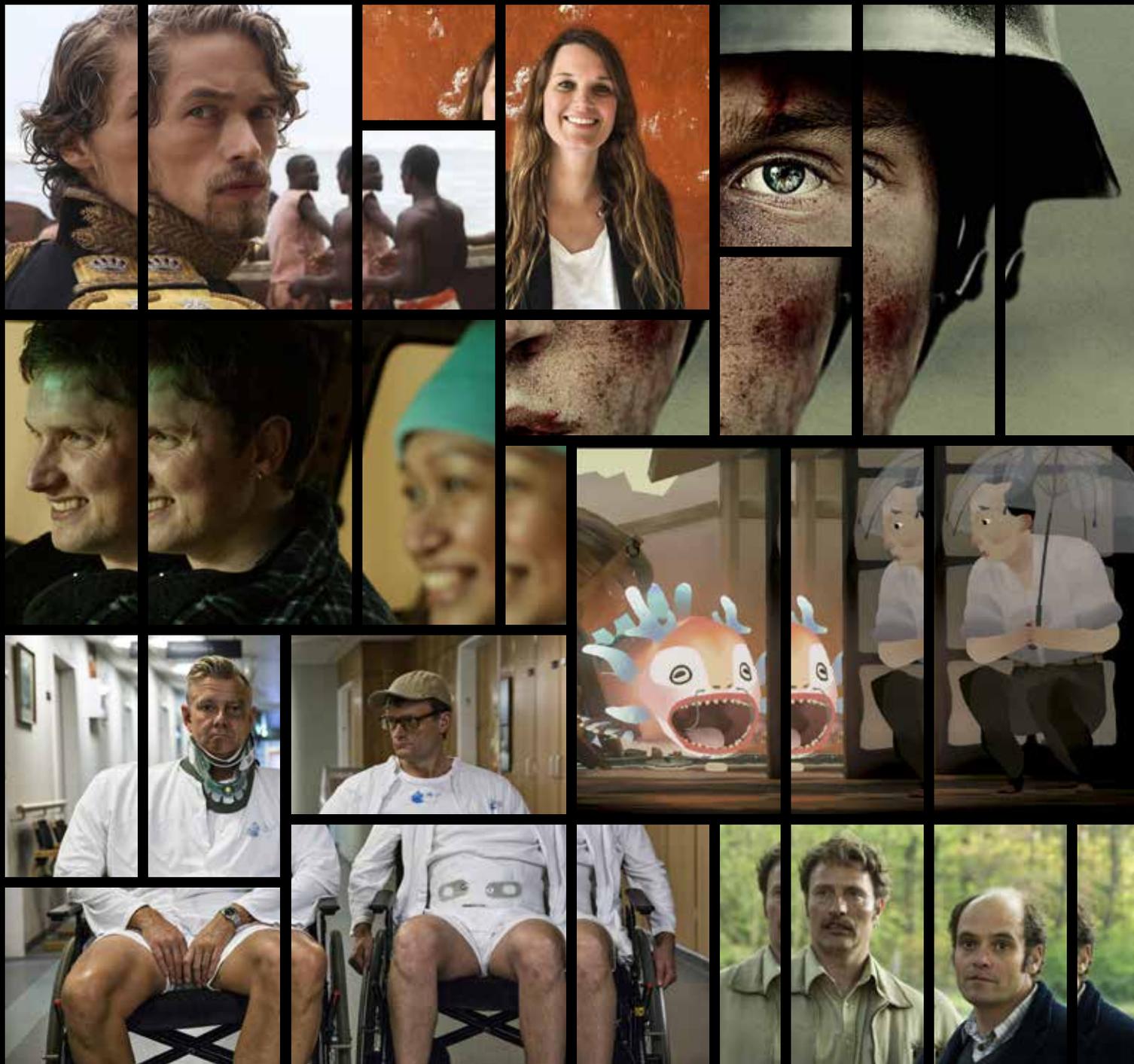


DANISH FILMS CANNES ISSUE 2015

FILM is published by the Danish Film Institute

:/FILM/



TSUNAMI

Beauty and sorrow intermix in Sofie Nørgaard Kampmark's short animation.

KATJA ADOMEIT

She loves the creative side of producing and never tires of finding new ideas. Meet a producer who is all about the non-traditional.

