

## BERLINALE COMPETITION PROGRAMME

Pernille Fischer Christensen's feature debut *A Soap* is a funny, unconventional love story about two neighbours, Charlotte (Trine Dyrholm) and Ulrik/Veronica (David Dencik) and their offbeat search for love and lust - and their panic when they finally find both.

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## PANORAMA

*One to One* is Annette K. Olesen's third feature film, and her third selected for Berlin. Her earlier films *In Your Hands* (2004) and *Minor Mishaps* (2002) ran in the official competition with the latter sweeping away the prestigious Blue Angel award.

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## KINDERFILMFEST

Niels Arden Oplev's feature, *We Shall Overcome*, the short fictions *Cracks* by Aage Rais-Nordentoft and *War and Peas* by Jannik Hastrup are three current films which show that the dream of making children's films that make a difference is still vigorous in Denmark.

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# FILM

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Photo: Erik Molberg Hansen

# SOAP WITH GRIT

**Don't be fooled by the soap label. *A Soap*, Pernille Fischer Christensen's first feature, is no slick, never-ending TV series parading the everyday emotions of everyday people in a string of witty scenes. A soap opera is probably the last thing this intense, unsparing, economically staged drama about two lonely, vulnerable people is. And yet, there is something in how the stage is set in two tiny apartments, in the back and forth of this upstairs-downstairs odd couple.**

BY KIM SKOTTE

Is this film a soap? It is in the way our curiosity is drawn to the trough by the aroma of an exotic fate. In how it employs the fictional cliff-hanger as a dramatic breakwater in a story awash with human frailty and the fatal talent for repeating mistakes. We recognise these questions: What will she do now, then what will happen – in the next episode? The combo is tested and true: sex and emotions. The two main characters are always fighting and making up again. So, yes, *A Soap* is a soap, though indisputably a singular specimen of the genre.

“We all carry around all these ideas about what true love

is. Man, woman, falling in love, romance, a home, children – and preferably in that order,” Fischer Christensen says. “But what if the kind of love that really matters isn't like that at all?” That is the premise of her first feature-length film: interrogating conventional love by confronting lovely Charlotte with transsexual Veronica, whose “real” name is Ulrik. Hard-nosed, but deeply unsatisfied, Charlotte has left her boyfriend in anger, but she can't seem to let him go. Now single, she can pick up any guy she wants, but she drops them all again like so many hot potatoes, in disgust or maybe self-loathing. The apartment downstairs from her is occupied by shy, withdrawn Veronica, who likes to keep her exposure to daylight to an absolute minimum. Constantly teetering on the brink of suicide, Veronica makes ends meet by selling manifold sexual services. On the surface, there is a world of difference between the two tenants. Then, one day, there is a knock at the door. Perhaps the similarities are greater than the differences in even the oddest of pairings.

#### TRANSEXUAL MUSINGS

Pernille Fischer Christensen, 35, graduated from the National Film School of Denmark in 1999. Before that, she studied art

history and was at one stage into dance and music. The last is easy to hear in how music is used in *A Soap*.

As a filmmaker, she first attracted attention with her award-winning short film *Habitibi My Love*, a love story between adolescents in an immigrant milieu. Next, Fischer Christensen wrote the screenplay for a film about prostitutes. Though the project never got off the ground, her research did introduce her to a transsexual prostitute.

"It was a really jarring experience for me to be sitting across from a person whose gender you can't define. It started me thinking. Later, when the screenwriter Kim Fupz Aakeson contacted me after seeing my short film and suggested we collaborate, my curiosity about the whole landscape of transsexuality instantly sprang to mind. Here was something I really didn't know how to deal with. I felt kind of helpless. All the usual gender strategies were suspended, and my curiosity was piqued by the idea of making a film with that as a premise."

#### FIRST FILM FROM THE TALENT POOL

"I'm fascinated by genres, but I'm not interested in simply reeling out a cookie-cutter film. I'm more interested in finding my own voice, in managing and transforming the genre," the filmmaker says. *A Soap* is the first feature film to come out of the DFF's New Danish Screen, a new Danish film-policy initiative with funds of around 3,5 million euros a year for promoting continued innovation in Danish films. *A Soap* has a total budget of 900,000 euros, and received 535,000 euros from New Danish Screen. According to Fischer Christensen, that makes it the cheapest Danish feature film in 10 years.

"There is nothing for me to hide behind in this film," she says. "No car chases, no cool lighting, no fancy locations. Without my actors giving me their all, I have nothing. It's dead. If I felt a scene wasn't quite pure enough, we'd reshoot it the next day, even if everybody else thought it was fine."

The challenge was clear enough: How do we compress and concentrate? Can we make a chamber drama in two apartments? What about the concepts of living space and opening one's door to others? Does that work as a metaphor? The project was slowly taking shape.

"The soap concept popped up all at once," she says. "It's like *Friends*. 'Knock-knock,' then a scene takes place. And the scenes are all enormously simple. Soaps work with these very clichéd ideas about love. Using the soap concept, getting up on a 'soapbox,' as it were, gave the project the friction it needed and without which it might have seemed a bit dry."

Soap signals fun. But 10 millimetres beneath true fun lurks deadly seriousness. Bergman's *Scenes from a Marriage*. Unfiltered feelings. Cassavetes. Grim honesty. Woody Allen's *Husbands & Wives*. Fassbinder, no. Almodovar, no. Ken Loach's method with actors, by all means. These are some of her inspirations.

"If you want to bring out emotions in a scene, you have to know exactly what's at the heart of the scene. Not what the words say, not the surface action. It's my impression that a lot of productions simply go through the motions. But what is the undercurrent, where is the element of magic? To get to that, I think you have to start with an incredibly precise text," Fischer Christensen says. She shot *A Soap* almost entirely in sequence, based on her close writing collaboration with Kim Fupz Aakeson. In six weeks, with no overtime or extra shots, she points out, not without some pride.

#### ACTORS HAVE TO LET GO

A crucial element was Trine Dyrholm. A firmly established star in the Danish firmament, Dyrholm commands respect as one of the most fearless and risk-taking performers of her generation.



Photo: Erik Molberg Hansen



Photo: Erik Molberg Hansen



Photo: Lars Wahl



Photo: Lars Wahl

*"Someone once said that transsexuals are closest to God. If God had a gender, he'd surely be transsexual, containing both sexes. So, is God a man or a woman? The greatest love may be the love that frees you from the idea of love."*

She consistently picks challenging, difficult parts that expand her professional range.

"I want to work with Trine. Nothing else interests me at the moment," the filmmaker says. Dyrholm is also starring in Fischer Christensen's next film. "Looking inside and coming up with honest material about love and longing takes real courage on the part of the actors. It requires them to let go." Dyrholm dared, as did Daniel Dencik, who plays Veronica/Ulrik.

"Someone once said that transsexuals are closest to God. If God had a gender, he'd surely be transsexual, containing both sexes. So, is God a man or a woman? The greatest love may be the love that frees you from the idea of love," the filmmaker muses.

"I didn't want the film to close in on itself. A film that goes: 'This is what men are like, this is what women are like'. This is what sex and love are like. No way. In a sense, I wanted to subvert the whole 'soap' concept," Pernille Fischer Christensen says. ■

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

#### PERNILLE FISCHER CHRISTENSEN

Born 1969, Denmark. Graduated in direction from the National Film School of Denmark, 1999. Christensen's graduation film *India* (1999) was recipient of Ciné Fondation's 3rd Prize at Cannes. Her short fiction film, the critically acclaimed *Habitibi My Love*, was awarded at the Angers Premiers Plans festival in 2004. *A Soap* is Christensen's feature film debut.

#### NIMBUS FILM PRODUCTION

Founded 1993 by producers Birgitte Hald and Bo Ehrhardt. Were later joined by director Thomas Vinterberg. Nimbus is considered a major player in Danish cinema, having attained success in seeking out new talents and emphasizing innovation. The company values long-term relationships with individual filmmakers and gives precedence to the creative collaboration between director, scriptwriter and producer.



Director Pernille Fischer Christensen / Photo: Erik Molberg Hansen

# FEAR OF LOSS



Photo: Per Arnesen

**Taking on volatile integration issues in a crime-ridden Copenhagen suburb, *One to One*, a new drama by Annette K. Olesen, is also a universal story about the fear of losing a loved one.**

BY LISELOTTE MICHELSEN AND MORTEN PIIL

Annette K. Olesen recently finished her third feature film in four years – a remarkably high output rate, especially for a filmmaker who in her first ten years out of film school directed just two short films and a handful of TV shows.

Surprisingly, she is still ambivalent about the whole idea of having a career and sometimes has to ask herself if the hyper life of a filmmaker is really right for her – even more so at those times when her films, including 2004's *In Your Hands* and the new drama *One to One*, threaten to drain her last drops of mental energy.

Challenging stories consume her, more than she would really like them to. But the prospect of work-

ing again with screenwriter Kim Fupz Aakeson and Zentropa producer Ib Tardini was once so tempting that she decided to forego a breather in between projects.

Watching *One to One* or hearing Olesen talk about it, leaves no doubt of her passionate engagement in the film. It is a gripping tale of a group of people in a deprived Copenhagen suburb whose lives are rocked when a young man is beaten half to death and ends up in a respirator. The victim's younger sister, Mie, has a nagging suspicion that her boyfriend, Shadi, the son of immigrants, knows more about the incident than he is willing to say. Shadi is divided. What he knows might be important, but he wants to protect his family.

As in most effective dramas, everyone has real and believable reasons for acting the way to do. Essentially moving at cross-purposes, everyone winds up trapped in his or her own loneliness.

Annette K. Olsen says the film sprang from of a gut feeling about "fear in life": "This strange,

collective fear that is so terrible because it is unspecific was brought closer to home by the terror bombings in Madrid. I was listening to a radio report about a mother in an immigrant neighbourhood in Copenhagen, whose son had been assaulted.

This was an ethnically Danish mother who stayed in the neighbourhood after most other people like her moved away, in part because they were afraid of what might happen to their children. Kim Fupz and I took the idea and embroidered on it. What are we afraid of? We are afraid of losing the people we love, the people close to us, and when that fear is sufficiently nourished, anything around us might frighten us. Just look at what happened in the 1930s.

"I'm driven by the need to provide a bigger picture of life than social realism alone can contain. Stylistically, I tried to expand the social-realism genre in *One to One* by shooting in Scope and having a highly articulated soundtrack to enhance the sensuous and atmospheric aspects. The aesthetic ambitions are much higher than in my past films.

*"I have to feel a certainty in my gut that we aren't just making up a story that more or less resembles newspaper headlines. Most press stories are incredibly simplistic and a big factor in creating the same gap that our film tries to bridge."*

I worked extremely well with my director of photography, Kim Høgh. He has an eye for picking out the exact elements in a shot that are key to a scene. His camera becomes a kind of extended sensory organ and his pitch is exactly the same as mine."

#### SINGULAR INTEGRITY

*How did you find the amateur members of the cast and how did you do your research?*

"In the fall of 2004, I worked on the *Players Project* at the Betty Nansen Theatre, which had young 'new Danes,' second-generation immigrants, performing on stage and telling stories from their own lives. The work entailed visiting after-school clubs and schools in Copenhagen and talking with a lot of young people. It was a very inspiring and very intense experience that gave me a lot of material to feed Kim Fupz. He and I also had in-depth talks with staff at the police station in Avedøre.

"This kind of research is essential for me. I wouldn't go into a story like *One to One* without being absolutely sure that what we are saying is, if not the actual truth, then at least a plausible version of it. I have to feel a certainty in my gut that we aren't just making up a story that more or less resembles newspaper headlines. Most press stories are incredibly simplistic and a big factor in creating the same gap that our film tries to bridge."

*Was it hard to find the amateur actors?*

"Not for the part of young Shadi. We always knew we wanted Mohammed-Ali Bakier to play him. The part of Mie, his 16-year-old girlfriend, was really hard to cast, so I was delighted to discover Joy K. Petersen. Both were incredibly shy and neither had any previous acting experience – which goes for all the amateurs in the cast. Joy wasn't even that eager to get the part, but when she and Mohammed did an improvisation together, we knew – having screened half a dozen candidates – that she was the one.

"Joy and Mohammed share an integrity that is essentially bullet-proof. This was the main reason why I fell for them. Apart from their acting talent, both are very strong personalities with very active inner lives."

*Anette Støvelbæk plays a powerful character, Søs, a social worker and the mother of teenage Mie, who decides to confront her fear and stay in the crime-ridden suburb where the action is set. Did you have Anette*

*Støvelbæk in mind for the part from the beginning?*

"No, we initially wanted to cast amateurs in every part. But it turned out to be impossible to find someone in real life who could handle the part. Anette Støvelbæk was our first choice, and I didn't even know then that she grew up in the same kind of environment as the film's. She performed in the improvisations that became the basis of the final screenplay and gave us so much material. All things considered, I was happy to end up working with three such brilliant, professional actors as Anette Støvelbæk, Helle Hertz and Paw Henriksen. It obviously helps the filmmaking process when you speak the same language."

*Did you use the Mike Leigh method again, as in your first film, *Minor Mishaps*?*

"Yes, more or less, as a tool, but not slavishly. Before we started shooting, all the characters had been improvising without knowing the whole story. Some of these improvisations were filtered through Fupz' computer and made it into the final script."

#### DASHED DREAMS

In her research, Annette K. Olesen discovered that the area of Avedøre Stationsby, a relatively new area where the film was shot, is actually laid out like a medieval town, modelled on Dubrovnik. The planning is based on the notion of a town wall protecting and pulling together the people who live behind it.

"It floored me, because these are really beautiful visions. A town for 6,000 people with green parks and fresh air, it was supposed to be a nice place to be. I myself grew up in a housing project that's a lot like the film's setting. I know these places and I feel at home in them. I felt great when we were on location, because I know the social structure and the whole tone.

"All at once, I realised this was a frame for the story, the point being that here was a place where someone had tried to plan the good life we all want so badly.

"In other words, society plans the good life, but life always responds by doing something else. If there is no ability to improvise and fit in the unexpected, the vision is destroyed.

"I looked through a lot of old interviews with the Danish architect and writer Steen Eiler Rasmussen,

#### ANNETTE K. OLESEN

Born 1965, Denmark. Graduated in direction at the National Film School of Denmark, 1991. Her graduation film *10:32 Tirsdag – en kærlighedshistorie/10:32 a.m. Tuesday – A Love Story* was a hit at international film school festivals. Olesen directed short films and award-winning documentaries. Her feature film debut, *Små ulykker/Minor Mishaps* (2002), won The Blue Angel Award in Berlin. Her second feature, *Forbrydelser/In Your Hands* (2004), also selected for the official competition in Berlin, is recipient of numerous international awards.

#### ZENTROPA ENTERTAINMENTS

Founded 1992 by director Lars von Trier and producer Peter Aalbæk Jensen. One of the largest production companies in Scandinavia. Zentropa has established a platform for young filmmakers and veteran directors alike. The Zentropa brand covers feature film production and a range of services within DVD manufacture, digital communications and concept development. TV and documentary are managed by Zentropa Real, animation by Zentropa GRRRR.

and I became emotional because he had the most beautiful visions in the world for these suburban areas. But now you can hardly point to a single one of these projects without going, Ooh, that didn't turn out so good.

"Why not? Well, the oil crisis jacked up rents and through the 1970s unemployment kept growing, while the traditional nuclear family was falling apart. The divorce rate shot up and a growing number of single parents were unable to manage their rent, so the municipality had to step in and take over a lot of their leases. The projects ended up being used as stop gaps for social problems, including those related to immigration."

#### HEADED FOR REALISM

*You got into the National Film School in 1987, when you were 21 years old. You had no specialised knowledge about film, either practically or theoretically. Was that a problem?*

"Yes, the first few years it was, mostly because I felt so stupid not knowing anything and was unsure about where to position myself in the intersection between documentary and fiction. This uncertainty about genres also marked the decade previous to my directorial debut with *Minor Mishaps* in 2002."

*You have now made three features in four years and they are all realistic. That might seem surprising considering your graduate film, 10:32, which is essentially an editing experiment, and your short films, Juliet's Balcony and Tifanfaya, which are offbeat and fantastic in different ways. Did you ever feel like moving in a more formally experimental direction?*

"In terms of form, I think *One to One* is more carefully thought-out and planned than either *Minor Mishaps* or *In Your Hands*. Sure, I would like to get back to the direction of my graduate film, expression-wise. But it's been necessary for me to work with this kind of realism, and I might be able to use it later on as a tool in a more radical form of expression. Working with actors has been incredibly important for me – filtering my fascination with reality through an actor, so it's an interpretation but something real. Even so, I wouldn't mind working in a more formally challenging style." ■

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



Director Annette K. Olesen / Photo: Jan Buus

# INNOCENCE ON THE CUSP OF BEING LOST

In his third feature, *We Shall Overcome*, Danish filmmaker Niels Arden Oplev relives his innocence as a 13-year-old country boy in 1969, when the counter-culture was surging through Denmark's cities.

BY MADRS R. MARIEGAARD

"It's an amazing privilege to get to go back and mine your own past for inspiration," Niels Arden Oplev says. His new film, *We Shall Overcome* is competing in the *Kinderfilmfest* at the Berlin Film Festival.

Oplev and co-writer Steen Bille based the screenplay on his own childhood. The year is 1969. The counterculture is raging through every town and city, but it barely registers out in the country where the story takes place. Oplev's 13-year-old alter ego,

"*We Shall Overcome* is competing in the *Kinderfilmfest* at the Berlin Film Festival, even though it's not a children's movie. It's a film for adults about children, but you can certainly take your kids to see it", Arden Oplev says. He would prefer to avoid the 'family film' label. "That sounds like concept entertainment," he says. "And that's not what *We Shall Overcome* is."

Frits, follows current events on TV. Inspired by Martin Luther King, he starts his own rebellion in school. The target of the rebellion is the despotic principal, Lindum-Svendsen, who is evil incarnate to the pupils and the filmmaker's image of any dictator anywhere in the world today.

Of all the film's characters, principal Lindum-Svendsen most closely resembles an actual person out of Oplev's past. "He's no longer alive, but there's still an element of revenge in it for me," Oplev admits, smiling. The other characters, including Frits, are a mix of fiction and real life. Oplev spent his childhood in Himmerland, North Jutland, whereas the film was shot on Ærø, an island off southern Funen. There, Oplev found the rolling dirt roads, hedged fields and small farms that no longer exist around his own hometown. The story isn't bound to any particular place, however, and could basically be set anywhere in the country, in Denmark, in 1969.

