 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 Seltoft, 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	
TV 2/Danmark	Int. Sales: Rugaardsvej 25, 5100 Odense C	+45 6591 1244	6591 3322	tv2@tv2.dk	www.zentropa-film.com
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	
WAVEpictures	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 9071	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

AWARDS 2001 DANISH DOCUMENTARIES

DEN ANDEN VEJ / TINA SVENDSEN / 2001 / COPENHAGEN

BUSTER INTERNATIONAL CHILDREN'S FILM FESTIVAL **ÅRETS BASKER**

HELGOLAND / KARIN WESTERLUND / 2000 / ASPEN

SHORT FILM FESTIVAL **ELLEN AWARD**

MELBOURNE, INTERNATIONAL FILM FESTIVAL **FIRST PRIZE BEST DOCUMENTARY**

A MINISTER BACKTRACKS / ULRICH HOLMSTRUP / 2000 / DUBROVNIK

SEE DOCS IN DUBROVNIK **AUDIENCE AWARD**

MAXIMUM PENALTY / DEN HØJESTE STRAF / TÓMAS GISLASON

2001 / COPENHAGEN DANISH FILM ACADEMY **ROBERT BEST DOCUMENTARY**

THE SOCCER BOY / **ANDERS GUSTAFSSON** / 2001 ODENSE

INTERNATIONAL FILM FESTIVAL **BEST DOCUMENTARY**

TALKRADIO / RADIOFOLKET / 2001 / ODENSE INTERNATIONAL FILM FESTIVAL

BEST BIOGRAPHIC DOCUMENTARY

THE EPIDEMIC / **NIELS FRANDSEN** / 2001 / ODENSE

INTERNATIONAL FILM FESTIVAL **GRAND PRIX, EX AEQUO**

REMAN