LAND OF MINE

Digging deep into Danish World War II history.

KLOWN FOREVER

A humorous X-ray of the modern male.

ROSITA

When love arrives by mail order.

DAVID DENCIK

He is a master of doing a lot with a little.

GOLD COAST

Jakob Oftebro and Danica Curcic set to music by Badalamenti.

FACTS & FIGURES

Get all the numbers on Danish cinema 2014.

**DANISH FILMS
CANNES ISSUE 2015**
Published by the Danish Film Institute

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**DANISH FILMS
CANNES DIGITAL ISSUE 2015**

Find articles from our print magazine, a film catalogue and all the basics on Danish films.

DFI.DK/FILM



12 IMAGES OF LOSS AND BEAUTY

Sofie Nørgaard Kampmark was living in Tokyo in 2011 when a tsunami hit Japan and laid waste to vast stretches of coastline. The young director talks about how her encounter with the Japanese inspired her to make *Tsunami*, her graduation film from the Animation Workshop, one of Denmark's most respected animation schools.



14 ALL ABOUT THE NON-TRADITIONAL
Katja Adomeit loves the creative side of producing and never tires of finding new concepts for her films, whether they are made in New Zealand, South Dakota, Ukraine or Afghanistan.



20 DOGME REVISITED
Twenty years ago, Lars von Trier and Thomas Vinterberg wrote ten rules that would change Danish film forever. **FILM** looks back on the rescue action and follows the traces in Danish cinema today.



24 DOING A LOT WITH A LITTLE
David Dencik can be understated and subtle where others feel they have to raise their voice. A profile of the Danish actor who has more than 60 roles in films and on television to his name.

18 GREAT CINEMA ON A SHOESTRING?
Directors and producers have an appetite for making films for little money. **FILM** asked four film professionals about their views on low-budget filmmaking – a phenomenon which is hardly new but is getting increased attention at a time when talent is plentiful, funding limited and technology more available than ever before.

+ SHORTS
04 NEWS & NOTES
Discover new films and find stories on filmmakers and the industry.

17 CO-PRODUCTIONS
Introducing the Danish partners on Joachim Trier's *Louder Than Bombs* and Grimur Hákonarson's *The Rams*, selected for Cannes.

28 TO WATCH OUT FOR
Three new documentaries each follow a determined individual on a mission.

+ FACTS & FIGURES
DANISH CINEMA IN 2014
+ CATALOGUE
IN REVERSE SECTION

LIMITED BUDGETS, UNLIMITED CREATIVITY

Danish film policy is distinguished by being open and having many avenues to funding. Filmmakers have many doors to knock on if they have a good idea for a film, TV series or video game. The doors are open to mainstream films with a broad appeal as well as to radical experimentation, to new talents and seasoned auteurs, and to international co-productions. The many doors ensure diversity and the evolution of Danish films enriched by a multitude of voices and global cultural exchange.

The new four-year Film Agreement for 2015-2018 is now opening even more options for low-budget films. The aim is to fund a greater number of inexpensive films exploring new narratives and production methods. Conceived as low-budget films, they are not just cheap versions of “regular” films. Their production concepts are devised in tandem with their content. Ultimately, the films are inspired, not limited, by the budget.

Already, there is huge interest among young, internationally oriented producers who have experience using a limited budget to boost the creative process. Meet Jacob Jarek, who highlights the explosive energy and creative freedom that a faster, nimbler production process can engender. Jarek is the co-producer, with Ditte Milsted, of Grímur Hákonarson’s *The Rams*, selected for Un Certain Regard.

Producer on the Move Katja Adomeit likewise points out, “I’m all about finding non-traditional methods that can be low-budget and cost-efficient while also forming a more creative environment.” Producing films in New Zealand, South Dakota, Ukraine and Afghanistan, Adomeit moves seamlessly across cultures and borders. This year’s crop of talented producers in Cannes also includes Mikkel Jersin, co-producer of *Louder Than Bombs*, which is playing in Competition.

The Danish Film Institute wishes to congratulate Sofie Nørgaard Kampmark on the Cinéfondation selection of her animated short *Tsunami*, produced at the Animation Workshop in Viborg.

We look forward to meeting you in the bustle of Cannes. Our doors are open at the Scandinavian Terrace, 55 La Croisette.