## GHOSTLY AND SHOCKING

It's been 10 years since Oplev last took a film to Berlin. His first feature, *Portland*, a raw, experimental depiction of drug abuse and violence in Aalborg, a city in North Jutland, ran in the main competition. Even though he failed to win any awards, Oplev and his film still attracted a lot of attention. The day after the official screening, the media reported that more than 100 audience-members had walked out on the film. International journalists called *Portland* "ghostly" and "shocking." Denmark had even harsher words for Oplev. "The press called me psychopathic, because I portrayed provincial Denmark as a violent place awash in pills and drugs. Today, it would be hard to find anyone who would disagree," he says.

*We Shall Overcome* could have been Oplev's first film. After all, the 44-year-old filmmaker did carry the material with him since age 13. Even so, he went with the experimentation and provocation of *Portland* first. "It would probably have made my life a whole lot easier if I had made *We Shall Overcome* first," he notes.

"But waiting, I think, provided maturity and insight into the cost of rebellion. When the film ends, you ask yourself what did they really win, was it worth it, did the wish for justice become a desire for revenge? I think these questions have more weight now than if I had made the film 10-15 years ago."

## DAVID AND GOLIATH

Niels Arden Oplev followed up *Portland* with the absurd comedy *Chop Chop*, before plunging into the personal material of *We Shall Overcome*, a far more classical film than the other two. "My ambition was to describe an age and a state of mind, but I also want to entertain," Oplev says. "That's how the story came to me. From the beginning, it had a strong plot, which I think has a lot to do with the powerful antagonist. When I was four feet tall, the principal was formidably intimidating and I almost vomited from fear when I had to go to his office. So it became a David and Goliath story."

This ambition to entertain also affected the choice of form. The story is set in lovely summer scenery shot in strong, warm colours. "I didn't want it to be a depressing story set in autumn when everything is grey and the fields are heavy with moisture. I wanted the story to be tough, but I also wanted the childhood feeling of summer. This warmth also helps carry Frits through. Moreover, I like how starkly the beauty of summer and the pastoral scenery contrasts with Frits' world in school," he says.

## STATE OF INNOCENCE

*We Shall Overcome* is competing in the *Kinderfilmfest* at the Berlin Film Festival, even though it's not a children's movie. It's a film for adults about children, but you can certainly take your kids to see it, Arden Oplev says. He would prefer to avoid the "family film" label. "That sounds like concept entertainment," he says. "And that's not what *We Shall Overcome* is."

The film deals with themes of childhood. "Frits is



Photo: Thomas Petri

moving beyond his parents' outlook and is starting to make his own decisions. He changes his name from Frits to Martin. He even looks older, when he shaves his mop-top into a Mohawk. And he loses his innocence - not sexually, but because he almost gets Lindum-Svendsen's blood on his hands," Oplev says.

"It was important to describe this journey," he continues. "But what really interested me was the state of innocence you're in at age 13 - just before it all starts being about sex and girlfriends. We see this in Frits' relationship to his classmate Iben, which is very platonic but almost moves to the next stage once they start kissing. That expands the story, I think."

## WIDELY DIFFERENT WORLDS

This interview took place northwest of Copenhagen, in a Spartan barracks housing the Danish Broadcasting Corporation's drama department. Arden Oplev has been spending the second day of the new year setting up shots for a TV series, *The Eagle*, which is reshooting the next day. A bulletin board is crammed with pictures of everyone in the crew and a sofa is littered with scripts for next season's episodes.

Like Danish film, Danish TV drama series have been enjoying unprecedented success in the last 10 years, getting record-high ratings and winning three international Emmy awards. The latest Emmy went

to *The Eagle* last autumn. Oplev directed one of the two episodes the jury considered. He also devised the visual concepts and assembled the casts for both *The Eagle*, and *Unit One* which received an Emmy in 2000. This goes a long way toward explaining why his three films have been five years apart.

Talking about *We Shall Overcome* while up to his eyeballs in *The Eagle* is weird, Oplev confesses. *We Shall Overcome* is a single big story set in a small, local world, while *The Eagle* consists of several small stories in a big, global setting. "These are widely

different worlds," he says. "But one thing I have carried over from all my television work is a lot of on-set experience. We only had seven and a half weeks to shoot *We Shall Overcome* - a big period film with kids in the main roles on an island far from Copenhagen. Without all that experience, I don't know how I would have managed." ■

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

## NIELS ARDEN OPLEV

Born 1961, Denmark. Graduated in direction at the National Film School of Denmark, 1989. His graduation film was *Winter's End/Kyndelmisse* (1989), honoured at the film school festival in Montreal, chosen as Best Fiction in Mexico City, and nominated for an Academy Award in 1991. Oplev contributed to the two popular Danish TV series: *Taxa/Taxi* and *Rejseholdet/Unit 1*. His feature film debut *Portland* (1996) was chosen for the Official Selection in Berlin. This was followed by *Fukssvansen/Chop Chop* (2001), the bizarre comedy with cult appeal.

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Director Niels Arden Oplev / Photo: Jan Buus

# PUTTING FEELINGS FIRST

Aage Rais-Nordentoft, a Danish director of children's and teen films, is back in Berlin with *Cracks*, an emotional short film about a girl who boards a mysterious night bus after her parents have an argument.

BY MADS R. MARIEGAARD

Ten years after his children's film *The Flyer* won the Jury's Special Mention at the Berlin Film Festival's *Kinderfilmfest*, Aage Rais-Nordentoft is returning to Berlin with his new children's film *Cracks*. His new film marks a return to the principle that shaped *Anton*, a principle the Danish filmmaker later toned down.

"I wanted to make a film that puts feelings before everything else," Rais-Nordentoft says. The single most powerful feeling in *Anton* was the 10-year-old title character's grief at losing his father. The film follows Anton's impossible efforts to build a plane that will fly him to heaven to meet his father.

*Cracks* is dominated by the fear of loss. A girl Anton's age - played by Aage Rais-Nordentoft's own daughter, Metha - can't sleep because her parents are fighting. Unable to make them stop, she goes into the night and boards a mysterious bus full of children.

"I had the girl's feelings determine the filmic expression," Rais-Nordentoft says. "The camera isn't controlled by the story but by feelings. In one case, the shots of her parents are so blurry that we can't make out their faces. That's how she sees them."

## THE BEAUTY OF CHILDHOOD

The world of children and adolescents is the most significant subject in Rais-Nordentoft's output, which includes shorts and documentaries as well as features. *Kick 'n' Rush*, his last feature, competed at Berlin *Kinderfilmfest* two years ago.

"Childhood is an amazing space," he says, "because a child's identity is still so unformed and exposed. The elementary beauty of being human is so apparent - except to the kids themselves! It's a

*"It's a good thing that adults make the films for children. Adults can take a dual view: they still, in an almost physical way, remember what it's like to be a child, while they also have an eye for the beauty that's hard for children to see."*



Photo: Soren Gammelmark

good thing that adults make the films for children. Adults can take a dual view: they still, in an almost physical way, remember what it's like to be a child, while they also have an eye for the beauty that's hard for children to see."

To Rais-Nordentoft, it's important for a filmmaker to understand how different the world is to children and adults. "It would be disastrous to try and understand the world of children by adult standards and common sense," he says. "If children were transferred to the adult world, their actions would seem really violent. Children can be brutal with each other, but for them it's a way of testing out life, a game of identity. It hurts, but it's still something else than when adults do it."

## STRONG EMOTIONS FIT SHORT FILMS

The principle of putting feelings first is one reason why *Cracks* is a short, not a feature, like *Anton*. "This can be hard to do in a feature, where the dramaturgy and the need for a clear story are factors that help to define the artistic rules of the game," Rais-Nordentoft says. "No matter how good they are, feature films tend to have an element of predictability that keeps you stuck on the fact that you're watching a film. That makes it hard for the films to reach those places where they stay with you forever.

"I would like to see more films dare to use feelings as a guiding principle," he says. "Some of my later films were overly determined by the story, while *Anton* had a big visual and lyrical dimension, to which I gave new life in *Cracks*. This I will fight to carry over into my next feature."

Aage Rais-Nordentoft is currently working on a new teen film with the working title *1-2-3 Zero*. "With some luck, we'll have it ready for Berlin 2007," he says. ■

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

## AAGE RAIS-NORDENTOFT

Born 1969, Denmark. Studied comparative literature at Aarhus University. His feature film debut *Anton/The Flyer* (1996), a children's film, received Special Mention at *Kinderfilmfest*, Berlin. His second feature, about two Danish UN soldiers in the Balkans, *På fremmed mark/Foreign Fields* (2000) was followed by *2 ryk og 1 aflevering/Kick'n Rush* (2003), selected for Berlin Panorama, and winner of the Jury Award at Chateaufort.



Director Aage Rais-Nordentoft / Photo: Jan Buus

# "SOMETIMES I FEEL LIKE I'M OUT ON THE HEATH, KNITTING UNDERWEAR ...

... but of course no one does that anymore: everything is sewn in the Far East. Same with cartoons, except here with us. Genres will continue to blur and we'll all end up as designers farming out drawing work on big international productions," Jannik Hastrup says.

FILM presents the grand old man of Danish animation whose latest short film *War and Peas* is selected for *Kinderfilmfest*.

BY ULLA HJORTH NIELSEN

No matter what the budget, no project from Hastrup's hand is ever going to look like *Toy Story* or *The Incredibles*. He personally animates about 20% of every film and leaves the rest to skilled animators. "When you have the right software, you don't need computer geeks but animators, who know what they want," he says.

Hastrup always knew what he wanted. He ranks among the Danish animation elite without being in the least bit elitist. With originality, engagement and industriousness, Hastrup and his partner Marie Bro's company, Dansk Tegnefilm, has set a high standard for content and vision in Danish animation, inspiring generations of animators Hastrup's age and younger. An especially high number of outstanding women animation directors are "former Jannik students"; he has always made sure to include women. Meanwhile, he never disappoints the youngest audience, which is the exception amidst all the claims of how sophisticated children are becoming. The youngest children are almost always included, and grown-ups always get a little something, too, when a Jannik Hastrup film comes on screen.

Hastrup's *War and Peas*, a 10-minute animated short for small children subsidised by the Danish Film Institute, is based on a 1974 picture book by the English artist and writer Michael Foreman. The animators have been working from Forman's exquisite original watercolours.

*War and Peas* is a universal story about a skinny king who, with his minister in tow, bicycles through the desert to the neighbouring country to ask for help. That country is ruled by an obese king who surrounds himself with mountains of cakes, but there is no persuading him to share his wealth. On

*"I'm against pettiness. We're so rich, yet we're distrustful of other people, just like the fat king," says Jannik Hastrup about his new film.*



Photo: Framgrab

the contrary. Fearful of losing his riches, he goes to war against his impoverished neighbour. But the war turns against the fat king when the skinny king starts using Fatso's take-along stash of cakes as missiles. The obese king is forced to surrender, peace is restored and everyone gets a full belly.

*War and Peas* alludes to the late 1960s era, the flower-power movement and the antiwar movie, *Kelly's Heroes*, where tanks fire shells filled with paint. Back then, Hastrup found Foreman's book a bit naive. He read it to his children, who loved it, but he never imagined animating it. Recently, when Hastrup's grown daughter reminded him of the book, he picked it up again and found that now, in his maturity, he no longer saw it in such concretely realistic terms. Then began a fruitful correspondence with the author about rights and drawings. The book is by now a classic in the Anglo-Saxon world and one wishes this charming, subtle peace film equally long legs on the international children's film scene.

"I'm against pettiness," Hastrup says. "We're so rich, yet we're distrustful of other people, just like the fat king." Throughout his career, Hastrup has strived to merge his stance and his work. Some rebels mellow with age, but not this director. "When you have millions to work with, you should try to make something more than uninvolved trash."

Dansk Tegnefilm has won numerous international awards. Most recently, *The Boy who Wanted to be a Bear* (2003), a gorgeous and unique tale from Greenland (co-written with the popular Danish author Bent Haller), attracted attention everywhere it was shown. Still, Hastrup's films have not always found favour with international audiences. The liberated Danish children characters have sometimes been too sassy or the uncompromising director's political references too overt (he once named a fat, greedy cat Franco). Likewise, in 2004, sweet, innocent *Circleen* and her multiethnic group of friends made pronounced reference to off-screen political realities. The director never made a secret

of what a blessing he thinks immigration is to little, narrow-minded Denmark. The *Circleen* films are steeped in solidarity with refugees and immigrants without ever becoming preachy. ■

## JANNIK HASTRUP

Born 1941, Denmark. During the sixties and seventies, Jannik Hastrup, Denmark's grand master of animation, produced and directed some sixty animated short films, among them the Danish classics *Benny's Badekar/Benny's Bathtub* (1970) and *Cirkeline/Circleen* (1967-71). *Samson & Sally* (1984) and the Cannes Junior winner *Fuglekriegen i Kanofleskoven/War of the Birds* (1990), became international festival hits, selling worldwide. While his films appeal to all ages, the biographical *H.C. Andersen og den skæve skygge/Hans Christian Andersen and The Long Shadow* (1997), was his first film designated for a mature audience. *Drengen der ville gøre det umulige/The Boy Who Wanted to Be a Bear* (2003) was an international success, as were his *Cirkeline/Circleen-films*. The first in the series won Best Feature Film in Chicago, the second, Best Feature at Stuttgart.

## DANSK TEGNEFILM

Founded 1976 by Jannik Hastrup, Danish grand master of quality animation. Marie Bro joined the company in 1996. The studio has a production catalogue containing numerous features and even more short fictions.



Director Jannik Hastrup / Photo: P.Wessel

# THE THREE PUPPETEERS



Photo: Studio Aboom

**A Dane and two Latvians team up to animate Alexandre Dumas' cloak and dagger classic.**

BY CHRISTIAN MONGGAARD

Alexandre Dumas' classic stories about the three, later four, musketeers are still great material for filmmakers around the world. Now, Animacijas Brigade, the legendary, Latvian animation studio that is celebrating its 40th anniversary this year, has turned *The Three Musketeers* into a stop-motion film.

Producer Maris Putnins and director Janis Cimermanis of Animacijas Brigade previously did the animation for *The Little Knight* (1997), a short puppet film, and *Prop & Berta* (2000), a stop-motion feature. Both were produced by Zentropa of Denmark and directed by Per Fly. After finishing *Prop & Berta*, Maris Putnins and Zentropa started work on the producer's dream project, *The Three Musketeers*.

Putnins wrote the script and did the storyboards. The project was supported by development funds from the Danish Film Institute (DFI). "The studio came roaring out of the gate, designing and making puppets and constructing a whole miniature world in Riga. Apart from the DFI's support, they were working with Zentropa's own money and funds from the Latvian Film Centre, who were interested

in international co-productions," Peter Garde of Zentropa says. Garde was brought on to the project in 2002 to hold the purse strings. "I always thought of myself as the project's stepfather, because its whole universe had already been created when I came in."

Getting all the funding for *The Three Musketeers* together proved to be a problem, and production had to shut down for a period. "Basically, the film was already too far along. Too many promises had been made to too many people, and in Riga it was a big political problem to have committed to something that couldn't be completed," Garde says. "This is when I became involved, because I had been dealing with international financing."

Zentropa had just finished shooting *Wilbur Wants to Kill Himself* in Scotland, partly with funds put up by Scottish Screen, a government endowment. They told Zentropa they would support *The Three Musketeers*, if the Danes could find a Scottish co-producer.

Zentropa located the producer Bob Last. In partnership with Animacijas Brigade, Zentropa and Last founded Studio Aboom. New storyboards were made and production started back up, with Cimermanis directing. Funding for the final budget of around 1.3 million euros was provided by Scottish Screen, the Glasgow Film Office, Eurimages,

the Latvian Film Centre and the Danish Film Institute. "Zentropa is the executive producer of *The Three Musketeers*," Garde says. "But Bob Last and, above all, the people in Riga did the hard work and supplied a whole film at a very modest price."

Mikael Olsen, a producer and screenwriter, and Gert Fredholm, a director, are doing the Danish version of *The Three Musketeers*. They say the film is ahead of *The Little Knight* and *Prop & Berta* in terms of visuals and animation technology. And for this a big thanks to Bob Last. During a visit to Studio Aboom, he noted that the animators were lacking even the most basic equipment.

"They had no dolly, no lights, no video projector," Garde says. "We all agreed they needed to have these things to shoot the new storyboards. The camera had to be mobile, they had to be able to do proper lighting and the camera needed a new lens."

*The Three Musketeers* has so far been sold to Dumas' home country of France, where it has been well received. "Animation enthusiasts are doing cartwheels," Peter Garde says. "The French distributor plans to make a fairly large number of prints and expects the film to sell maybe 300-400,000 tickets." ■

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

## JANIS CIMERMANIS

Born 1950, Latvia. Graduate of the Leningrad Institute of Theatre, Music & Cinematography. Puppet film director at the Latvian Puppet Theatre. Since 1983, Cimermanis has animated and directed puppet films at the Latvian Film Studio, which in 1993 became an independent organization: Animacijas Brigade. Cimermanis worked on the Danish puppet productions, the short fiction *Den lille ridder/The Little Knight* and the feature film *Prop & Berta*, which was awarded at Chicago International Film Festival. Both films were directed by Per Fly and produced by Zentropa.

## GERT FREDHOLM

Born 1941, Denmark. Graduated from the National Film School of Denmark, 1968. For a number of years Fredholm lectured at the National Film School of Denmark. He was also appointed for a period as film adviser at the Danish Film Institute, creating a cultural-political stir when he commissioned Jens Jørgen Thorsen's *Jesus*-film for production. He has also directed for television. Best known for his debut feature film *Den forsvundne fuldmægtig/The Case of the Missing Clerk* (1971), based on the Danish bestseller by Hans Scherfig; and *At klappe med en hånd/One-hand Clapping* (2001), a box office success.

## ZENTROPA ENTERTAINMENTS

Founded 1992 by director Lars von Trier and producer Peter Aalbæk Jensen. One of the largest production companies in Scandinavia. Zentropa has established a platform for young filmmakers and veteran directors alike. The Zentropa brand covers feature film production and a range of services within DVD manufacture, digital communications and concept development. TV and documentary are managed by Zentropa Real, animation by Zentropa GRRRR.