Henrik Bo Nielsen, CEO, Danish Film Institute

NEWS & NOTES

DANISH GIRL IN COPENHAGEN

INDUSTRY STORY. Over a few weeks in March, the Danish capital formed the backdrop for the shooting of Tom Hooper’s *The Danish Girl*, a venture backed by Copenhagen Film Fund.

Not since images of Copenhagen’s City Town Square traveled round the world in Alfred Hitchcock’s *Topaz* from 1969 has a grand Hollywood production had the same opportunity to brand the Danish capital as Tom Hooper’s upcoming feature, *The Danish Girl*. The Oscar-winning director (*Les Misérables*, *The King’s Speech*) spent two weeks shooting on location in central Copenhagen at the end of March.

The film marks the first Hollywood production to be supported by the Copenhagen Film Fund, established in 2013. Produced by Universal subsidiary Working Title Film, it’s the perfect scale for the fund to make a difference, says Thomas Gammeltoft,

CEO of the Copenhagen Film Fund, which has supported the production with DKK 6m (EUR 0.81m).

Sixty crew members from London were supplemented by eighty Danish B-crew members. And the Britons could have easily saved some of the plane tickets, says Gammeltoft. “Both parties learned that we would benefit from mixing the teams more and leave some of the prominent positions to local crew members.” In future collaborations, the Danish production coordinators will try to present some Danish crew members in London ahead of the production and keep them as leading crew members in Copenhagen.

“At first glance, Denmark is an expensive country to shoot in because of the high wages,” Gammeltoft says. “But we are used to working with a much smaller crew, which saves money in the end – if the teams adapt to our method.”

The Danish Girl is a love story inspired by the lives of artists Einar



Photo: Universal Pictures

JANUS METZ ON TRUE DETECTIVE

TV VENTURE. The filmmaker shares his experience directing an episode in the second season of HBO’s hit series, to premiere on 21 June.

Janus Metz’s Cannes-winning documentary *Armadillo* created a stir back in 2010 with its unblinking account of festering cynicism among young Danish soldiers in Afghanistan. Now Metz is making his international TV debut directing the third episode

of *True Detective Season Two*. We asked Metz about that experience.

Metz on joining *True Detective* I know that Nic Pizzolatto, the creator of *True Detective*, was very enthusiastic about *Armadillo* and we had some good talks about his script for *Galveston*, which I’m set to direct. He asked me if I wanted to come over and direct an episode of *True Detective*. Of course, I couldn’t say no to that.

On preparing I made sure to study the scripts down to the smallest detail and talk a lot with Nic along the way, so the psychology and the character work would be in place. Also, I chose to come to Los Angeles a week earlier than I had to. I’ve been there quite a lot, but I wanted to get the city under my skin a bit more, since it’s the frame for the story. That also allowed me to spend time on

NEWS & NOTES / DANISH FILMS

Photo: Universal Pictures



and Gerda Wegener. Their marriage and work is put to the test when Einar begins his journey towards becoming Lili Elbe, one of the world’s first transgender women.

British Oscar-winner Eddie Redmayne (*The Theory of Everything*, *Les Misérables*) and Swedish rising star Alicia Vikander (*Ex Machina*) play the leads. The cast also includes Matthias Schoenaerts (*Rust and Bone*), Ben Whishaw (*Skyfall*), and Amber Heard (*The Rum Diary*).

“The actors enjoyed the relaxed atmosphere of Copenhagen and the fact that they could walk around

the streets undisturbed,” says Gammeltoft.

The fund is currently in talks with Working Title about supporting a new large-scale studio production. *FD*

Copenhagen Film Fund was established in 2013 and is a collaboration between a number of Copenhagen municipalities, the Capital Region and various players from the Danish film industry. The purpose is to strengthen the position of the capital as an attractive city for film and TV production. The fund has a budget of EUR 4.69m going

through 2015. So far it has invested in productions such as *Barnaby* episode no. 100, *The Team*, *The Bridge III* and *Wallander* (both in production). See more at cphfilmfund.com/en.