# TEMPLAR KNIGHTS ON MOTOR BIKES

**Recapturing the spirit of *E.T.*, *The Goonies* and *Raiders of the Lost Ark*, Kasper Barfoed's *The Lost Treasure of the Knights Templar* puts the audience squarely in the picture.**

BY CHRISTIAN MONGGAARD

The press kit for Kasper Barfoed's *The Lost Treasure of the Knights Templar* compares this adventure film for children to Dan Brown's bestselling *The Da Vinci Code* and Enid Blyton's classic books about *The Famous Five*. The filmmaker gladly acknowledges the kinship, although neither *The Da Vinci Code* nor *The Famous Five* was a model when he first started writing the story.

"When you see the film now and have to describe it, you can't help thinking about stuff like *The Famous Five* books, which I used to gulp down when I was a kid," Barfoed says. "I spent many a summer holiday reading those mysteries and imagining myself in them. But I didn't intend the film to resemble those books. We simply wanted to make a mystery thriller with fantastic elements based on stories circulating in Denmark and certain theories about the round churches on Bornholm. I would certainly be pleased if people think *The Lost Treasure of the Knights Templar* is as exciting as *The Da Vinci Code*."

*The Lost Treasure of the Knights Templar* is about four kids led by 13-year-old Katrine. Spending a summer on Bornholm, a Danish island in the Baltic Sea. They stumble on clues to a treasure involving the round churches and the Knights Templar. But certain mysterious, cloaked figures would do anything to prevent the kids from finding it.

## CURIOSITY PIQUED

Kasper Barfoed first got the idea for the film when he ran into Erling Haagenen, a writer and filmmaker, who told him about the Knights Templar and Bornholm's round churches. In books and a popular TV series, Haagenen has propounded the theory that these 900-year-old churches were built by the Templars and could hold clues leading to a great treasure – if you know how to interpret the clues correctly, that is.

"This material is irresistible, because it's so fantastic," Barfoed says. "When Erling tells these stories, people's brains begin to churn. It makes you want to go and dig out the cellars of these churches. As kids, we toured the round churches on school trips and were bored to tears. But now they come to life. The churches might have been built by Templar knights as signposts or to conceal treasure. My curiosity was piqued. You can always make any old adventure or tale of buried treasure, but here was a story people actually believe is true."

## AMAZING ADVENTURE

A meeting with producer Mie Andreasen of M&M Productions gave the film momentum. Andreasen was looking to make an adventure film for children in the vein of Søren Kragh-Jacobsen's *Shower of Gold* or Richard Donner's *The Goonies*. Before long, she and Barfoed were whipping up *The Lost Treasure of the Knights Templar*.

"I figured the story about the round churches could be used for something," Barfoed says. "But it wasn't until Mie told me about her ideas for a children's adventure film that the pieces fell into place. I wanted to make a film in the spirit of Spielberg,

*"We simply wanted to make a mystery thriller with fantastic elements based on stories circulating in Denmark and certain theories about the round churches on Bornholm."*



Photo: xxx

Zemeckis, Donner – the movies they made in the eighties, *E.T.*, *The Goonies*, *Back to the Future*, and *Raiders of the Lost Ark*, of course. Movies that make you surrender to fantasy.”

Haagensen was a consultant on *The Lost Treasure of the Knights Templar* and he read and made notes on the script. “We jumped off from his theories and shaped the adventure around them,” Barfoed says. “Then again, we didn’t want to limit ourselves to a documentary framework, so we added to it. Even so, a lot of the things the kids in the film come across are real. You can go to Østerlars Church and find the actual tombstone that’s in the film, though I can’t promise you’ll find a keyhole in it.”

#### RECOGNIZABLE SETTING

It was crucial for Barfoed to have *The Lost Treasure of the Knights Templar* adhere to some kind of logic and for the film’s events to be probable within that logic. “Let’s pretend the Templar knights really did build the churches as some sort of clues. That establishes certain rules for the film. It was fascinating to pretend that this could really happen if I, or some kids, went to Bornholm tomorrow and started looking for clues and interpreting them. Every film establishes its own rules that it must abide by. In *Lost Treasure of the Knights Templar*, it felt right to keep a firm grip on the thread coming out of the documentary research. Hopefully, it lends the film a certain credibility to be set in a recognizable world.”

For that reason, there are very few computer effects in *The Lost Treasure of the Knights Templar*. “Because we decided to stay grounded in the research, we couldn’t have too many artificial layers,” Barfoed says. “I’m convinced that stuffing a film with a lot of computer effects adds a layer of artificiality. It’s obvious in *Titanic* and you see it in *King Kong*, too. Hopefully, this will disappear within a few years as computer effects get better. Doing things the old-fashioned way suited our story well. From the outset, we wanted to have as few effects as possible and use computers as little as possible. When we had to use effects, they were physical – a motorcycle flipping over, a doll, instead of a computer-animated figure, tumbling from a cliff.”

#### LAZEPNIK ON SCREENPLAY

When making a film like *The Lost Treasure of the Knights Templar*, you’re up against a slew of conventions and clichés, Barfoed says. You want the film to deliver the goods, yet you want to avoid the obvious clichés. With that in mind, Barfoed called in Philip LaZebnik, a veteran American screenwriter. LaZebnik wrote the screenplays for such animated features as Disney’s *Pocahontas* and *Mulan* and DreamWorks’ *The Prince of Egypt*. He now lives and works in Denmark.

“With LaZebnik aboard, we were able to cut to the core of the story and angle it the right way. We also fleshed out our leading character a lot more. The good thing about people who have been around for as long as LaZebnik is they don’t have anything to prove. They approach the material with an open mind. He really helped us clarify the story.”

#### TAGGING ALONG INTO THE CRYPT

Kasper Barfoed wants the audience to feel the adventure is happening to them as they watch the film. He, so to speak, wants to put them in the picture, alongside the other characters. *The Lost Treasure of the Knights Templar* is the kind of adventure we all like to get into,” he says. “We want to tag along into the crypt and out to sea. I don’t want to watch the film from outside. I want to be part of the adventure. The camera is like the fifth kid in the action. That was important to us. As in *The Famous Five* books, you experience the events along with the kids.

“We never actually rise up and see the story from the



Director Kasper Barfoed / Photo: P.Wessel

grownups’ point of view. I was very inspired by *E.T.*, which keeps the camera at the kids’ level. And even though *E.T.* is a children’s film, adults enjoy it as well, and gladly surrender to an adventure story – if it’s interesting enough and the filmmaker takes it seriously.”

All in all, Kasper Barfoed likes to tell stories aimed at a mass audience. “It’s amazing to make something that could potentially reach a lot of people,” the filmmaker says. He debuted two years ago with the third instalment in the family film series *My Sister’s Kids*. “That doesn’t mean it’s broad family fare for me for the rest of my life. But I have nothing inside me telling me that now is the time to make a narrower picture or an art-house film. No matter what I do, I hope it will be something that speaks to a lot of people. *My Sister’s Kids in Egypt* was meant to be enormously broad and target practically anyone. *The Lost Treasure of the Knights Templar* may be a bit more narrow, but it is still intended as a broad, commercial movie.” ■

#### KASPER BARFOED

Born 1972, Denmark. B.A. in Comparative Literature, University of Copenhagen. Since 1991 has gained all-round experience on a number of feature films, working with Liv Ullmann, Erik Clausen, Bille August, Lotte Svendsen and Anders Thomas Jensen. Made the short film *Fruit and Good Humor* (1997). Wrote and directed the short film *Listetyven/The Performance* which received Best Comedy Short Award at Los Angeles Shortsfest, 2003. His feature film debut was the boxoffice success *Min søster’s børn i Ægypten/My Sister’s Kids in Egypt* (2004).

#### M & M PRODUCTIONS

M & M have produced numerous awardwinning films: Four nominations at the Academy Awards, two of which brought home an Oscar, for *Valgaften/Election Night* (Anders Thomas Jensen, 1998) and *Der er en yndig mand/This Charming Man* (Martin Strange-Hansen, 2002). M & M produced writer-director Anders Thomas Jensen’s highly successful comedy pieces *Blinkende lygter/Flickering Lights* (2000), *De grønne slagtere/The Green Butchers* (2003) and *Adams æbler/Adam’s Apples* (2005). Also producers of the Berlin Silver Bear and a triple Emmy winner *Øen i Fuglegaden/The Island on Bird Street* (1997).

“No matter what I do, I hope it will be something that speaks to a lot of people.”

“I was always very good at knowing when to take a chance.”



Producer Tivi Magnusson / Photo: P.Wessel

## THE VISCERAL WITH THE VISUAL

Now bringing us *The Lost Treasure of the Knights Templar*, Tivi Magnusson has been a producer for 25 years. “A good film wrenches your gut,” he says. And he loves it when something succeeds.

BY CHRISTIAN MONGGAARD

The first production Tivi Magnusson ever worked on was Marcel Carné’s *Terrain Vague* (1960). Magnusson knew some people in the French film industry and one summer the 16-year-old high-school student went to Paris to work as a runner on what would be one of the legendary French director’s last great films. “The film is actually about the same things that are happening in France now with young people setting cars on fire,” Magnusson says. Today, at 63, he runs his own production company, M&M Productions.

“I like a good laugh. And I like to make films that technically are as neat as possible,” says Tivi Magnusson

Since 1995, Magnusson has produced a long line of films for M&M, either by himself or with his son Kim, who left to head Nordisk Film Productions a few years ago. They include an Emmy-winner, *The Island on Bird Street* (1997); a number of international co-productions, notably *Semana Santa* (2000), *Kiss Kiss, Bang Bang* (2000) and *Willy Brandt – A Man of the*

*Century* (2003); plus Anders Thomas Jensen’s *Flickering Lights* (1999), *The Green Butchers* (2003) and last year’s *Adam’s Apples*, the Danish nominee for this year’s foreign film Oscar.

Magnusson has had a lifelong love affair with films, especially in high school when he also read prolifically. During his high-school years, he tried to get into various film companies, but it wasn’t easy. “Young people were lining up to get into the movie industry back then, too,” he says. “Hagen Hasselbalch, who was a big shot in Danish documentaries, got me a job at Mogens Skot Hansen’s Laterna Film. Like me, Hasselbalch had attended Sorø Academy, and that helped.”

This was in 1962, before the National Film School of Denmark was founded. Three years later Magnusson had finished his apprenticeship as a director. “Back then, they gave you a certificate of apprenticeship when you finished. It seems incredible,” he says. “But I never used it for anything special.”

Instead, Magnusson went into the rapidly growing garment trade. He didn’t return to film until 1973. “By then I was married and had a child, and I wanted to make some money,” he says. “I realised that I had a knack for making deals internationally. I had been to Hollywood a few times and had friends who were producers, and that had a lot to do, I think, with my not going into directing.”

Magnusson made a deal with Nordisk Film to lease two of the company’s cinemas and started importing, screening and distributing films. “I imported a lot of good stuff, including Visconti and Cassavetes,” he says. “I used to bring stars to Denmark for days at a time. It was a lot of fun. Things were a lot more laid-back then. I liked what I was doing and I had time to be a father to Kim.” Magnusson started producing films in 1979, first independently, then for Metronome Productions. In the 1980s, he put out a string of often critically acclaimed and successful titles, including *The Ballad of Linda* (1982), *Early Spring* (1986) and *Emma’s Shadow* (1988).

In the late 1980s, he became head of programming at the Danish Broadcasting Corporation, the nationwide TV monopoly until 1989. He then accepted an offer from Egmont Audiovisual, which was beefing up its media division and needed a new chief. Here he helped engineer the merger of Egmont and venerable, old Nordisk Film. Corporate infighting later led him to quit and in the mid-1990s he went into business for himself as an independent producer. Around this time, his son Kim returned from the States, where he had been working in the movie industry, and he and his father teamed up as M&M Productions.

The company was always an incubator for young talent. One of them, Anders Thomas Jensen, is today one of Denmark’s most prolific directors and screenwriters. Jensen’s and Martin Strange Hansen’s Oscar-winning shorts were both M&M productions.

Although age has made him weary of certain aspects of the Danish film industry, Magnusson still loves to make movies. “When something succeeds, it’s wonderful,” he says. “One should be wary of doing things that don’t succeed, of course, and sometimes that’s a hard thing to do. Especially, when there’s talent you want to promote. I’m very old-fashioned in my approach, but I think I was always very good at knowing when to take a chance.”

A good film “should wrench your gut,” he says. “I like a good laugh, too. And I like to make films that technically are as gorgeous as possible. As a member of the American Academy of Motion Picture Arts and Sciences, I’m watching Oscar contenders these days and I’m appalled at the amount of garbage I have to wade through.

“As for M&M, we’ve just premiered *The Lost Treasure of the Knights Templar*, that is visceral as well as visual.” ■



Producer Meta Louise Foldager / Photo: P. Wessel

Many of the producers acting as creative midwives and sounding boards for Danish filmmakers are women. In the following, FILM presents three prominent women producers. Meta Louise Foldager, Sarita Christensen and Sisse Graum Jørgensen all work at Filmbyen in Avedøre and

they all arrived there on trajectories far off the beaten path. Very different personalities, the three producers have a big hand in shaping the dynamic generation of filmmakers who have fuelled the explosive growth of Danish film in the last ten years.

# PASSION & BITE

**For Foldager, it is key to be involved in projects that have 'bite.'** "What you do has to make sense," she says. "It has to show some sort of passion. There has to be a thought behind it, something you want to explore - whether it's a person, a director, a production form, a new technique. You have to have something important to say, a message with bite."

BY CHRISTIAN MONGGAARD

Just before Christmas, Meta Louise Foldager was tapped to be Lars von Trier's new producer. She is now the Danish filmmaker's right-hand person and creative partner. She thought about it overnight and accepted. "I think he's a brilliant filmmaker," she says of her decision. "He makes film art. He's always reinventing himself. He plays around with the medium and likes to explore things. And I find him funny. I wanted all of that in my working day. Everything at once. Then, every day's a party."

Being hired as von Trier's producer is the high point of 31-year-old Foldager's career so far. In the last few years, she has been working at Nimbus Film where she produced her first two features, Nikolaj Arcel's political thriller *King's Game* and Ole Christian Madsen's drama *Angels in Fast Motion*, two of the most popular and critically acclaimed Danish films of 2004 and 2005.

Foldager is not a product of the National Film School. Instead, she apprenticed in the industry, while taking a master's degree in Film and Media Studies at Copenhagen University. Her interest in film goes back to her childhood. She originally wanted to be an actress. When she was 11, she went to a casting call for Søren Kragh-Jacobsen's *Emma's Shadow*. She didn't get the part, but lobbying hard, she was made an extra instead.

When she saw the director there in his chair conducting his crew, Foldager knew she would rather work behind the camera. She later directed plays and some short films, but she eventually realized that producing suited her best. "I was good at getting people to work, starting things up and making something out of nothing," she says. At age 17, she called up the National Film School, but they told her she had to be 18 to apply and that her chances of getting in before she was 22 were pretty slim.

Foldager did not intend to wait that long. She started studying film at the university and in her spare time she threw herself into anything involving film. Soon, she was hired to assist producer Søren Juul at Zeitgeist, a small production company

she says. "It has to show some sort of passion. There has to be a thought behind it, something you want to explore - whether it's a person, a director, a production form, a new technique. You have to have something important to say, a message with bite."

The films and the creative people behind them are what interest Foldager. Part of her time at Nimbus was spent finding and developing new talents, and she will continue this work at Zentropa. "The idea is that I'm to do other things than what Lars does. I will keep working with some of the directors I'm already working with. I'm currently making a film at the Danish Film Workshop with a budget of about 2,500 euros, and I want to continue

*"What I thought would be 'fun' was Lars wanting to be revitalised ... it would be fun to find out what he means by it and where it will go."*

making its first feature film, the techno thriller *Webmaster*. She served as "assistant bookkeeper, extras coordinator and assistant producer at once," she says. "Eleven weeks of night shooting, it was insane. But I hung in there and eventually became co-owner of the company."

She left to work at Nimbus Film, the company behind such Dogme hits as *The Celebration* and *Mifune*. After serving as assistant to one of the executives, Foldager became a producer. *King's Game* was hers and director Nikolaj Arcel's first feature. "I find politics tremendously exciting. Doing a political thriller triggered something," she says. "It had bite and that really turned us on."

For Foldager, it is key to be involved in projects that have "bite." "What you do has to make sense,"

doing this kind of thing. That means a lot to me. It doesn't matter how big a project is. A big production can be fun, but a small film can be a lot of fun. As long as it has something."

If you ask Foldager, von Trier obviously has that something. In a news release announcing her hiring, the filmmaker said that he needed to "revitalise" himself. She adds, "I know I'm different to Lars' previous producer, Vibeke Windeløv. I have nowhere near her experience. What she has, no one can take away from her or reproduce. But part of what I thought would be 'fun' was Lars wanting to be revitalised. It's something he's always doing himself, of course, but I thought it would be fun to find out what he means by it and where it will go." ■



Producer Sarita Christensen / Photo: P.Wessel

# MOVIE MIDWIFE

**A TV satire about a psychopathic rhino and a children's adventure film to the tune of 5.5 million euros - two projects from the desk of Sarita Christensen, producer and head of Zentropa's kids and teen division, Zentropa GRRRR.**

BY CHRISTIAN MONGGAARD

As a teenager Sarita Christensen worked at a local radio station in West Jutland, where she grew up. She especially enjoyed interviewing people. "Finding their focus and bringing them out," as she puts it. "Everyone basically has a project. Some people just don't realise what it is." She thought of herself as a kind of midwife, and it was this same desire to help people that led to her Zentropa, where she now heads Zentropa GRRRR, the division for children and teen films and television.

Now pushing 30, Sarita Christensen didn't really start watching movies until she was around 18. Living in France after high school, she had her first real movie-going experience: *Pulp Fiction*. "I saw the film without knowing what it was and it completely blew me away," she says. "It was a real epiphany for me and when I moved back to Denmark, I thought it would be fun to get a foot in the door of the film industry. I guess I was

*"Children and adolescents are amazing. They are oracles of truth, because they don't know any better. That's great and they deserve the best content they can get."*

pretty naive about it in a lot of ways, because that's obviously not how it works. Anyway, I flipped through the phonebook and thought Zentropa sounded like fun. I was out of the country when von Trier's *The Kingdom* aired on Danish television and I had no idea what that was all about."

She got producer Ib Tardini on the line. He had very little patience with the eager young woman

who wanted to be in films but had no idea how things are done. So he hung up. Taking the hint, Christensen spent the next six months taking day classes on the rudimentaries of film production. She then called Zentropa back and this time she got inside, first as a so-called *smætter* ("wee 'un") in a three-year traineeship program. Later, as assistant producer to several veteran producers and production managers at the company, she worked on such memorable films as Per Fly's *The Bench* and Lone Scherfig's *Italian for Beginners*.