Photos of Eddie Redmayne as Lili Elbe/Einar Wegener, left, and from the set of *The Danish Girl* by the “Nyhavn” waterfront, above, one of the film’s approximately twenty locations in Copenhagen. In one scene Copenhagen doubles as Paris where Lili Elbe lived for a while. The film is also shot in London and Belgium.

set with Justin Lin who directed the first two episodes. My task to a great extent was to facilitate an existing concept, so I spent some time looking at Justin’s dailies and generally getting to know how he set everything up.

On directing episode 3 Episode 3 has some amazing scenes. It’s when a lot of the elements that have been built up in the first two episodes really start picking up speed. We had some big sequences with stuntmen and lots of extras, which I’d never tried before on that scale. It was great fun.

On Vince Vaughn One of the things that makes the show so powerful is Nic’s ability to write complex characters. His skills in that respect are reflected in the casting. Vince, in my eyes, was perfect for the part of a gangster boss. It was a huge pleasure to watch him stretch



Vince Vaughn in *True Detective Season Two* Photo: HBO

out in a genre that’s so different from anything he’s done before. You always sense that there’s a lot at stake in his performance. He masters the ability to give his characters a depth that always shows through. He’s an extremely

creative person. Generally, he was best when he had fairly free rein.

On the rest of the cast Collin Farrell, Rachel McAdams, Taylor Kitsch and Kelly Reilly, the other leads,



Photo: Steen Brogaard

WATCH OUT FOR DANICA CURCIC

PEOPLE. Denmark’s quickest rising star, Danica Curcic, was the first-ever actor to receive the Nordisk Film Prize talent award at the opening of CPH PIX in April. “I didn’t even know an actor could win this prize,” said a thrilled Curcic in her acceptance speech, where she also encouraged screen-writers in general to pen more substantial parts for women. She definitely proved she can carry them: With major roles in no less than four feature films (Bille August’s *Silent Heart*, Christian E. Christiansen’s *On the Edge*, Mikkel Nørgaard’s *The Absent One* and Hella Joof’s *All Inclusive*), winner at the national Robert and Bodil Awards, and selected as a Shooting Star at the Berlinale, the 29-year-old actress definitely has kept busy the past year. Next up are roles in Daniel Dencik’s historical drama *Gold Coast* and May el-Toukhy’s romantic comedy *Long Story Short*. *FD*

are all extremely skilled actors. When you put them together with Nic’s scripts, magic happens. I found that the whole cast functioned as a very, very finely balanced ensemble.

On the series’ qualities I think it’s one of the strongest character-driven dramas created for television in a long time. Nic writes unique dialogue with a powerful understanding of place and a great sense of the visual. There’s an in-depth study of something deeply human in the show, the dark sides of the mind that we’re all, more or less, able to recognise in ourselves. *FD*

Janus Metz (born 1974) won the Critics’ Week Grand Prize at Cannes for *Armadillo* (2010). Co-wrote Daniel Dencik’s *Expedition to the End of the World* (2013). Member of the Nordic directors’ co-op Creative Alliance.



KINGS OF CRINGE

NEW FILM. As we await the premiere of Mikkel Nørgaard's *Klown Forever*, FILM asked Todd Brown, programmer of one of America's foremost genre film festivals, about the *Klown* brand's particular sense of humour.

Danish comedians Frank Hvam and Casper Christensen have long been household names on Scandinavian TV. In their hit show *Clown*, which ran for six seasons from 2005 to 2009, Hvam and Christensen play larger-than-life versions of themselves as they stumble from one socially awkward situation to the next, exposing any and all negative male impulses.

The first feature-film version, *Klown*, came out in 2010. Directed by Mikkel Nørgaard, who was also behind the series, *Klown* became the biggest Danish box-office draw in a decade and screened to enthusiastic audiences at North America's biggest genre film festivals, Fantasia in Montreal and Fantastic Fest in Austin. Also, Warner Bros has acquired the English-language remake rights to the film and series, which have sold for remakes in several European countries. Right now, a hugely popular Dutch remake is airing its second season.

Out next is Nørgaard's *Klown Forever*, set to premiere this fall. In this second film featuring the comedic duo, Frank is starting to feel the heavy burden of relationship and children. Meanwhile, his best friend Casper is off to Los Angeles to live the American dream, since Denmark isn't big enough for him anymore.

As we brace ourselves for a new helping of male misbehaviour, Todd Brown, who knows his way around the genre film industry, shares his thoughts about *Klown*'s special comedy flavour.