Working as an assistant to Tardini himself was a turning point for Sarita, and he remains an inspiration for making quality films from the heart.

"I took the hands-on route and I think that teaches you a lot," she says. "Zentropa challenges you. Don't think you're somebody is the attitude, which suited my mentality. I dug in my heels, because of my belief that finding the project inside a person will conquer every dirty trick the industry can throw at you. I guess my first impression of Zentropa, and the movie business in general, was none too pleasant.

"As a trainee, people sometimes treated me badly, simply because I was a trainee, and I remember thinking I never wanted to be like that. The executives I think are skilled and are also good people. But I also think the industry has changed a lot since then."

Today, Sarita Christensen is a producer. But she wasn't promoted to the position, she says. "I think I basically made myself a producer," she says. "Peter Aalbæk isn't the kind of studio head who comes out and says, 'Your skills have improved to the point now where I want you to move up to blank.' You have to put yourself there. Basically, that's how it works. It's really hard for a trainee to stay on at Zentropa. It's by no means given that you'll end up in a position of responsibility, as I did. But the trainees that come out of Zentropa's training system are really skilled and they make their way in the business, or elsewhere in life, because they have all the right tools. Your focus and survival instinct are honed, and you learn to take nothing for granted. That's important, no matter what you want to do with your life."

Zentropa had made several failed attempts to start up a division for children and teens, when Christensen talked Aalbæk into having another

crack at it with Zentropa GRRRR. "I basically got my way by whining loudly enough at a time when Peter had been more or less ready to give up on the whole area," she says. "I realised that I had pretty good taste in this kind of material. My eye was childish and uncorrupted. I referred back to things I remember seeing as a child and thought were missing. The books I read, the children's TV I watched - where did they go? That inspired me. Peter gave me six months, and I gave myself a full year and knuckled down.

"Children and adolescents are amazing. They are oracles of truth, because they don't know

*I guess my first impression of Zentropa, and the movie business in general, was none too pleasant."*

any better. That's great and they deserve the best content they can get. Hopefully, it's as inspiring for the kids to get this material as it is for me to make it. But it sure isn't easy. Goodness knows, they're critical and they pick the things they think are fun."

Zentropa GRRRR is currently enjoying a big hit with a satire series starring Dolph, a six-foot-plus, baby-blue, psychopathic rhino. In the pipeline are Nikolaj Arcel's lavishly produced adventure film for children, *Island of Lost Souls*, and Anders Morgenthaler's *Princess*, an animated feature for the 15-and-older set. "In their extremeness, each of these three projects adds something to Zentropa GRRRR's profile," Christensen says. "That makes me enormously happy and proud, because I can stand up for every one of them.

"My job involves finding out what filmmakers have to say, keeping their focus and helping them stay on the course toward our common goals," Sarita Christensen says. "Moreover, I try to stay ahead of where we will be a few years down the road, also in terms of audience and content. I have fun, which is a requirement for doing what I do - and I try not worry about what investors or audiences want or think." ■



Producer Sisse Graum Jørgensen / Photo: P.Wessel

# FULL STEAM

**Zentropa's Sisse Graum Jørgensen's programme is so packed it would wear out anybody, but this 33-year-old producer feels her best at full steam. "I think I stay sharper by always producing and developing," Graum Jørgensen says. "Things don't blur when I do too much. It focuses me."**

BY CHRISTIAN MONGGAARD

Zentropa's Sisse Graum Jørgensen is keeping busy these days, and that's how she likes it. She is helping Susanne Bier put the finishing touches on her new film, *After the Wedding*, opening in Denmark in late February. She is also warming up for the March premiere of Niels Arden Oplev's new film, *We Shall Overcome*, which has been selected for the *Kinderfilmfest* at this year's Berlinale. And she is closing the financing for Lone Scherfig's next film, *Erik Nietzsche - The Early Years*, a pricey period piece scheduled to start shooting in late March.

Her programme is so packed it would wear out anybody, but this 33-year-old producer feels her best at full steam. "I think I stay sharper by always producing and developing," Graum Jørgensen says. "Things don't blur when I do too much. It focuses me."

"You need a sense of what audiences want. That's a really hard thing to figure out and I'm not particularly skilled at it - in fact, no one I know is. But working with a market dynamic is healthy for me in what I do."

Graum Jørgensen originally studied to be an economist - she has a degree and a half from the Copenhagen Business School - but she always wanted to make movies. "I'm very much in love with the medium," she says. "The magic of sitting in a dark theatre losing yourself. I'm from a town, Sorø, that has an excellent cinema. A friend of mine used to work the projector, and it was like a fantasy sneaking into the projection booth and letting myself be carried away. I always wanted to be a part of creating that experience for other people. I thought that would be grand - I still do and it's still humbling."

Graum Jørgensen always knew that she was never going to direct or write. "Since I was in pigtails, I have been a project leader," she says. "If I didn't have a project, you could be sure I'd make one. My whole life is like that. If I happen to have a day off, I'll start a project in the morning with a four o'clock deadline that afternoon. It's my nature."

a lot of time familiarising myself with Zentropa's international relations, networks and financing options," she says. "These affairs were fairly easy for me to grasp because of my education. On a trip to the Edinburgh Film Festival, I hit it off with some Scottish producers and we later suggested shooting *Wilbur* in Scotland.

*"You always have to keep doing your best, and I'm very aware of that. You can't cruise just because things are going well."*

After a few years in London, working in a theatre and doing other odd jobs, she moved back to Denmark in the late nineties to study economics. It wasn't long, however, before she went into commercials. That's how she met Susanne Bier. They made a few commercials together and Bier suggested she try her luck at Zentropa - she even set up a meeting for her with Peter Aalbæk, the studio head. "I went out there and talked with him and he made me his assistant," Graum Jørgensen says, "I wanted to make movies, but I didn't know a lot about how it's done. Peter taught me."

"I cleaned up his piles, found a couple of projects that looked like fun and tried making myself invaluable to them. Eventually, things worked out." Her first production credit was Niels Arden Oplev's *Chop Chop* (2001) and she threw herself into the project with fearless abandon. "There was so much I didn't know," she says. "But I was smart enough to realise that my job description involved making decisions. So I made some right decisions and some wrong ones. You always try to do your best, but I now see that I've sanded down some rough edges since then. When you make your first film, you're extremely focused. You have to believe in what you're doing, which can make you somewhat rigid about things."

Right after *Chop Chop*, Graum Jørgensen started on Lone Scherfig's English-language *Wilbur Wants to Kill Himself* (2002), and her economic studies soon came in handy. "When I was Peter's assistant, I spent

*"Dear Wendy* (2005), a co-production between several countries, had a rather complex financing structure. It needed a lot of legal and financial work, and I was able to draw on my education. All the things I didn't understand the importance of when I was in school, all the things that didn't gel - now I get it. It's an asset."

The world is also spotting Graum Jørgensen's abilities. In 2003, she was named European Film Promotion's *Producer on the Move*, she made Screen International's *Talent Watch list* in 2004 and the same year she was one of Variety's 10 *Producers to Watch* at the Cannes Film Festival.

Graum Jørgensen has produced six features by now, including Susanne Bier's *Brothers* (2004), but she still doesn't think it's getting any easier. "When you first start making films, you're very focused on the process and there are a lot of things you need to learn," she says. "Later, when you start getting those things under control, there are other things you have to worry about. But it's fuel for me and I hope it never stops."

"There are some people - Susanne Bier, Lone Scherfig and Niels Arden Oplev - that I've worked with for a while and I would like to keep working with them. You always have to keep doing your best, and I'm very aware of that. You can't cruise just because things are going well. It's a combination of the complexity of the business and the professional relationships you form," Sisse Graum Jørgensen says. "You still have to get up early every day." ■

DEBUTING FEATURE FILM DIRECTORS

# HIGH-STAKES GAME MARKS RITES OF PASSAGE



Photo: Jens Juncker-Jensen

**Christina Rosendahl's first feature, *Spåkop*, is a nervy, high-powered teen film about three rebellious but vulnerable 15-year-old girls.**

BY CHRISTIAN HONGGAARD

*Spåkop* (English title to be announced) is Christina Rosendahl's first feature film after a number of acclaimed documentaries and shorts, including *Stargazer* about her sister, Pernille Rosendahl, and Pernille's band, Swan Lee. *Spåkop* is the story of three high-school girls, Rebekka, Sofie and Claudia, who are starting to think of themselves as grown up.

"I developed *Spåkop* with Mette Heeno, who wrote the screenplay for the Danish blockbuster *Terkel in Trouble*," Christina Rosendahl says. "I wanted to do a story about the tempest you are in as a teenager. We tried to capture what it means to grow up. Everyone is always talking about it, but if you have to be more specific, what really is the difference between

a child and an adult? A basic principle of the film is that the difference is sexuality – at least a large part of it is. Growing up is a lot about your sexuality becoming active. It's a basic condition and I felt we had to make a statement about it.

"I find the public debate about sexuality to be extremely morally determined. A lot of people have strong opinions about it. We don't, really, and the film is not out to preach – on the other hand, we'll probably run into people who want to preach to us. Obtaining funds to make a film, however, is specifically not about walking softly.

There is a sequence in the film where the main character has to seduce an older man – he's in his thirties – and we tried to do it in a way so it's dangerous, of course, but also interesting and part of what it means to be young. We all know this.

We remember what it's like to encounter adult sexuality when you're young.

*"You should personally think it's cool to listen to hip-hop or you shouldn't put hip-hop in your film. You shouldn't try to learn what young people think are cool. And you shouldn't try to analyse it too much, either. You need to somehow level with the material. That's important."*

"The young actresses in the film had to do things they didn't want to or hadn't tried before in their lives. There is a lot of ethics involved in dealing with these issues. But it's also about me not being bashful. The less bashful you are, the less bashful the actresses will be and the less bashful the crew on the set will be.

"My screenwriter, Mette Heeno, left a major imprint on the film. We can both be pretty childish at times – as

I think we should be. You should personally think it's cool to listen to hip-hop or you shouldn't put hip-hop in your film. You shouldn't try to learn what young people think are cool. And you shouldn't try to analyse it too much, either. You need to somehow level with the material. That's important." ■

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

DEBUTING FEATURE FILM DIRECTORS

# OBSESSION, THE GROTESQUE AND THE DARKLY HUMOROUS

**Two talented, young Danish directors are presenting their first feature films in 2006. Keep an eye out for Kenneth Kainz's *Pure of Heart* and Peter Schønau Fog's *The Art of Crying*.**

BY MADS MARIEGAARD

**KENNETH KAINZ / *PURE OF HEART***

Kenneth Kainz's directorial debut, *Pure of Heart*, is at once a road movie and an incisive character study of a mentally ill person's skewed world-view. Written by Kim Fupz Aakeson (*Accused*, *In Your Hands*, *The One and Only*), the film is the story of Kriss, age 26, played by the well-known Danish stand-up comic Anders Matthesen (*Terkel in Trouble*). Kriss is in the locked ward of a psychiatric hospital. Over and over again, he obsessively watches the same Danish film from the 1940s, *Pure of Heart*, a melodrama about a naïve, provincial girl, Ulla, who moves to Copenhagen where she is abandoned by her boyfriend and slowly sinks into the big city's sordid nightlife as a "champagne girl." When Kriss discovers that the actress who played Ulla is still alive, he and another patient escape from the hospital to save her.

Kenneth Kainz (b. 1971) graduated from the National Film School of Denmark in 1999. His graduate film, *A Rare Bird*, won the Best Director Award at the Poitiers International Film Schools Festival in France. He has mainly been working as a commercial director, while also co-conceptualising and directing episodes of the Danish TV series *The Chosen*.

**PETER SCHØNAU FOG / *THE ART OF CRYING***

Peter Schønau Fog's first feature, *The Art of Crying*, is an adaptation of Erling Jepsen's autobiographical novel of the same name, a grotesque, darkly humorous tale set in South Jutland, Denmark, in 1971. Allan, 11, unconditionally loves his father, played by Jesper Asholt (*Mifune's Last Song*), but the father is not

deserving of his son's love. He makes Allan stand by his side and weep while giving eulogies at funerals to increase business at his dairy store. When Allan's sister suffers a nervous breakdown and has to be taken to

the hospital, reality comes crashing in on Allan and he finally stands up to his father. Fog's recreation of 1970s' Jutland comes off as picture perfect.

Peter Schønau Fog (b. 1971) is

from that part of Denmark himself, more specifically the island of Fanø, the setting for his graduate film, *Little Man* (2000). The film was short-listed for a Student Academy Award (Baby Oscar). ■



Director Kenneth Kainz / Photo: Thomas Marott



Director Peter Schønau Fog / Photo: Sine Ingemann

WATCH OUT FOR KIDS' AND TEENS' PICS

## HELP, MY TEACHER'S AN ALIEN!



Photo: Erik Aavatsmark

Ole Bornedal never thought he would be directing *The Substitute* himself. It's his fourth film - following the Danish and American versions of *Nightwatch* and his adaptation of Herbjørg Wassmo's *I Am Dina* - and his first for kids and teens. "As I was writing the screenplay, I started chuckling and got into it," Bornedal says. Eager to start a new film, he decided to direct *The Substitute* after all.

BY CHRISTIAN MONGGAARD

"*The Substitute* was my idea. I wrote an outline and gave it to Henrik Prip, an actor and an old friend of mine, who has written quite a few plays over the years, too. He has a good ear for dialogue and I got him to write

"It's a tough film to cut. We're cutting scenes now requiring the sensitivity of *Persona* or *Cries and Whispers*, and the next moment we'll be cutting it like *Spiderman*. It's quite interesting, actually."

the first draft. A first draft is essential because it gives the story a basic structure. Then I took it from there," Ole Bornedal says.

"To start out, I thought of *The Substitute* as a very strong, commercial stab at making a Danish-language film for children and teens. But the project grew more ambitious by the minute and the film is now a very interesting blend of genres. This, in all modesty, is a cardinal concept I have always had: James Cameron meeting Bergman. Taking the best

of a Scandinavian tradition, amazing skills at characterisation and psychology, and combining it with the best of America, where they know how to pace a story and make it fantastic, engrossing, magical.

"*The Substitute* is this very serious, painfully told story that suddenly, within the premises of its world, has the audacity to veer abruptly into the impossible and fantastic. In this brutal clash, something new and rarely seen emerges - at least I haven't seen it before. It's like a spaceship landing

in the middle of a Dogme film and aliens piling out. It's a strange hybrid form. You follow this tragic, introverted psychological drama about a boy who has lost everything, who is dissociating himself from reality, and suddenly an alien forces him out of his shell.

"It's a tough film to cut. We're cutting scenes now requiring the sensitivity of *Persona* or *Cries and Whispers*, and the next moment we'll be cutting it like *Spiderman*. It's quite interesting, actually." ■

WATCH OUT FOR KIDS' AND TEENS' PICS

## LULU AND FRIENDS AMIDST THE FORCES OF EVIL

After his first feature, the widely popular and critically acclaimed political thriller *King's Game*, Nikolaj Arcel is making a rollicking children's adventure film, *Island of Lost Souls*.

BY CHRISTIAN MONGGAARD

*Island of Lost Souls* has a budget of close to 5.5 million euros and lots of computer-generated effects. Co-written by Arcel and his regular collaborator, Rasmus Heisterberg, the film is the story of Lulu, aged 14, her younger brother and a special

asked us to create a children's adventure film, and I said sure. I just didn't want to direct it myself. After *King's Game*, Rasmus and I started constructing the bones of a story, and later I sat down and wrote the screenplay. When I was done, I started toying with the idea of directing it myself. After the premiere of *King's Game*, I simply fell in love with the idea of doing something no one expected: an exuberant, pleasure-filled genre film for kids. It felt like the only right thing for me to do. On top of that, it was an old dream of mine to make this kind of film."

"Like *King's Game*, I wanted *Island of Lost Souls* to be plot-driven. The characters shouldn't take up too much space. They should be minor elements in a large, intricate thriller plot. This is fun to do in Danish, and it's clearly an attempt to Americanise Danish genre films a bit. We should keep a Danish mentality, but that doesn't mean we can't take over the joyful abandon of American storytelling. Americans, obviously, are the undisputed world heavyweights of this kind of film. No two ways about it."

friend, who are drawn into a deadly, supernatural battle between good and evil.

"I'm a huge Spielberg fan and a child of the *Star Wars* generation," Arcel says of his inspirations for *Island of Lost Souls*. "The whole universe, the aesthetics and the kind of storytelling you find in *Indiana Jones*: keeping the characters realistic, while spinning a fantastic tale. *Harry Potter* and *The Lord of the Rings* also paved the way for the genre in its present form.

"*Island of Lost Souls* actually began as a commission from Zentropa. They

"Like *King's Game*, I wanted *Island of Lost Souls* to be plot-driven. The characters shouldn't take up too much space. They should be minor elements in a large, intricate thriller plot. This is fun to do in Danish, and it's clearly an attempt to Americanise Danish genre

films a bit. We should keep a Danish mentality, but that doesn't mean we can't take over the joyful abandon of American storytelling. Americans, obviously, are the undisputed world heavyweights of this kind of film. No two ways about it." ■

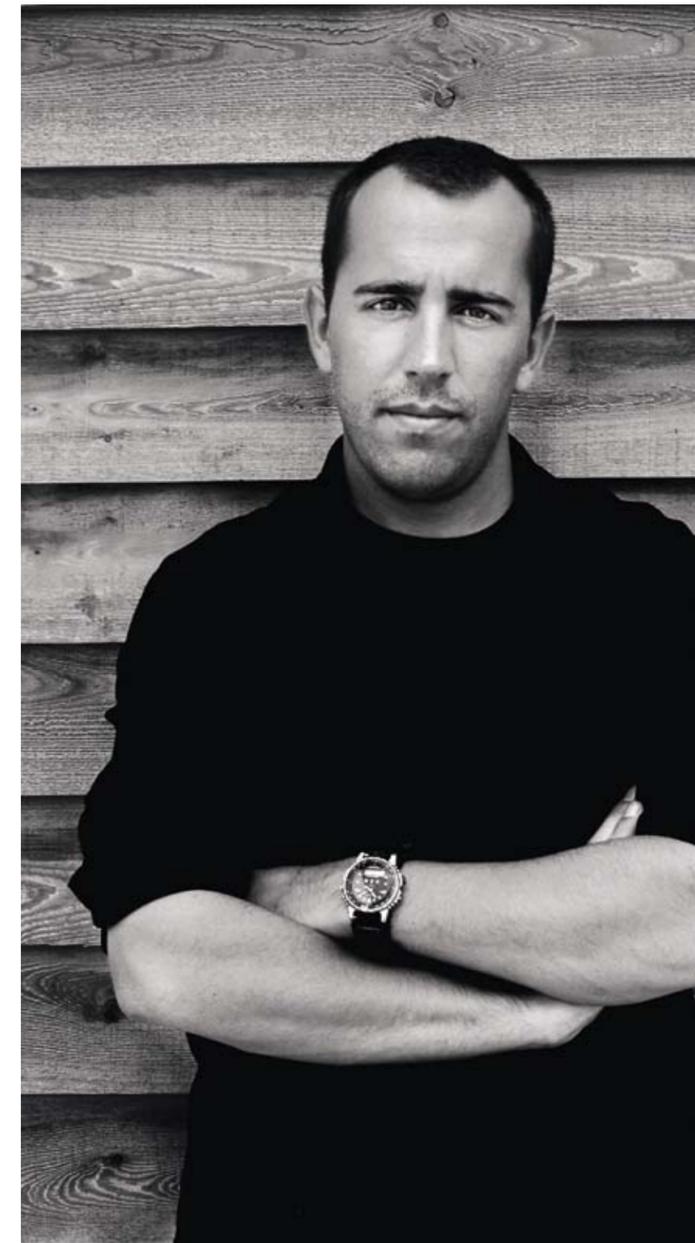


Photo: Jan Buus

## WATCH OUT FOR KIDS' AND TEENS' PICS

# BEASTLY FRIENDS, TEENAGE ANGST AND WAVES OF UNWARRANTED PATERNAL EMOTION

The ugly duckling is a gnarly teenager in A. Film's 3D-animated makeover of Hans Christian Andersen's classic fairy tale.

BY CHRISTIAN MONGGAARD

"We did multiple rewrites," Karsten Kiilerich, who directed and co-wrote *The Ugly Duckling and Me*, says. "The original is a fairly straightforward 10-page story about a poor, picked-on duckling who plods through life and only metamorphoses into a beautiful swan on the second-to-last page.

"It doesn't get much more

depressing than that, so I immediately thought, this is great comedy material! However, we soon realised that we had to give the duckling a friend or some kind of sidekick, or we would never be able to make a movie of it."

"We tried out all sorts of different techniques and looks, but eventually scrapped them all and did everything on the computer. That way, we get to stay indoors, where it's dry and warm, and keep fairly regular hours. We can add all the thunder and lightning and snow and ice we want. I'm not saying it's always as easy as all that, but we

can control and manipulate things a lot better than we could if we were squatting in the mud in a duck yard waiting for an egg to hatch. We can make our characters do exactly as we please.

"I look forward to seeing how local

outcast. We deliberated political issues concerning people coming to Denmark from other countries. People watching the film can take that any way they want. Anyway, I think *The Ugly Duckling and Me* puts

*"If Andersen saw the movie, I'm sure he'd flip over in his grave and go: 'What the hell is this?' Either that or he'd be proud that someone would spend years turning his 10 pages into a feature-length film."*

Andersen purists will react to the film. After all, you shouldn't take it for more than it is. Sure, it's an ironic comment on *The Ugly Duckling*, but I think we've preserved the spirit of Andersen's intentions. At least that's what I tell myself.

"We took pains to preserve certain elements of Andersen's fairytale. In particular, the theme of being a social

a pretty fresh spin on Andersen's tale. If he saw the movie, I'm sure he'd flip over in his grave and go: 'What the hell is this?' Either that or he'd be proud that someone would spend years turning his 10 pages into a feature-length film." ■

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



Photo: A. Film

## WATCH OUT FOR KIDS' AND TEENS' PICS

# FUNNY, FUZZY, FREE-SPIRITED ANIMALS

In the third film about Jungo, the little, yellow jungle-dweller with a taste for meatballs and adventure, is again captured and exploited as his friends rush to the rescue.

BY CHRISTIAN MONGGAARD

"Jungo has a fresh, uncorrupted outlook on life, and he's curious, so things are always happening around him," Flemming Quist Møller says. A co-director of the new *Jungo Goes Bananas*, Quist Møller years ago made up Hugo as a bedtime story for his son.

"Jungo craves freedom and he wants to express himself, like all normal children. He only has himself to worry about, except for his girlfriend Rita, so he has free rein, which normal children don't, because they have grownups keeping them in check.

"I wanted to make another film about Jungo because there is still so much to tell about the characters. New themes are added with every new movie. Jungo's adventures allow

*"Jungo's adventures allow me to describe various human types and attitudes. I'm not out to preach and I don't have an agenda, but when you're making stories up out of your own head, your own opinions, preferences and antipathies obviously leak in."*

me to describe various human types and attitudes. I'm not out to preach and I don't have an agenda, but when you're making stories up out of your own head, your own opinions,

preferences and antipathies obviously leak in.

"What's special about this film is that it's made in 3D computer animation. The first two *Jungo* films and the TV series were traditional hand-drawn animation. We originally intended to do the third film like that, too. The first two films and the TV series are parts of one long cycle and the new film continues Jungo and Rita's never-ending odyssey. As it turned out, however, our foreign investors were not

interested enough in a 2D film to put up the money we needed. On the other hand, they did like the idea of computer animation.

"Animating the film on the computer also means that we can make it right here in Denmark, which I really appreciate. To make a 2D film on a reasonable budget, the only alternative was to have it animated in the Far East, which simply doesn't give you the feel of Danish animation. Here, you're closer to the orchestra when it's playing, because

you're in touch daily. Second, Danish animators are special. I love writing for animated films because the stories are drafts for animation art. We have some outstanding animators in this country. When you have to go out and buy at a lower price in the Far East, you get a product that's a lot more industrialised and anonymous. The life is drained out of the characters." ■

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

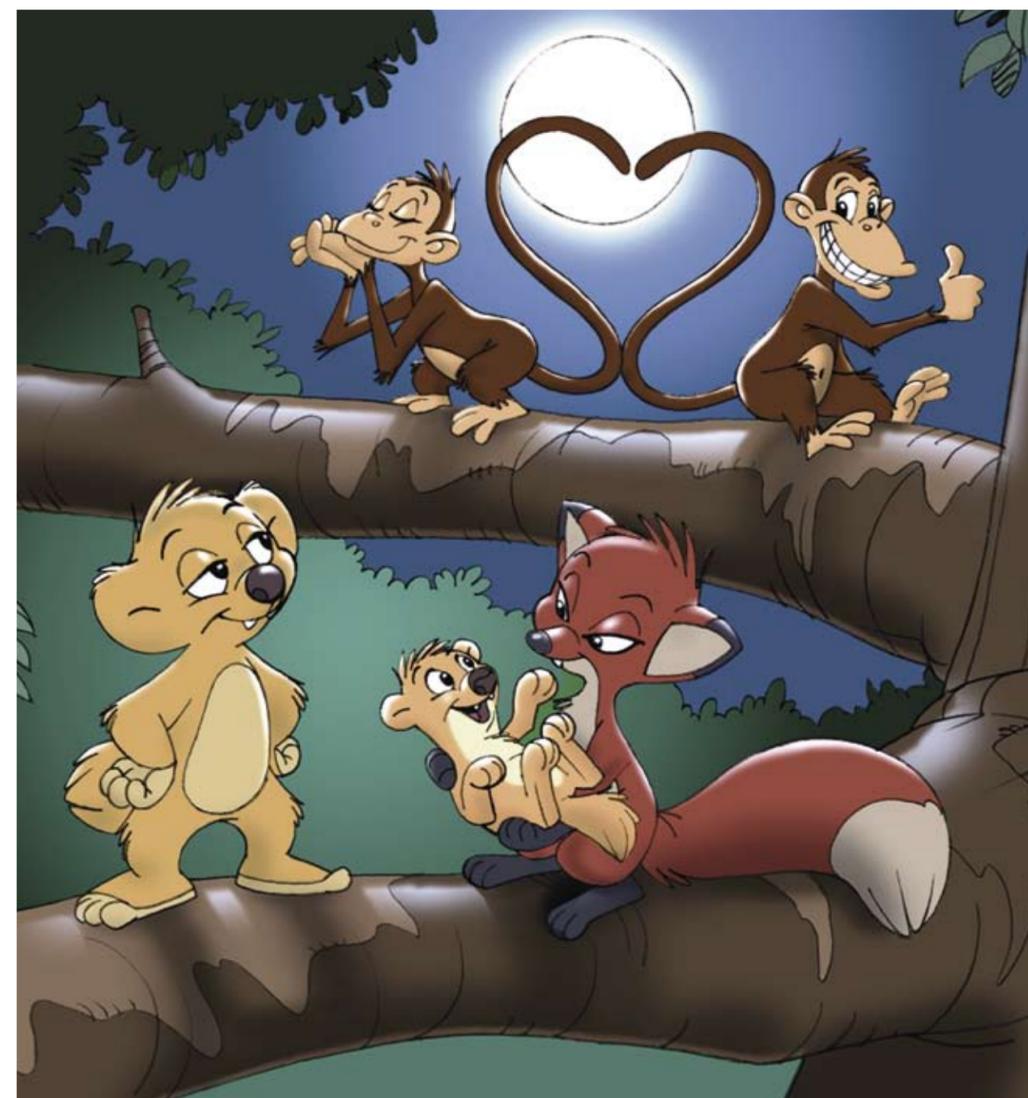


Photo: Framgrab

## WATCH OUT FOR KIDS' AND TEENS' PICS

# A RACE AGAINST TIME IN A SONG AND DANCE WORLD



Photo: Ole Kragh-Jacobsen

With a price tag of more than 2.5 million euros, *Der var engang en dreng* (English title to be announced) is Michael Wikke and Steen Rasmussen's most expensive film to date. This warm-hearted, musical adventure for the entire family is about a 10-year-old boy, Kalle, whose little sister is born with wings, and his fight to allow her to keep them.

BY CHRISTIAN MONGGAARD

"Like our other films in this genre – *Hannibal & Jerry* and *The Flying Granny* – *Der var engang en dreng* is aimed at everyone over the age of three," Steen Rasmussen says of his and his long-time collaborator Michael Wikke's latest project.

"It's the broadest possible audience a film can target. And the film takes every age group seriously. *Der var engang en dreng* is above all a fun film.

Genre-wise, it's located somewhere between Tim Burton and the Coen brothers.

"The story is taken from a Danish children's book, *Drengen med sølvhjelm* ("The Boy with the Silver Helmet"), we read to our children. The book is very dark and we rewrote it beyond recognition. But we kept the basic idea: a boy whose little sister is born with wings. It basically says it's better for someone born with wings to use them to fly than to have them clipped. The mood of the film is really quite modest. What's a good way to explain that? What's the message of a Tim Burton film? Like his films, ours is about someone who takes a licking for being different. In *Der var engang en dreng*, the big brother stands up and fights for his sister's wings.

"The film was so expensive in part because the general cost level of Danish films has gone up. We were shocked to find out how expensive

*"In our world, effects are used solely in the service of the good. We don't have any big, old castles or monsters. We continue to build on our light-hearted adventures. We'd like to show that special effects can be used for other things than extending role-playing games."*

everything is. *Der var engang* has a lot of special effects, and they're pricey. But they have to be if you want to show someone with wings flying around.

"We are striving to perfect a genre we have worked in before and special effects actually suit us well. In our world, effects are used solely in the service of the good. We don't have any big, old castles or monsters. We continue to build on

our light-hearted adventures. We'd like to show that special effects can be used for other things than extending role-playing games. Special effects today are overwhelmingly influenced by *Harry Potter* and *The Lord of the Rings*. We aren't, at all. If we're influenced by anyone, it's Tim Burton." ■

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

## SHOOTING STAR

# DANISH BEATE BILLE SHOWS REAL PLUCK

Few actresses fresh out of theatre school rise to fame as quickly as Beate Bille did after her first featured role.

BY EVA NOVRUP REDVALL

A starring role across from Jesper Christensen in Per Fly's hit drama *Manslaughter* catapulted Beate Bille from unknown acting-school graduate to nationwide celebrity.

The filmmaker Per Fly last year capped off his trilogy about the Danish class system with *Manslaughter* – following up *The Bench*, about the lower class, and *Inheritance*, about the upper class. When *Manslaughter* was cast in 2004, Beate Bille was still enrolled

at the National School of Theatre in Copenhagen. An audition landed her the role of Pil, a grim, leftwing activist who ends up disastrously putting her money where her mouth is when she runs down a policeman at a political action. An intense human drama ensues, as Jesper Christensen, once Pil's teacher, now her lover, gives up his wife and his secure life to stake everything on her defence.

Blond and bright-eyed, Beate Bille did not seem like anyone's first choice to play the tough-minded, young activist, but at the audition she convinced Per Fly that she was right for the part. Bille dyed her hair black and did extensive research in activist circles and prisons. A final screen test proved that she films divinely, as Fly puts it. She has a face that was made for film, not seen since Anne Magnani

in the fifties, he says. Moreover, she showed a lot of courage on set. Unafraid, she plunged into her scenes, even if it occasionally meant landing glaringly wide of the mark. This is something you have to be willing to do when you are new in the business. Holding back won't cut it, even if you still need to work on your control.

Critics lauded Bille's performance and approximately one out of 10 Danes saw *Manslaughter* in cinemas. Last autumn, the film was honoured with the Danish Crown Prince Couple's Arts Award and the Nordic Council Film Prize, running against the year's best films from all the Nordic countries. At this writing, *Manslaughter*, having been nominated in 14 out of 19 categories, is the runaway favourite to win at the Danish film industry's Robert awards ceremony on February 5.

You won't find Bille resting on her laurels, though. Since *Manslaughter*, she has acted on stage in *Dangerous Liaisons* and *Measure for Measure*, and last autumn she had supporting parts in Nikolaj Arcel's upcoming family film *Island of Lost Souls* and Hella Joof's comedy *Fidibus* (English title to be announced).

The young actress thrives on moving back and forth between screen and stage, but she will opt for film if the right roles come along. What roles would be right, she can't really say. As *Manslaughter* made clear, the biggest, most exciting challenges may come with a part you never thought you would be playing, and Beate Bille is ready to take another plunge. Why sit around thinking about what you would like to do next, when others can surprise you with fascinating roles that never would have occurred to you? ■

BEATE BILLE (Born 1976)

Beate Bille has acted in numerous short films and TV series, including *Taxi*, *Unit One*, *Nikolaj & Julie* and *The Eagle*. And also the feature films: *Angel of the Night* (Shaky González, 1998); *The Olsen Gang – Final Mission* (Tom Hedegaard, 1999); *Manslaughter* (Per Fly, 2005); *Island of Lost Souls* (Nikolaj Arcel, 2006); *Easy Skanking* (Hella Joof, 2006).



Shooting Star: Beate Bille / Photo: Martin Bubandt Jensen

# NEWS

## IN PRODUCTION

**Lars von Trier is directing a comedy, *The Boss of It All*, and Ole Christian Madsen is making an intimate love story set in Prague.**

BY MADs MARIEGAARD

### LARS VON TRIER / THE BOSS OF IT ALL

Lars von Trier has pushed back the third part of the American trilogy he began in *Dogville* and continued in *Manderlay* to make a Danish comedy, *The Boss of It All*, his first Danish-language film since 1998 when he wrote and directed *The Idiots*, one of the four original Dogme films.

*The Boss of It All* is scheduled to start shooting on February 20. Von Trier is bringing together a grade-A, Danish cast. The leads are played by Peter Gantzler (*Italian for Beginners*) and Jens Albinus, who also had a featured role in *The Idiots*.

The film has a screenplay by von Trier and is expected to premiere next year. It's a comedy about ethics, moral choices and human weakness set in a Danish IT company.

The company's founder, Ravn (Gantzler) has invented a fictitious CEO, "the boss of it all," as a cover for making unpopular decisions. The deceit backfires when Ravn wants to sell the company and the buyer, an Icelandic millionaire, asks to meet the CEO before signing the contracts.

Ravn hires a pompous ham-actor Kristoffer (Albinus) to play the boss. When the boss is revealed to the staff, they want to know more about him and Ravn is forced to extend Kristoffer's engagement. Kristoffer has no moral qualms about the subterfuge. Besides, his present audience is a lot bigger and more appreciative than the crowds he usually draws. High on his newfound success, he gives an ebullient performance for the staff

and the Icelandic buyer.

*The Boss of It All* marks the beginning of a new era in von Trier's career. 31-year-old Meta Louise Foldager (*King's Game*), has taken over from Vibeke Windeløv, von Trier's producer since his commercial breakthrough with *Breaking the Waves* in 1996.

### OLE CHRISTIAN MADSEN / PRAGUE (working title)

*Prague* is the setting of Ole Christian Madsen's new film. The Danish director last year followed up his Dogme breakthrough, *Kira's Reason - A Love Story*, with *Angels in Fast Motion* adapted from the bestselling novel by Jakob Ejersbo skewering the drug underground in Denmark's third city Aalborg.

Co-written by Madsen and Kim Fupz Aakeson (*Accused, In Your Hands, The One and Only*), *Prague* is a small, intimate drama focusing on the two central characters, Christoffer and Maja, a couple around 40 played

by Mads Mikkelsen (*Open Hearts, Adam's Apples*) and Stine Stengade, who also starred in *Kira's Reason - A Love Story*.

Christoffer and Maja go to Prague to collect the remains of Christoffer's father, but their relationship is at the core of the film. He knows she is seeing somebody else, but he is unable to confront her about it. While taking care of the practical matters of his father's death, he is also trying to win back his wife.

The picturesque backdrop of Prague throws the conflict into sharp relief. Their everyday reality is behind them; only the two of them remain. Madsen says he intends the film to explore the feelings of a man and a woman on the brink of a divorce after a relatively long marriage, painfully dissecting their last trip together.

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

## DFI PRESENTS 'MICHAEL' BY CARL THEODOR DREYER

**The Retrospective Programme of the 56th Berlin International Film Festival will screen a newly restored version of Carl Theodor Dreyer's *Michael*. The screening will be accompanied by music performed by the "ensemble-KONTRASTE" under the direction of Pierre Oser.**

BY THOMAS CHRISTENSEN / DFI CURATOR

### THE RESTORATION OF "MICHAEL"

The Danish Film Institute (DFI) has had particular interest in assuring optimal restoration of *Michael*. All the surviving elements of the film at the DFI, however, were of poor quality, including a 35mm duplicate negative deriving from the print received from Staatsliches Filmarchiv in 1958.