How would you describe the humour?

I think what makes it work is that it's gleefully anarchic while also remaining really anchored in the characters. It's extreme without being mean and somehow manages to stay relatable.

Most comedies don't travel well. How did *Klown* manage to do it?

I think the key is that it's not based on punch lines or gags but in the generally Danish box-office draw in a decade and screened to enthusiastic audiences at North America's biggest genre film festivals, Fantasia in Montreal and Fantastic Fest in Austin. Also, Warner Bros has acquired the English-language remake rights to the film and series, which have sold for remakes in several European countries. Right now, a hugely popular Dutch remake is airing its second season.

What's the appeal in this?

I think it lies in recognition of the urges that Casper and Frank actually live out. It's like the two of them experience all of the impulses common to men around the world but without

any of the moments of self-reflection that suggest to most men that perhaps doing these things might be a bad idea. They're pure stimulus/response without any critical thought whatsoever.

Who is your favourite character?

I'm partial to Frank, myself. There's just something so blissfully naïve about him.

How would you compare *Klown* to American comedies?

Both Todd Phillips (*The Hangover* films) and Judd Apatow (*This Is 40*, *Knocked Up*) are pretty good comparisons for *Klown*'s sense of humour, though in general American comedy is often a little more cynical and cruel with this type of subject than it is here with *Klown*. AH



Casper Christensen and Frank Hvam Photo: Joachim Ladefoged

Christensen & Hvam on *Klown*

"The *Klown* universe is originally based on our mutual relationship. We are polar opposites. That clash was the starting point for the series and later the films. *Klown* is a portrait of the modern man in the Western world, of the man who has everything and yet is constantly creating problems for himself. There's a lot of the real world in *Klown*. But it's not all our world. It's the world of our friends, stories we've heard and our own fantasies about the world. We're like Hans Christian Andersen schooled by Lars von Trier. We produce universal stories that people can relate to, with a transgressive streak, a kind of modern Dogme fairytales."

Photos from *Klown Forever* and, below, Casper Christensen and Frank Hvam at work.

Todd Brown is producer and head of international acquisitions at Los Angeles-based XYZ Films, director of international programming for Austin's Fantastic Fest, and founder and editor of TwitchFilm.com.

Mikkel Nørgaard (born 1974) directed the *Clown* series (2005-2009) and made his feature debut with *Klown* (2010), winner of Best Comedy and Best Screenplay at Austin Fantastic Fest and the main prize at the Fantasia Film Festival in Montreal. Directed the two adaptations of Jussi Adler-Olsen's crime novels, *The Keeper of Lost Causes* (2013) and *The Absent One* (2014). *Klown Forever*, produced by Nutmeg Movies, premieres in 2015.

BADALAMENTI SCORES DENCİK'S GOLD COAST

NEW FILM. David Lynch composer Angelo Badalamenti (*Twin Peaks*, *Blue Velvet*, *Mulholland Drive*) has composed the music for Daniel Dencik's feature debut, *Gold Coast*.

"Working with Angelo is a personal dream come true," says Dencik, who got in touch with the composer through a personal connection to David Lynch's ex-wife, Mary Sweeney. "Angelo invited me to his house in New Jersey. I left with only a date and an address, and then we started making music."

Gold Coast covers one of the darkest chapters in Danish history, namely Denmark's role in the transatlantic slave trade. In 1836, Danish botanist and visionary, Frederik Wulff, travels to Africa following orders from the king of Denmark. He is to monitor the work at a coffee plantation on the Gold Coast (now Ghana). The young Wulff writes about his desire to do good to his beloved Eleonora, but his



Gold Coast Photo: Michael Haslund-Christensen

best intentions and Christian belief are soon confronted with a harsh reality dominated by slave trade and unbelievable brutality.

Gold Coast stars quickly rising talents Jakob Oftebro, who plays Wulff, and Danica Curcic as a young missionary. The film is produced by Haslund/Dencik Entertainment. Domestic release on 2 July. FD

Daniel Dencik (born 1972) directed his first feature documentary in 2012 with *Moon Rider*, about a young man struggling to become a professional cyclist. In 2011, he and a team of scientists and artists set sail for Greenland, recording the journey in *Expedition to the End of the World* (2013). *Gold Coast* marks Dencik's feature fiction debut.