In the summer of 2004 the DFI

received word that a negative at the Bundesarchiv-Filmarchiv was the camera negative. In August 2005 this negative was inspected by the DFI and found to be an original nitrate negative. The negative was re-edited by the Staatsliches Filmarchiv in the 1950s, at which point German intertitles, based on the censorship list, were inserted. The title-inserts are on safety stock, and unfortunately in Academy sound aperture, and not silent full frame.

It was decided to do a digital intermediate restoration with Digital Filmlab in Copenhagen in order to minimise generational loss. The negative was scanned at 2K (1920x1440) resolution on a Spirit datacine, centering the titles in the grading process. The film was subsequently ingested in an Inferno workstation, where it was first dust-busted using Resolve, and then large damages were painted out manually. The result is a new b/w negative, which closely resembles the original starting point, however, both original grading deficiencies, and subsequent damage, especially



Photo: DFI Archive & Cinematheque

deriving from the previous restoration, have been eliminated.

The restoration was supervised by the DFI at Digital Filmlab in Copenhagen, and was a joint venture between the DFI, Friedrich Wilhelm Murnau Stiftung and Bundesarchiv-Filmarchiv.

### FACTS ABOUT MICHAEL (90 min)

Although *Michael*, directed by Carl Theodor Dreyer, is a German production, most of the crew and actors involved in the production were Danish. The story is adapted from a novel by the widely admired Danish writer Herman Bang. The story is about a painter, Claude Zoret, played by the charismatic Benjamin Christensen, himself a filmmaker.

# CATALOGUE

# DANISH FEATURE FILMS 2006

1:1

/ ONE TO ONE

PANORAMA BERLIN 2006



Photo: Per Arnesen

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

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

**CATEGORY** Drama  
**DANISH RELEASE** 27.01.2006  
**STATUS** Released  
**RUNNING TIME** 90 min  
**DIRECTOR** Annette K. Olesen  
**SCREENPLAY** Kim Fupz Aakeson  
**APPEARANCES** Mohammed-Ali Bakier, Joy K. Petersen, Anette Støvelbæk, Helle Hertz, Subhi Hassan, Jonas Busekist, Brian Lentz, Paw Henriksen, Nassim Al-Dogom, Rose Copty, Trine Appel  
**PRODUCER** Ib Tardini  
**EXECUTIVE PRODUCER** Peter Aalbæk Jensen, Peter Garde  
**PRODUCTION** Zentropa Entertainments18 ApS  
**INTERNATIONAL SALES** Trust Film Sales ApS / t +45 3686 8788 / f +45 3677 4448 / post@trust-film.dk / www.trust-film.dk

ADAMS ÆBLER

/ ADAM'S APPLES



Photo: Rolf Konow

This comedy is a modern religious fable about belief and the struggle between good and evil. Adam, a neo-Nazi, is sent on community service to a vicarage. Here, the minister Ivan gives Adam the task of baking an apple pie with the apples from the tree growing in front of the church. Meanwhile birds, worms and lightning attack the apples. Ivan believes it is the Devil testing them. Adam believes it is God, because perhaps evil doesn't exist at all.

■ Opened with record-high admissions in DK, *Adam's Apples* screened in Sundance's Spectrum programme after sweeping away three European festival awards. Script by Academy Award winner Anders Thomas Jensen (short fiction *Election Night*). Leading players Ulrich Thomsen (*The Celebration, The Kingdom of Heaven, Brothers*) and Mads Mikkelsen (*King Arthur, Pusher I & II, Open Hearts*).

**CATEGORY** Comedy  
**DANISH RELEASE** 15.04.2005  
**STATUS** Released  
**RUNNING TIME** 94 min  
**DIRECTOR** Anders Thomas Jensen  
**SCREENPLAY** Anders Thomas Jensen  
**APPEARANCES** Ulrich Thomsen, Mads Mikkelsen, Nicolas Bro, Paprika Steen, Ali Kazim, Ole Thestrup, Gyrd Løfgvist, Nikolaj Lie Kaas  
**PRODUCER** Tivi Magnusson, Mie Andreassen  
**PRODUCTION** M & M Productions A/S  
**INTERNATIONAL SALES** Nordisk Film International Sales / t +45 3618 8200 / f +45 3618 9550 / contact@nordiskfilm.com / www.sales.nordiskfilm.com

ALLEGRO

/ ALLEGRO



Photo: Alphaville Pictures Copenhagen ApS

After a long absence, famous pianist Zetterstrøm returns from New York to his native Copenhagen on the occasion of a gala concert. A perfectionist by nature, he has one major personal flaw; he has lost the memory of his past. But when he is contacted by a messenger from a mysterious off-limits "zone" in the middle of the city, he connects with what lies behind him, what made him run away: his love for the captivating Andrea. He hopes for the past to come back to him but the "zone" does not sell dreams ... it leads him to remembrance of things past.

■ The second feature by Camera d'Or winner Christoffer Boe. Selected for competition at Sundance, *Allegro* stars Helena Christensen and Ulrich Thomsen (*The Celebration, The Kingdom of Heaven, Brothers*).

2nd FEATURE FILM

**CATEGORY** Drama  
**DANISH RELEASE** 30.09.2005  
**STATUS** Released  
**RUNNING TIME** 88 min  
**DIRECTOR** Christoffer Boe  
**SCREENPLAY** Christoffer Boe, Mikael Wulff  
**APPEARANCES** Ulrich Thomsen, Helena Christensen, Henning Moritzen  
**PRODUCER** Tine Grew Pfeiffer  
**PRODUCTION** Alphaville Pictures Copenhagen ApS  
**INTERNATIONAL SALES** Celluloid Dreams / t +331 4970 0370 / f +331 4970 0371 / info@celluloid-dreams.com / www.celluloid-dreams.com

AMBULANCEN

/ AMBULANCE

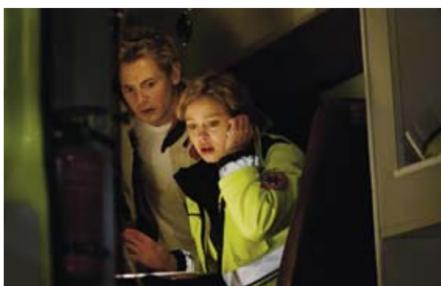


Photo: Thorbjørn Hansen

A drama set in real time, taking place in only one location: an ambulance. The two brothers Tim and Frank commit a robbery to pay for an operation which will save their mother's life. When the police block their getaway car, the brothers steal an ambulance, but during the intense escape they discover - to their great surprise - a dying heart patient and a female paramedic in the back. The two brothers are thrust into the dilemma of their lives. Should they save their own mother ... or the dying patient?

■ Munch-Petersen won a Student Academy Award in 2004 for his short film *Between Us*, honoured with awards at more than a dozen international festivals. He also took home the Nordic Film & TV Fund's Feature Pitch Award for *The Ambulance*-script.

FEATURE FILM DEBUT

**CATEGORY** Drama  
**DANISH RELEASE** 15.07.2005  
**STATUS** Released  
**RUNNING TIME** 78 min  
**DIRECTOR** Laurits Munch-Petersen  
**SCREENPLAY** Laurits Munch-Petersen, Lars Andreas Pedersen  
**APPEARANCES** Thomas Bo Larsen, Paw Henriksen, Helle Fagralid  
**PRODUCER** Tomas Radoor  
**EXECUTIVE PRODUCER** Kim Magnusson  
**PRODUCTION** Nordisk Film Production A/S  
**INTERNATIONAL SALES** Nordisk Film International Sales / t +45 3618 8200 / f +45 3618 9550 / contact@nordiskfilm.com / www.sales.nordiskfilm.com

BANG BANG ORANGUTANG

/ BANG BANG ORANGUTANG



Photo: Bjørn Bertheussen

Åke Jönsson is a successful businessman. He loves himself, his career, and his big expensive car. But in one fateful moment, his life forever changes. He loses his wife and his children. Consumed with his job, he had neglected to show that he loved them. Now, Åke has to go looking for love. What happens when you finally learn to love, but cannot get the one you love? *Bang Bang Orangutang* is about letting go and risking all for love. It is a film about the frailty of life and the power of love.

■ Cast with top Swedish actors, *Bang Bang Orangutang*, was selected in competition for San Sebastian. Staho's former film *Day and Night*, also a Danish-Swedish coproduction received the Silver Hugo for 'ensemble acting' at Chigaco, 2004.

**CATEGORY** Drama  
**DANISH RELEASE** 09.12.2005  
**STATUS** Released  
**RUNNING TIME** 100 min  
**DIRECTOR** Simon Staho  
**SCREENPLAY** Peter Asmussen, Simon Staho  
**APPEARANCES** Mikael Persbrandt, Lena Olin, Michael Nyqvist, Fares Fares, Tuva Novotny, Sissela Kyle, Börje Ahlstedt, Mona Malm, Jonas Karlsson, Reine Brynolfsson  
**PRODUCER** Jonas Frederiksen  
**PRODUCTION** Cinevita Film Company ApS  
**INTERNATIONAL SALES** Trust Film Sales ApS / t +45 3686 8788 / f +45 3677 4448 / post@trust-film.dk / www.trust-film.dk

CECILIE

/ CECILIE (WORKING TITLE)



Photo: Erik Aavatsmark

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

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

**CATEGORY** Thriller  
**DANISH RELEASE** 20.12.2006  
**STATUS** Post-production  
**RUNNING TIME** 100 min  
**DIRECTOR** Hans Fabian Wullenweber  
**SCREENPLAY** Nikolaj Arcel, Rasmus Heisterberg  
**APPEARANCES** Sonja Richter, Anders W. Berthelsen, Claus Riis Østergaard  
**PRODUCER** Stine Spang-Hansen  
**EXECUTIVE PRODUCER** Bo Ehrhardt, Birgitte Hald  
**PRODUCTION** Nimbus Film Rights ApS  
**INTERNATIONAL SALES** Trust Film Sales ApS / t +45 3686 8788 / f +45 3677 4448 / post@trust-film.dk / www.trust-film.dk

DE FORTABTE SJÆLES Ø

/ ISLAND OF LOST SOULS

2nd FEATURE FILM



Photo: Jan Buus

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

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

**CATEGORY** Action-adventure  
**DANISH RELEASE** 09.02.2007  
**STATUS** Post-production  
**RUNNING TIME** 100 min  
**DIRECTOR** Nikolaj Arcel  
**SCREENPLAY** Rasmus Heisterberg, Nikolaj Arcel  
**APPEARANCES** Anders W. Berthelsen, Nikolaj Kopernikus, Lars Mikkelsen, Anette Støvelbæk, Lukas Munk Billing, Sara Gaarmann, Lasse Borg  
**PRODUCER** Sarita Christensen  
**EXECUTIVE PRODUCER** Peter Aalbæk Jensen, Peter Garde  
**PRODUCTION** Zentropa Productions2 ApS, Nimbus Film Productions ApS  
**INTERNATIONAL SALES** Trust Film Sales ApS / t +45 3686 8788 / f +45 3677 4448 / post@trust-film.dk / www.trust-film.dk

DE TRE MUSKETERER

/ THE THREE MUSKETEERS



Photo: Aboom Studio

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

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

**CATEGORY** Children's film / Puppet-animation  
**DANISH RELEASE**  
**STATUS** Post-production  
**RUNNING TIME** 75 min  
**DIRECTOR** Janis Cimermanis, Gert Fredholm  
**SCREENPLAY** Maris Putnins  
**VOICES** Nikolaj Kopernikus, Lars Bom, Lars Hjortshøj, Peter Gantzer, Niels Olsen, Nastja Maria Arcel, Kjeld Nørgaard, Lene Maria Christensen, Peter Mygind  
**PRODUCER** Peter Garde, Mikael Olsen  
**EXECUTIVE PRODUCER** Peter Aalbæk Jensen  
**PRODUCTION** Film Studio Aboom Ltd., Zentropa Entertainments3 ApS  
**INTERNATIONAL SALES** Trust Film Sales ApS / t +45 3686 8788 / f +45 3677 4448 / post@trust-film.dk / www.trust-film.dk

## DEN GRIMME ÆLLING OG MIG

## / THE UGLY DUCKLING AND ME



Framegrab

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

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

2nd FEATURE FILM

**CATEGORY** Children-family / Animation  
**DANISH RELEASE** 06.10.2006  
**STATUS** Post-production  
**RUNNING TIME** 80 min  
**DIRECTOR** Michael Hegner, Karsten Kiilerich  
**SCREENPLAY** Stefan Fjeldmark, Michael Hegner, Karsten Kiilerich, Mark Hodgkinson  
**VOICES** To be announced  
**PRODUCER** Anders Mastrup, Irene Sparre  
**PRODUCTION** A. Film A/S  
**INTERNATIONAL SALES** M6 Droits Audiovisuels Paris / cdessagnes@m6.fr

## DEN MILDE SMERTE

## / THE GENTLE PAIN



Photo: Jean-Yves Dion

A film director fights his way through a blizzard to a house that once belonged to a world-famous author, Thorkild Hansen (1927-1989). The director breaks into the house and steals copious amounts of material he takes with him to a hideout in a small Swedish cinema. The director spends months in a desperate struggle to come to grips with the vast material as he attempts to turn it into the poetic, painful film he has dreamed of making for so many years. The peace and quiet in which he expects to work is interrupted by a Swedish woman, who has also hidden away in the town since the breakup of her marriage.

■ Actor-writer-director Carsten Brandt, whose art house cinema, Posthus Teatret, was one of the first established in Denmark, directs his third feature film, and his second with Ewa Fröling, the mother in Bergman's *Fanny and Alexander*, in the lead.

**CATEGORY** Drama  
**DANISH RELEASE** Winter 2006  
**STATUS** Post-production  
**RUNNING TIME** 180 min  
**DIRECTOR** Carsten Brandt  
**SCREENPLAY** Carsten Brandt  
**APPEARANCES** Ewa Fröling, Caspar Phillipson, Erik Thors, Michelle Sarah Guetta, Laure Calamy, Kasper Leisner, Rut Cronström, Tine Blichmann, Bryan Souders, Kirstine Brandt, Mikkel Faartoft, Helene Gross, Misha Ringgaard  
**PRODUCER** Tom Winther, Ulf Berggren  
**PRODUCTION** Posthus Teatret ApS, Ulf Berggren Filmproduktion  
**INTERNATIONAL SALES** Posthus Teatret ApS / t +45 3311 6611 / f +45 3313 3112 / posthus@mail.tele.dk

## DEN RETTE ÅND

## / TRUE SPIRIT



Photo: Mikal Schlosser

Poul is a struggling magician looking for just the right trick to take him to the big time. To get the money to acquire 'The Sawed-in-Half Lady' from Frankfurt he makes a deal with Arne, a shifty insurance agent. Using his magic skills, Poul pretends to be a clairvoyant exorcist, while Arne supplies the clients. Then Poul meets Lærke, the owner of the 'Spiritual Universe' store, and he realises there really is more between heaven and earth and that a whole woman is better than two half ones.

■ With a Student Academy Award (Baby-Oscar) for his graduation film, *Feeding Desire* (2001), Strange-Hansen went on to win an Oscar for Best Short Film - Live Action for *This Charming Man* (2002).

FEATURE FILM DEBUT

**CATEGORY** Comedy  
**DANISH RELEASE** 16.12.2005  
**STATUS** Released  
**RUNNING TIME** 87 min  
**DIRECTOR** Martin Strange-Hansen  
**SCREENPLAY** Flemming Christian Klem, Martin Strange-Hansen  
**APPEARANCES** Ken Vedsegaard, Jesper Asholt, Sofie Gråbøl, Ellen Hillingsø, Laura Bro  
**PRODUCER** Mie Andreassen, Tivi Magnusson  
**PRODUCTION** M & M Productions A/S  
**INTERNATIONAL SALES** Nordisk Film International Sales / t +45 3618 8200 / f +45 3618 9550 / contact@nordiskfilm.com / www.sales.nordiskfilm.com

## DEN SORTE MADONNA

## / THE BLACK MADONNA



Photo: Rolf Konow

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

■ Cinema-goers who flocked to see Spang Olsen's festival hit *Old Men in New Cars* (2002), eagerly await his next comedy *The Black Madonna*. Produced by veteran filmmaker Per Holst.

**CATEGORY** Romantic action comedy  
**DANISH RELEASE** Winter 2006  
**STATUS** In production  
**RUNNING TIME** 90 min  
**DIRECTOR** Lasse Spang Olsen  
**SCREENPLAY** Nikolaj Peyk, based on an idea by Henning Bahs  
**APPEARANCES** To be announced  
**PRODUCER** Per Holst (Delegate producer)  
**EXECUTIVE PRODUCER** Kim Magnusson  
**PRODUCTION** Nordisk Film Production A/S  
**INTERNATIONAL SALES** Nordisk Film International Sales / t +45 3618 8200 / f +45 3618 9550 / contact@nordiskfilm.com / www.sales.nordiskfilm.com

## DER VAR EN GANG EN DRENG

## / SKYMASTER



Photo: Ole Kragh-Jacobsen

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

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

**CATEGORY** Children-family / Comedy  
**DANISH RELEASE** 13.10.2006  
**STATUS** Post-production  
**RUNNING TIME** 90 min  
**DIRECTOR** Michael Wikke, Steen Rasmussen  
**SCREENPLAY** Steen Rasmussen, Michael Wikke  
**APPEARANCES** Janus Dissing Rathke, Nicolas Bro, Anders W. Berthelsen, Anne-Grethe Bjarup Riis, Bodil Jørgensen, Troels Lyby, Steen Rasmussen, Michael Wikke  
**PRODUCER** Michael Wikke, Steen Rasmussen  
**PRODUCTION** Græsted Film & Fjernsyn ApS  
**INTERNATIONAL SALES** Græsted Film & Fjernsyn ApS / t +45 3678 1900 / f +45 3686 8751 / graestedfilm@graestedfilm.dk / www.graestedfilm.dk

## DIREKTØREN FOR DET HELE

## / THE BOSS OF IT ALL



Photo: Rolf Konow

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

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

**CATEGORY** Comedy  
**DANISH RELEASE** 2007  
**STATUS** In production  
**RUNNING TIME** 100 min  
**DIRECTOR** Lars von Trier  
**SCREENPLAY** Lars von Trier  
**APPEARANCES** Jens Albinus, Peter Gantzler, Iben Hjejle, Louise Mieritz, Mia Lyhne, Jean-Marc Barr, Henrik Prip, Casper Christensen, Sofie Gråbøl, Anders Hove, Benedikt Erlingsson  
**PRODUCER** Vibeke Windeløv, Signe Jensen, Meta Louise Foldager  
**EXECUTIVE PRODUCER** Lene Børglum  
**PRODUCTION** Zentropa Entertainments21 ApS  
**INTERNATIONAL SALES** Trust Film Sales ApS / t +45 3686 8788 / f +45 3677 4448 / post@trust-film.dk / www.trust-film.dk

## DOMMEREN

## / THE JUDGE



Photo: Ole Kragh-Jacobsen

Jens Christian is a highly competent judge and newly appointed chairman of the Danish Refugee Board. He rules to deport poet and political activist Sergo Bliadze, a potential political refugee. Hearing the verdict, Bliadze attempts suicide. Minister, media and colleagues come down hard on Jens Christian. In the midst of his biggest professional crisis, Anders of fifteen, a son he's never admitted to having, turns up. His personal life is now in a state of chaos and Jens Christian puts up a fight in both worlds to make it all fit together.

■ With Peter Gantzler (*Italian for Beginners*) in the lead, and from the director of *One-hand Clapping* (2001), a domestic box office success.

**CATEGORY** Drama  
**DANISH RELEASE** 04.11.2005  
**STATUS** Released  
**RUNNING TIME** 105 min  
**DIRECTOR** Gert Fredholm  
**SCREENPLAY** Mikael Olsen  
**APPEARANCES** Peter Gantzler, Micky Skeel Hansen, Benjamin Boe Rasmussen, Nastja Maria Arcel, Heidi Holm Katzenelson, Jesper Lohmann, Peter Schrøder, Lars Lunøe  
**PRODUCER** Mikael Olsen  
**EXECUTIVE PRODUCER** Peter Aalbæk Jensen  
**PRODUCTION** Zentropa Productions ApS  
**INTERNATIONAL SALES** Trust Film Sales ApS / t +45 3686 8788 / f +45 3677 4448 / post@trust-film.dk / www.trust-film.dk

## DRABET

## / MANSLAUGHTER



Photo: Per Arnesen

Carsten, a 50-year-old, high-school teacher, is having an affair with Pil, a much younger woman, who is politically active. Carsten's wife, Nina, wants a divorce. Pil is involved in a political action that results in the death of a policeman. Suddenly, Carsten's neat, structured life is spinning out of control.

■ From the director of the critically acclaimed, award-winning feature films *The Bench* (2000) and *Inheritance* (2003). Both films belong to Per Fly's societal trilogy, now complete with the inclusion of *Manslaughter*, winner of the Nordic Council Film Award and selected for the competition at San Sebastian.

**CATEGORY** Drama  
**DANISH RELEASE** 26.08.2005  
**STATUS** Released  
**RUNNING TIME** 103 min  
**DIRECTOR** Per Fly  
**SCREENPLAY** Kim Leona, Per Fly, Dorte Høgh, Mogens Rukov  
**APPEARANCES** Jesper Christensen, Beate Bille, Charlotte Fich, Pernilla August  
**PRODUCER** Ib Tardini  
**EXECUTIVE PRODUCER** Peter Aalbæk Jensen, Peter Garde  
**PRODUCTION** Zentropa Entertainments12 ApS  
**INTERNATIONAL SALES** Trust Film Sales ApS / t +45 3686 8788 / f +45 3677 4448 / post@trust-film.dk / www.trust-film.dk

SHOOTING STAR BERLIN: BEATE BILLE

## DRØMMEN

/ WE SHALL OVERCOME

KINDERFILMFEST BERLIN 2006



Photo: Thomas Petri

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

■ Writer-director Niels Arden Oplev's third feature film. While his second film, the comedy *Chop Chop* (2001) achieved cult status, his debut feature *Portland* (1995) was chosen for the competition in Berlin.

**CATEGORY** Drama  
**DANISH RELEASE** 24.03.2006  
**STATUS** Completed  
**RUNNING TIME** 105 min  
**DIRECTOR** Niels Arden Oplev  
**SCREENPLAY** Niels Arden Oplev, Steen Bille  
**APPEARANCES** Bent Mejding, Anders W. Berthelsen, Jens Jørn Spottag, Anne Grethe Bjarup Riis, Peter Hesse Overgaard, Sarah Juel Werner, Janus Dissing Rathke  
**PRODUCER** Sisse Graum Jørgensen  
**EXECUTIVE PRODUCER** Peter Aalbæk Jensen, Peter Garde  
**PRODUCTION** Zentropa Entertainments11 ApS  
**INTERNATIONAL SALES** Trust Film Sales ApS / t +45 3686 8788 / f +45 3677 4448 / post@trust-film.dk / www.trust-film.dk

## EFTER BRYLLUPPET

/ AFTER THE WEDDING



Photo: Ole Kragh-Jacobsen

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

■ Bier's films have an enormous appeal to the cinema-going public. Like *Open Hearts* (2002), *Brothers* (2005) was a national boxoffice and festival hit, and brought home awards from San Sebastian, Sundance, and Sydney.

**CATEGORY** Drama  
**DANISH RELEASE** 24.02.2006  
**STATUS** Completed  
**RUNNING TIME** 122 min  
**DIRECTOR** Susanne Bier  
**SCREENPLAY** Anders Thomas Jensen  
**APPEARANCES** Mads Mikkelsen, Sidse Babett Knudsen, Rolf Lassgård  
**PRODUCER** Sisse Graum Jørgensen  
**EXECUTIVE PRODUCER** Peter Aalbæk Jensen  
**PRODUCTION** Zentropa Entertainments16 ApS  
**INTERNATIONAL SALES** Trust Film Sales ApS / t +45 3686 8788 / f +45 3677 4448 / post@trust-film.dk / www.trust-film.dk

## EN SOAP

/ A SOAP

FEATURE FILM DEBUT BERLINALE COMPETITION 2006



Photo: Lars Wahl

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

■ Debuting feature film director Pernille Fischer Christensen's *A Soap*, produced on a shoestring budget, is the only Nordic film selected for the Berlinale Competition 2006. Christensen has already debuted in Cannes with her graduate film: *India* (1999), a winner at Ciné Fondation, while her short fiction *Habitibi My Love* (2002) was awarded at Angers. Scripwriter of *A Soap* is none other than Berlin regular, Kim Fupz Aakeson.

**CATEGORY** Drama  
**DANISH RELEASE** 07.04.2006  
**STATUS** Completed  
**RUNNING TIME** 104 min  
**DIRECTOR** Pernille Fischer Christensen  
**SCREENPLAY** Kim Fupz Aakeson  
**APPEARANCES** Trine Dyrholm, David Dencik, Elsebeth Steentoft, Frank Thiel, Christian Tafdrup  
**PRODUCER** Lars Bredo Rahbek  
**PRODUCTION** Nimbus Film Rights ApS  
**INTERNATIONAL SALES** Trust Film Sales ApS / +45 3686 8788 / f +45 3677 4448 / post@trust-film.dk / www.trust-film.dk

## FAR TIL FIRE – GI'R ALDRIG OP!

/ FATHER OF FOUR

2nd FEATURE FILM



Photo: Thomas Marott

A children's-family comedy: father is fired because he doesn't match the new corporate profile, Sos becomes a model and Ole struggles to get a band together, while Mie organizes a big talent show at school and Per attempts to solve the family's problems in his own special way.

■ The most popular Danish film at the national boxoffice 2005, seen by one tenth of all Danes.

**CATEGORY** Children-family  
**DANISH RELEASE** 14.10.2005  
**STATUS** Released **RUNNING TIME** 90 min  
**DIRECTOR** Claus Bjerre  
**SCREENPLAY** Thomas Glud, Claus Bjerre, Tine Frellesen, Søren Frellesen  
**APPEARANCES** Niels Olsen, Jess Ingerslev, Sofie Lassen-Kahlke, Martin Brygmann, Niels Skousen  
**PRODUCER** Henrik Møller-Sørensen  
**EXECUTIVE PRODUCER** Mads Peter Ole Olsen, Jørgen Kristiansen, Niels Bokkenheuser **PRODUCTION** ASA Film Production A/S, Easy Film A/S, Scanbox Entertainment Production  
**INTERNATIONAL SALES** Nordisk Film International Sales / t +45 3618 8200 / f +45 3618 9550 / contact@nordiskfilm.com / www.sales.nordiskfilm.com

## FIDIBUS

/ EASY SKANKING



Photo: Thomas Marott

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

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

**CATEGORY** Comedy  
**DANISH RELEASE** 13.10.2006  
**STATUS** Post-production  
**RUNNING TIME** 99 min  
**DIRECTOR** Hella Joof  
**SCREENPLAY** Troels Agueh Vestergaard, Hella Joof, Bo hr. Hansen  
**APPEARANCES** Rudi Kohnke, Lene Maria Christensen, Jonathan Spang, Jesper Dahl, Kirsten Lehfeldt, Christian Mosbæk, Mia Lyhne, Beate Bille, Anders Hove, Ditte Gråbøl  
**PRODUCER** Thomas Gammeltoft  
**PRODUCTION** Fine & Mellow Productions A/S  
**INTERNATIONAL SALES** Nordisk Film International Sales / t +45 3618 8200 / f +45 3618 9550 / contact@nordiskfilm.com / www.sales.nordiskfilm.com

## FLUERNE PÅ VÆGGEN

/ FLIES ON THE WALL



Photo: Per Arnesen

My Larsen is a documentarist in her early thirties. Self-centred and assertive, she likes to challenge and provoke her surroundings. She takes on an unusual assignment to make a film about the conservative township of Ravnsborg, but she learns there is a dark side to life in this small town. Someone is trying to cover up a terrible secret and they will stop at nothing, even murder, to keep My from discovering the truth.

■ Sandgren's feature *Truly Human* (2001) was an international awardwinner and critics' favourite. Sandgren, also creative producer at Nordisk Film, was cofounder of the company's 'Director's Cut' concept.

**CATEGORY** Thriller  
**DANISH RELEASE** 12.08.2005  
**STATUS** Released  
**RUNNING TIME** 92 min  
**DIRECTOR** Åke Sandgren  
**SCREENPLAY** Åke Sandgren  
**APPEARANCES** Trine Dyrholm, Lars Brygmann, Kurt Ravn, Henrik Prip  
**PRODUCER** Thomas Heinesen  
**EXECUTIVE PRODUCER** Kim Magnusson  
**PRODUCTION** Nordisk Film Production A/S  
**INTERNATIONAL SALES** Nordisk Film International Sales / t +45 3618 8200 / f +45 3618 9550 / contact@nordiskfilm.com / www.sales.nordiskfilm.com

## GAMBLER

/ GAMBLER

2nd FEATURE-LENGTH DOCUMENTARY



Photo: Tju-Bang Film

A humorous documentary about film director Nicolas Winding Refn and his struggle to clear himself of a personal debt of DKK 5,5 million – to secure his family financially and help him get on with his life. Refn, noted for his debut cult movie *Pusher* from 1996, was forced to file for personal bankruptcy after *Fear X* (2003) failed at the boxoffice. His only chance to wipe the slate clean and continue his career as filmmaker was to produce *Pusher 2* and *Pusher 3*. *Gambler* humorously portrays his ambitious project where there is no time for writer's block and where deadlines are to be met if money is to keep rolling in.

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

**CATEGORY** Documentary  
**DANISH RELEASE** 31.03.2006  
**STATUS** Completed  
**RUNNING TIME** 78 min  
**DIRECTOR** Phie Ambo  
**PRODUCER** Sigrid Helene Dyekjær, Christian Rank  
**EXECUTIVE PRODUCER** Michael Fleischer  
**PRODUCTION** Tju-Bang Film 2 ApS  
**INTERNATIONAL SALES** Nordisk Film International Sales / t +45 3618 8200 / f +45 3618 9550 / contact@nordiskfilm.com / www.sales.nordiskfilm.com

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## GHETTO

/ GHETTO



Photo: Christian Geisnaes

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

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

2nd FEATURE FILM

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

## HIMMERLAND

/ HIMMERLAND



Photo: Balthazar Hertel

The story revolves around Sean, an American in Denmark, who jeopardizes his love affair with a young Danish woman after he becomes involved in criminal activity. *Himmerland* puts a twist on the thriller genre by combining sharp dialogue with elements of drama, black-comedy and film noir.

■ A low-budget stylized thriller by newcomer, Canadian born James Barclay and Århus domiciled Radiator Film. Barclay plays a leading role together with Nikolaj Coster Waldau (*Nightwatch* and *Rembrandt*).

FEATURE FILM DEBUT

**CATEGORY** Thriller  
**DANISH RELEASE** 2007  
**STATUS** Post-production  
**RUNNING TIME** 90 min  
**DIRECTOR** James Barclay  
**SCREENPLAY** James Barclay  
**APPEARANCES** James Barclay, Nikolaj Coster Waldau, Julie Ølgaard, Neel Rønholt, Zlatko Buric  
**PRODUCER** Stefan Frost, Henrik Underbjerg  
**PRODUCTION** Radiator Film ApS  
**INTERNATIONAL SALES** Radiator Film ApS / henrik@radiatorfilm.com / cell +45 2128 0030

## HVORDAN VI SLIPPER AF MED DE ANDRE

/ HOW TO GET RID OF OTHERS



Photo: Per Arnesen

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

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

**CATEGORY** Drama  
**DANISH RELEASE** 2006  
**STATUS** Post-production  
**RUNNING TIME** 90 min  
**DIRECTOR** Anders Rønnow Klarlund  
**SCREENPLAY** Anders Rønnow Klarlund, Rasmus Botoft  
**APPEARANCES** Søren Pilmark, Louise Mieritz, Søren Fauli, Tommy Kenter, Lene Tiemroth, Lene Poulsen, Poul Glargaard, Marie Caroline Schjeldal og Rasmus Botoft  
**PRODUCER** Louise Vesth  
**EXECUTIVE PRODUCER** Peter Aalbæk Jensen  
**PRODUCTION** Zentropa Entertainments10 ApS  
**INTERNATIONAL SALES** Trust Film Sales ApS / t +45 3686 8788 / f +45 3677 4448 / post@trust-film.dk / www.trust-film.dk

## JUNGLEDYRET HUGO – FRÆK SOM ALTID

/ JUNGO GOES BANANAS (WORKING TITLE)



Framegrab

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

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

**CATEGORY** Children-family / Comedy  
**DANISH RELEASE** 12.10.2007  
**STATUS** Post-production  
**RUNNING TIME** 72 min  
**DIRECTOR** Flemming Quist Møller, Anders Sørensen, Jørgen Lerdam  
**SCREENPLAY** Flemming Quist Møller  
**PRODUCER** Per Holst (Delegate producer)  
**CO-PRODUCER** Aage Aaberge, Kristele Pudane  
**EXECUTIVE PRODUCER** Anders Mastrup  
**PRODUCTION** PH3 Aps with Asta Film, Nordisk Film A/S Norway, A.Film Latvia Ltd., TV 2/Danmark  
**INTERNATIONAL SALES** Nordisk Film International Sales / t +45 3618 8200 / f +45 3618 9550 / contact@nordiskfilm.com / www.sales.nordiskfilm.com

## KUNSTEN AT GRÆDE I KOR

/ THE ART OF CRYING



Photo: Søren Rønholt

Life isn't easy for 11-year-old Allan in 1960s provincial Denmark. Dominated by the tyranny of a self-pitying father, his dysfunctional family is falling apart. Allan's father, however, brightens up when he holds moving funeral speeches that prompt synchronous crying among the mourners. He thus receives the community's recognition and for the moment attracts clients to his business. But when funerals are few Allan's father becomes depressed and threatens suicide. Allan must then ensure the right number of funerals ...

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

FEATURE FILM DEBUT

**CATEGORY** Drama  
**DANISH RELEASE** 10.11.2006  
**STATUS** Post-production  
**RUNNING TIME** 100 min  
**DIRECTOR** Peter Schønau Fog  
**SCREENPLAY** Bo hr. Hansen  
**APPEARANCES** Jesper Asholt, Hanne Hedelund, Jannik Lorenzen, Julie Kolbech  
**PRODUCER** Thomas Stenderup  
**PRODUCTION** Final Cut Productions ApS  
**INTERNATIONAL SALES** Final Cut Productions ApS / t 3543 6043 / f 3543 6044 / finalcut@final-cut.dk

## KÆRESTESORGER

/ ENGLISH TITLE TO BE ANNOUNCED



Photo: Martin Dam Kristensen

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

■ A major Danish auteur, Malmros' feature films are critically acclaimed and have a large dedicated home audience. His new film will be shot over a period of three years taking into account the development of the participating actors.

**CATEGORY** Drama  
**DANISH RELEASE** 31.10.2008  
**STATUS** In production  
**RUNNING TIME** 90 min  
**DIRECTOR** Nils Malmros  
**SCREENPLAY** Nils Malmros, John Mogensen  
**APPEARANCES** Thomas Ernst, Simone Tang, Jesper Svane, Sofie Linde Lauridsen, Jacob Grosen Pedersen, Camilla Pedersen, Morten V. Urup, Thomas V. Solnæs  
**PRODUCER** Thomas Heinesen  
**EXECUTIVE PRODUCER** Kim Magnusson  
**PRODUCTION** Nordisk Film Production A/S  
**INTERNATIONAL SALES** Nordisk Film International Sales / t +45 3618 8200 / f +45 3618 9550 / contact@nordiskfilm.com / www.sales.nordiskfilm.com

## LEDSAGET UDGANG

/ ESCORTED ABSENCE



Photo: Susanne Mertz

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

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

**CATEGORY** Comedy  
**DANISH RELEASE** 2007  
**STATUS** In production  
**RUNNING TIME** 90 min  
**DIRECTOR** Erik Clausen  
**SCREENPLAY** Erik Clausen  
**APPEARANCES** Jesper Asholt, Ditte Gråbøl, Brian Nielsen, Elith Nulle Nykjær Jørgensen, Henrik Bruhn, Mia Rossing, Helle Fastrup, Lily Nielsen, Kadhim Faraj  
**PRODUCER** Peter Ingemann  
**PRODUCTION** Clausen Film ApS  
**INTERNATIONAL SALES** Nordisk Film International Sales / t +45 3618 8200 / f +45 3618 9550 / contact@nordiskfilm.com / www.sales.nordiskfilm.com

## LOTTO

/ LOTTO



Photo: Erik Aavatsmark

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

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

**CATEGORY** Comedy  
**DANISH RELEASE** 09.06.2006  
**STATUS** Post-production  
**RUNNING TIME** 93 min  
**DIRECTOR** Peter Schrøder  
**SCREENPLAY** Ina Bruhn, Anne-Marie Olesen, Lars Mering  
**APPEARANCES** Søren Pilmark, Ditte Gråbøl, Bjarne Henriksen, Claus Bue, Nicolaj Kopernikus, Sofie Stougaard, Thomas Bo Larsen  
**PRODUCER** Monica Steenberg  
**EXECUTIVE PRODUCER** Kim Magnusson  
**PRODUCTION** Nordisk Film Production A/S  
**INTERNATIONAL SALES** Nordisk Film International Sales / t +45 3618 8200 / f +45 3618 9550 / contact@nordiskfilm.com / www.sales.nordiskfilm.com

## MØRKE

## / MURK

2nd FEATURE FILM



Photo: Liam Daniel

The psychological thriller *Murk* tells the story of Jacob, who is investigating into the circumstances surrounding his sister's death on her wedding night.