"THE GREATEST CATHEDRALS HAVE SUBLIME ARTWORK HIDDEN IN THE DARKEST OF CORNERS FOR ONLY GOD TO SEE ... SO DOES MURDER!"

So runs the tantalizing tagline for Lars von Trier's English-language TV series, *The House That Jack Built*, currently in development.

The story centres on a serial killer and is told from the vantage point of the killer. Reportedly with a huge international cast, the eight-part series comes more than 20 years after von Trier's groundbreaking miniseries *The Kingdom*. Shooting is set to commence in 2016. Produced by Zentropa.

DEMOCRATS ON TOUR

TRIBECA. "At once important and impishly entertaining," Variety wrote about Camilla Nielsson's *Democrats*, winning the top doc prize at Tribeca Film Festival in April. Providing a rare insider's view of the process leading to Zimbabwe's new constitution, the film is in high demand at festivals. Before setting off for Toronto's Hot Docs and later the San Francisco Film Festival, Nielsson, right, shared a moment in New York with Tribeca co-founder Robert De Niro after the Tribeca awards ceremony on 23 April. AH



Photo: Kema Belancur

FILMS & PEOPLE

■ After receiving unanimous critical acclaim for *The Art of Crying* in 2006 **Peter Schønau Fog** has kept a low profile. Now, almost ten years later, the director is set to release his second feature film, *You Disappear*. The film is an adaptation of Christian Jungersen's novel about the familial and personal consequences of a man's brain damage. Produced by Zentropa.

■ **Jesper W. Nielsen** is working on *The Day Will Come*, a drama inspired by true events at a boys' home in the 1960s. The film reunites Lars Mikkelsen and Sofie Gråbøl who last paired up in the first season of the TV series *The Killing*. The film is produced by Zentropa.

■ Following a string of TV series, including vampire show *Heartless* and crime hit series *The Killing III*, **Natasha Arthy** has directed her fourth feature film, *Comeback*. The comedy, about a failed comedian who has his life turned upside down when his impudent teenage daughter suddenly turns up, is produced by Toolbox Film. Domestic release is set for August.

■ *A Conspiracy of Faith* is the third installment in the crime series about cold case detective Carl Mørck. **Hans Petter Moland** (*A Somewhat Gentle Man*, *In Order of Disappearance*) will be taking over from director Mikkel Nørgaard, who directed the first two adaptations of Jussi Adler-Olsen's novels. Produced by Zentropa. Pictured is the director



Photo: Henrik Onsten

with actors Fares Fares, Pål Sverre Hagen and Nikolaj Lie Kaas.

■ *Borgen* actress **Birgitte Hjort Sørensen** plays a yet to be named wildling chieftainess in episode eight of *Game of Thrones*, season five. Sørensen recently starred opposite Antonio Banderas in Gabe Ibáñez' *Automata* and plays a member of the rival a cappella group in Elizabeth Bank's *Pitch Perfect 2*. The actress has been announced as a regular on HBO's untitled Rock'n'Roll drama series set in 70's New York, directed by Martin Scorsese and produced by Mick Jagger. Sørensen plays Ingrid, a Danish actress favored by Andy Warhol.

LOVE BY MAIL ORDER

NEW FILM. As Barbara Streisand sings, love comes from the most unexpected places. In Frederikke Aspöck's second feature, *Rosita*, it comes by mail order from the Philippines – and from a father's bedroom.

Johannes lives with his father, the middle-aged widower Ulrik, in a small fishing town. They live a life of quiet routine, each minding their separate jobs in the fishing industry. Ulrik misses the love and tenderness of a woman and arranges for the young, beautiful Filipina, Rosita, to come to Denmark – as many other men in town have done before him. Johannes is reluctantly drawn in as Ulrik's translator.

"It's becoming more and more common for Asian women to marry European men in modern marriages of convenience," says Frederikke Aspöck. "But what happens when you have to share your home and your bed with a complete stranger? With *Rosita*, I have tried to give the transnational bride phenomenon



Rosita: Framgrab

heart and life in a story full of great emotions and timid men."

The domestic triangle heats up over the following weeks, as Johannes and Rosita become more and more attracted to each other. Johannes, whose life has always been characterized by routine and habit, is shaken by the encounter with the clever and determined Rosita, who has come to Denmark for a better life.