■ Even before its Danish release in the autumn of 2005, *Murk* was a festival attraction - selected for Edinburgh and Sofia among others. Johansen wrote the script in collaboration with Academy Award-winner Anders Thomas Jensen. Nikolaj Lie Kaas (*Truly Human* and *Brothers*) plays the lead in *Murk*.

**CATEGORY** Psychological thriller  
**DANISH RELEASE** 07.10.2005  
**STATUS** Released  
**RUNNING TIME** 124 min  
**DIRECTOR** Jannik Johansen  
**SCREENPLAY** Jannik Johansen, Anders Thomas Jensen  
**APPEARANCES** Nikolaj Lie Kaas, Nicolas Bro, Lærke Winther Andersen, Lotte Bergstrøm  
**PRODUCER** Hanne Palmquist  
**EXECUTIVE PRODUCER** Thomas Gammeltoft  
**PRODUCTION** Fine & Mellow Productions A/S  
**INTERNATIONAL SALES** Nordisk Film International Sales / t +45 3618 8200 / f +45 3618 9550 / contact@nordiskfilm.com / www.sales.nordiskfilm.com

## NYNNE

## / NYNNE



Photo: Nana Reimers

Based on a popular newspaper column and a bestselling novel of the same name, *Nynne* is the story of a woman who can hold her breath for 54 seconds, hates holidays, builds a bonfire from her ex-boyfriend's sweaters and time and again vows never to mix champagne, white wine, red wine, cognac, gin, tequila and beer. *Nynne* is the story of a year of impulse shopping, solo vacations, Christmas parties and hangovers.

■ *Nynne* came in second on the top 10 chart for Danish films in 2005. Elmer's feature film debut *Ler's Get Lost* (1997), twice voted Best Film of the year in Denmark, remains an icon among the new wave of Danish films.

**CATEGORY** Comedy  
**DANISH RELEASE** 28.10.2005  
**STATUS** Released  
**RUNNING TIME** 92 min  
**DIRECTOR** Jonas Elmer  
**SCREENPLAY** Mette Heeno  
**APPEARANCES** Mille Dinesen, Lars Kaalund, Ole Lemmeke, Jimmy Jørgensen, Mette Horn, Claes Bang, Stine Stengade  
**PRODUCER** Christian E. Christiansen, Lars Feilberg  
**EXECUTIVE PRODUCER** Mogens Glad, Poul Erik Lindeborg  
**PRODUCTION** Angel Production A/S  
**INTERNATIONAL SALES** Angel Scandinavia A/S / t 7070 2270 / f 7070 2271 / sofie@angelfilms.dk / www.angelfilms.dk

## ONDSKABENS ANATOMI

## / THE ANATOMY OF EVIL



Framegrab

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

■ A feature-length documentary selected for the Joris Ivens Competition at IDFA Amsterdam 2005.

**CATEGORY** Documentary  
**DANISH RELEASE** 25.11.2005  
**STATUS** Released  
**UNNING TIME** 90 min  
**DIRECTOR** Ove Nyholm  
**SCREENPLAY** Ove Nyholm  
**PRODUCER** Janne Giese  
**EXECUTIVE PRODUCER** Mogens Glad, Poul Erik Lindeborg  
**PRODUCTION** Digital Film  
**INTERNATIONAL SALES** Angel Scandinavia A/S / t 7070 2270 / f 7070 2271 / sofie@angelfilms.dk / www.angelfilms.dk

## PRAG (WORKING TITLE)

## / PRAGUE (WORKING TITLE)



Photo: Alzbeta Jungrova

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

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

**CATEGORY** Drama  
**DANISH RELEASE** 26.08.2006  
**STATUS** Post-production  
**RUNNING TIME** 90 min  
**DIRECTOR** Ole Christian Madsen  
**SCREENPLAY** Kim Fupz Aakeson, Ole Christian Madsen  
**APPEARANCES** Mads Mikkelsen, Stine Stengade  
**PRODUCER** Morten Kaufmann  
**EXECUTIVE PRODUCER** Bo Ehrhardt, Birgitte Hald  
**PRODUCTION** Nimbus Film Productions ApS  
**INTERNATIONAL SALES** Trust Film Sales ApS / t +45 3686 8788 / f +45 3677 4448 / post@trust-film.dk / www.trust-film.dk

## PRINCESS

## / PRINCESS

FEATURE FILM DEBUT



Photo: Rune Fisker

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

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

**CATEGORY** Drama / Animation  
**DANISH RELEASE** 02.06.2006  
**STATUS** Post-production  
**RUNNING TIME** 90 min  
**DIRECTOR** Anders Morgenthaler  
**SCREENPLAY** Anders Morgenthaler, Mette Heeno  
**VOICES** Thure Lindhardt, Stine Fischer Christensen, Margrethe Koytu, Tommy Kenter, Christian Tafdrup  
**PRODUCER** Sarita Christensen  
**EXECUTIVE PRODUCER** Peter Aalbæk Jensen, Peter Garde  
**PRODUCTION** Zentropa GRRRR ApS  
**INTERNATIONAL SALES** Trust Film Sales ApS / t +45 3686 8788 / f +45 3677 4448 / post@trust-film.dk / www.trust-film.dk

## PUSHER III

## / I'M THE ANGEL OF DEATH - PUSHHER III



Photo: Jens Juncker-Jensen

The middle-aged Serbian drug lord Milo is busy preparing his daughter's 25th birthday party when he finds his position threatened by a younger Albanian immigrant gang honing in on his territory in the Copenhagen underworld. Within 24 frenzied hours, he has to celebrate his daughter's birthday, fight to get his turf back, while cramming in as many Narcotics Anonymous meetings as possible to avoid relapsing himself.

■ Leading player Zlatko Buric received Best Actor Award at Courmayeur Film Noir festival. Refn's *Pusher*-trilogy, critically acclaimed and a domestic boxoffice success, has turned into a festival hit (screened at Toronto, Rotterdam, Göteborg recently). Refn, who also made the art-house features *Bleeder* and *Fear X*, is the subject of a new documentary *Gambler* (see this catalogue).

**CATEGORY** Drama  
**DANISH RELEASE** 02.09.2005  
**STATUS** Released  
**RUNNING TIME** 104 min  
**DIRECTOR** Nicolas Winding Refn  
**SCREENPLAY** Nicolas Winding Refn  
**APPEARANCES** Zlatko Buric, Ilyas Agac, Slavko Labovic, Marinela Dekic  
**PRODUCER** Henrik Danstrup  
**PRODUCTION** NWR Productions ApS  
**INTERNATIONAL SALES** Nordisk Film International Sales / t +45 3618 8200 / f +45 3618 9550 / contact@nordiskfilm.com / www.sales.nordiskfilm.com

## RENE HJERTER

## / PURE OF HEART

FEATURE FILM DEBUT



Photo: Thomas Marott

Kriss, 30, is a patient in a mental hospital with a black and white view on reality. His conception of the world is shaped by a melodrama from the forties, "Pure of Heart", which he watches religiously every day. When the film is taken away from him he and his companion Willy are forced on a heartfelt and brutal journey into reality searching for the star actress of "Pure of Heart", Linda, with whom Kriss is desperately in love.

■ Berlin regular, Kim Fupz Aakeson, wrote the script for *Pure of Heart*, Kainz' feature film debut, which stars Anders Matthesen whose voice was used in all roles in the animated feature film hit *Terkel in Trouble*. Kainz' graduate film *A Rare Bird* received the Grand Prix for Best Director at Poitiers.

**CATEGORY** Drama  
**DANISH RELEASE** 25.08.2006  
**STATUS** Post-production  
**RUNNING TIME** 90 min  
**DIRECTOR** Kenneth Kainz  
**SCREENPLAY** Kim Fupz Aakeson  
**APPEARANCES** Anders Matthesen, Morten Suurballe, Laura Bro, Helle Hertz  
**PRODUCER** Hanne Palmquist  
**PRODUCTION** Fine & Mellow Productions A/S  
**INTERNATIONAL SALES** Nordisk Film International Sales / t +45 3618 8200 / f +45 3618 9550 / contact@nordiskfilm.com / www.sales.nordiskfilm.com

## SPRÆNGFARLIG BOMBE

## / ENGLISH TITLE TO BE ANNOUNCED



Photo: Ole Kragh-Jacobsen

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

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

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

## SPÅKOP

/ ENGLISH TITLE TO BE ANNOUNCED

FEATURE FILM DEBUT



Photo: Jens Juncker-Jensen

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

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

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

## STRINGS

/ STRINGS

## KRIG OG KAGER

/ WAR AND PEAS

KINDERFILMFEST BERLIN 2006



Photo: Steen Donsby

*Strings* is a dramatic tale of adventure, bondage and liberation; of love and war, destiny and vitality, identity and common humanity. For not everything is what it seems in this land of adventure, where the threads of destiny are woven together by unseen hands, and where there appears to be a hidden connection between Heaven and Earth.

■ After its world premiere at Venice, *Strings* was honoured at Sitges with the Citizen Kane Award and a Special Mention.

**CATEGORY** Fantasy  
**DANISH RELEASE** 09.09.2005  
**STATUS** Released  
**RUNNING TIME** 91 min  
**DIRECTOR** Anders Rønnow Klarlund  
**SCREENPLAY** Naja Maria Aidt, Anders Rønnow Klarlund  
**VOICES** James McAvoy, Catherine McCormack, Julian Glover, Sir Derek Jacobi, Ian Hart, Claire Skinner, David Harewood, Samantha Bond  
**PRODUCER** Niels Bald  
**EXECUTIVE PRODUCER** Peter Aalbæk Jensen  
**PRODUCTION** Bald Production ApS  
**INTERNATIONAL SALES** Trust Film Sales ApS / t +45 3686 8788 / f +45 3677 4448 / post@trust-film.dk / www.trust-film.dk



Framegrab

A story about a fat king and his people who are up against a group of starving animals after a drought has set in. King Lion approaches the fat king to ask him to share his food. The king refuses, but the animals are determined to succeed in persuading the fat king and his soldiers to share their resources.

■ Jannik Hastrup is Denmark's 'grand old man' of quality animation. A regular at Berlin, his internationally acclaimed *The Boy Who Wanted to Be a Bear* received Kinderfilmfest's Special Mention in 2003, and in 2005 *Little Big Mouse* was selected for the Kinderfilmfest competition.

**CATEGORY** Short fiction / Children-family / Animation  
**DANISH RELEASE** 27.11.2005  
**STATUS** Released  
**RUNNING TIME** 10 min  
**DIRECTOR** Jannik Hastrup  
**SCREENPLAY** Michael Foreman  
**VOICES** Anne Marie Helger, Peter Frödin, Ole Thestrup, Anders Anderskov  
**PRODUCER** Marie Bro  
**INTERNATIONAL SALES** Dansk Tegnefilm ApS  
**INTERNATIONAL SALES** Dansk Tegnefilm 2 ApS / t +45 3393 0988 / f +45 3393 0989

## TEMPELRIDDERNES SKAT

/ THE LOST TREASURE OF THE KNIGHTS TEMPLAR

2nd FEATURE FILM



Photo: Rolf Konow

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

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

**CATEGORY** Family entertainment / adventure  
**DANISH RELEASE** 03.02.2006  
**STATUS** Released  
**RUNNING TIME** 85 min  
**DIRECTOR** Kasper Barfoed  
**SCREENPLAY** Søren Frellesen, Philip Lazebnik  
**APPEARANCES** Julie Grundtvig Wester, Niklas Svale Andersen, Christian Heldbo Wienberg, Frederikke Thomassen, Peter Gantzler, Ulf Pilgaard, Kurt Ravn, Birgitte Simonsen  
**PRODUCER** Tivi Magnusson, Mie Andreasen  
**PRODUCTION** M & M Productions A/S  
**INTERNATIONAL SALES** Nordisk Film International Sales / t +45 3618 8200 / f +45 3618 9550 / contact@nordiskfilm.com / www.sales.nordiskfilm.com

## VIKAREN

/ THE SUBSTITUTE (WORKING TITLE)



Photo: Erik Aavatsmark

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

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

**CATEGORY** Children's thriller  
**DANISH RELEASE** August 2006  
**STATUS** Post-production  
**RUNNING TIME** 90 min  
**DIRECTOR** Ole Børnedal  
**SCREENPLAY** Ole Børnedal, Henrik Prip  
**APPEARANCES** Paprika Steen, Ulrich Thomsen, Jonas Wandschneider, Jakob Fals Nygaard, Nikolaj Falkenberg-Klok, Emma Juel Justesen, Sonja Richter  
**PRODUCER** Michael Obel  
**PRODUCTION** Thura Film A/S  
**INTERNATIONAL SALES** All Right Film A/S Filmudlejning / t 7026 7626 / f 7026 7627

## SPRÆKKER

/ CRACKS

KINDERFILMFEST BERLIN 2006



Photo: Søren Gammelmark

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

■ Rais-Nordentoft's third film selected for Berlin: *Kick'n Rush* (2003) was selected for Berlin Panorama, and his feature film debut, *The Flyer* (1996), received Special Mention at Kinderfilmfest.

**CATEGORY** Short fiction, Children-family  
**DANISH RELEASE** 13.09.2005  
**STATUS** Released  
**RUNNING TIME** 15 min  
**DIRECTOR** Aage Rais-Nordentoft  
**SCREENPLAY** Aage Rais-Nordentoft  
**APPEARANCES** Metha Rais-Nordentoft, Sofia da Silva Figueiredo Andersen, Mikkel Bay Mortensen, Laura Ljungdalh  
**PRODUCER** Jacob Oliver Krarup  
**PRODUCTION** Fourhands Film  
**INTERNATIONAL SALES** Fourhands Film / t 2629 8389 / jk@fourhandsfilm.dk / www.fourhandsfilm.dk /

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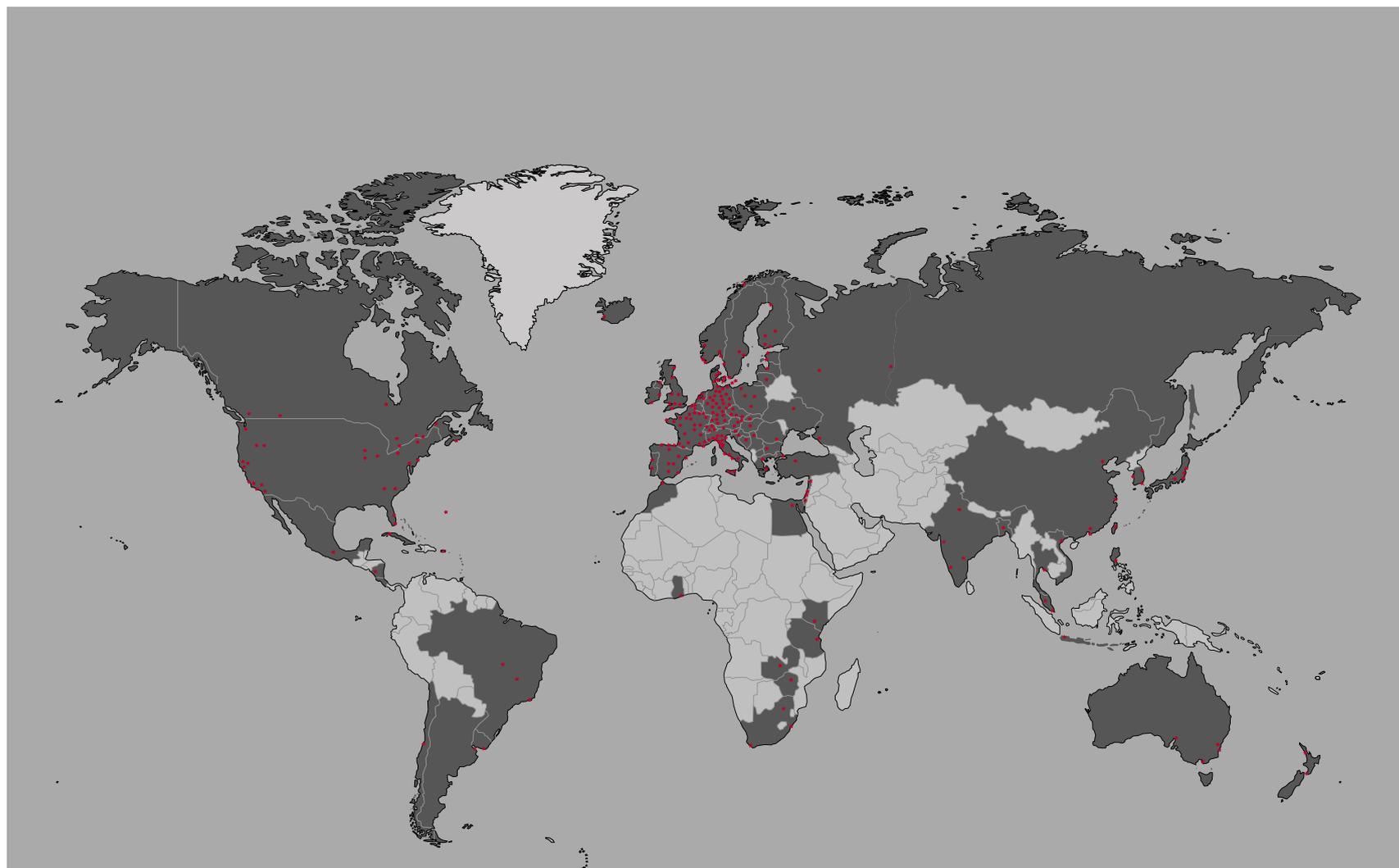
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