"Until Johannes meets Rosita, he has always just gone with the flow, like all the other men in town. But love awakens him, and for the first time, he is forced to take control over his life," says Aspöck.

Father and son in love with the same woman? Smells like trouble. But even though Johannes and Ulrik both suffer, Aspöck considers their experience to be positive.

"I insist that even in the most impossible life situations, there is always a gleam of hope. Their love for the same woman shakes them both out of a predetermined trajectory. No matter how problematic it is to get involved in a relationship with your father's wife, love is a privilege, and Johannes', Rosita's and Ulrik's lives will forever be richer."

Rosita stars Mikkel Boe Følsgaard as Johannes. Følsgaard won the Silver

Bear for Best Actor in Berlin 2012 for his first film role as king in Nikolaj Arcel's *A Royal Affair*. Playing his father Ulrik is Jens Albinus (*Nymphomaniac*), and Mercedes Cabral (*Serbis, Kinatay*) is Rosita. Produced by Nordisk Film. *FD*

Frederikke Aspöck (born 1974) has directed several shorts, including her thesis film from NYU's Tisch School of Arts, *Happy Now* (2004), winner of the Premier Prix de la Cinéfondation in Cannes. Her first feature, *Out of Bounds* (2011), was selected for Cannes. *Rosita*, released in May, is her second feature.

CHARLOTTE BRUUS CHRISTENSEN

PEOPLE. The Danish cinematographer was "discovered" by Thomas Vinterberg after he watched some of the shorts she shot in England where she graduated from the National Film and Television School. The pair has collaborated on *Submarino* (2010), *The Hunt* (2013), for which Bruus Christensen won the technical award at Cannes, and *Far from the Madding Crowd* (2015). After watching *The Hunt*, Anton Corbijn asked her to shoot his James Dean and Dennis Stock feature, *Life*, which premiered in Berlin. Several critics highlighted her cinematography in *Far from the Madding Crowd*: her "ravishing camerawork demands attention. She moves to capture brooding darkness and moments of intense light – her camera illuminates the emotions and high drama on display," wrote Screen International. *FD*



Dof Charlotte Bruus Christensen Photo: Twentieth Century Fox

"There's a director inside every cinematographer. If you don't have an understanding of the director's work, you become more of a technical cinematographer. The kind of cinematography I'm interested in requires a director gene."



Land of Mine Photo: Henrik Peit

DIGGING DEEP INTO HISTORY

NEW FILM. Germany's defeat is the typical ending point for World War II films, yet it's only the beginning of Martin Zandvliet's *Land of Mine*.

By Wendy Mitchell

For his third fictional feature, Danish writer/director Martin Zandvliet looks at a little known – and morally complex – chapter in Danish history, when German POWs (some merely teenagers) were forced to clear two million German landmines from the West Danish coast after the Germans evacuated at the end of World War II.

"It is a fictionalized story, but it's based on facts of how many boys were there, how many mines were there. It adds up to 2,000 people, and 900 of them blew up," Zandvliet says.

The director did his own research and then wrote the script over three years (mixing in other projects) and eventually decided that the focus of the story was not only the group of young German boys clearing the beaches, but also the Danish sergeant assigned to supervise their work.

It's more nuanced than black-and-white good guys and bad guys. "I wanted the main character to go through development and see him fighting against the system. It's not like he's a hero, he could have done more."

The young Germans were all amateur actors, discovered through one of Europe's most respected casting directors, Simone Bär, who has worked with Michael Haneke among others. "I wanted boys that had this realness to them, so that we believed these boys as being there, not that we'd seen them in some Christmas movie a month before," Zandvliet adds.

Danish actor Roland Møller steps up to his first leading role as the sergeant. Zandvliet was impressed: "He plays in a different kind of way where I believe in the words he says. I believe in his anger."

Inspire Debate about Mines

Zandvliet shot the film on one of the beaches where the landmines were cleared – it is now a military area. The shoot itself wasn't as harrowing as it looks on screen, thanks in part to the more than a dozen group of teenage boys on set. "The World Cup was on. They would disarm mines during the day and watch football at night," the director says with a laugh.

But it wasn't all easy. The biggest logistical challenge of the 6.5-week shoot was staging much of the film on what had to look like deserted beaches.

"You make footsteps all the time in sand, and we had a team of 100 people walking around. You can't just

say, 'Oh let's do it again' ... I was thinking, 'Wow, imagine doing Lawrence of Arabia, that must have been a nightmare!'"

The beauty of the beaches contrast with the bodily horrors that follow landmine explosions. Zandvliet thought carefully about showing enough blood to bring home the danger inherent in the job, but without desensitizing the audience to bloody accidents. "The first draft of the script was probably more horrible and horrifying, but then I toned it down eventually," he says.

"It is a fictionalized story, but it's based on facts of how many boys were there, how many mines were there. It adds up to 2,000 people, and 900 of them blew up."

Land of Mine, with a budget of EUR4.8m, is Zandvliet's biggest production to date, after his previous features *Applause* and *A Funny Man*. The film reteams him with producer Mikael Riels of Nordisk Film. K5 handles international sales on the

Land of Mine shines a light on a dark chapter in Danish WWII history. Following the German capitulation in 1945, Denmark and England arguably breached international law by forcing German POWs, some underage, to demine the entire Danish North Sea coastline where the Nazi occupation had laid down around two million mines. Today, the United Nations reports that every year, landmines kill 15,000 to 20,000 people and maim countless more. Even so, mines continue to be used as weapons of war. Actor Daniel Craig was recently appointed the first UN global advocate for the elimination of mines and explosive hazards.

German co-production. The team is eyeing an international festival launch and theatrical release later in 2015.

Meanwhile, the director is curious to hear the reactions to *Land of Mine*, which will certainly inspire debate not just about the lingering politics of World War II, but of relevant situations around the globe today.

"In every war, in every country, we have the aftermath after war. It's important that we learn to forgive or at least not see everybody as the enemy. That's very present in the life we live now. In Kosovo, Afghanistan, Syria – who is going to clear those mines?"

"We hope that *Land of Mine* can help bring even more attention to this terrible weapon and create a global focus around it," says Zandvliet. "Maybe Roland Møller could act as Denmark's UN advocate against landmines. That would be great" ■

Martin Zandvliet (born 1971) is making his third feature with *Land of Mine*, set for a 2015 release. Both his debut feature, *Applause* (2009), and his second, *A Funny Man* (2012), were screened at the Toronto Film Festival.



Director Martin Zandvliet Photo: Camilla Hjalim Knudsen



AT NATURE'S MERCY IN ICELAND

NEW FILM. The shoot for Rúnar Rúnarsson's upcoming feature *Sparrows* had more than its fair share of trials and tribulations for Nimbus Film's Mikkel Jersin. The Danish producer, who is also on board Joachim Trier's Cannes competitor *Louder Than Bombs*, shares his story from Iceland's extreme nature.

By Marianne Lentz

Driving rain and hail in the middle of summer. Fog so thick you couldn't see more than a few feet. Floods and mudslides with giant boulders blocking the roads. Even an erupting volcano. These are just a few of the calamities that befell the production of Rúnar Rúnarsson's *Sparrows* in Iceland last summer and tested producer Mikkel Jersin's ability to keep a cool head. The film will open later in the year.

"I have made a lot of films, but this time it really felt like I was being pushed

out of the nest and had to learn how to fly," the 34-year-old producer says about the shoot set in and around the hamlet of Flateyri on the northwest coast of Iceland. *Sparrows* is the story of Ari, 16, from Reykjavik who is sent back to live with his father in the remote western fjords of Iceland. While Rúnarsson may be used to Icelandic conditions, it was another story for Jersin and the other Danes.

"Every film production has things go wrong, of course, but we were continuously beset by all these dramatic events that were completely off the charts for a Danish film crew. I was amazed by how much you are at nature's mercy there."

Summer in Iceland is brief and the crew was there during the window when it's just possible to shoot a film before autumn comes. Even so, the fog was often so thick that planes between Reykjavik and the tiny airport on the northwest coast were grounded. Instead, Jersin and other crew members

had to make the 12-hour drive between Reykjavik and Flateyri, and back, when required.

A Reed Bending in the Wind

The midnight sun hanging over the former whaling station where the shoot was located made it hard for the Danes to get a good night's sleep.

"It was like being at the end of the world. The sun never sets and after a while you get this jetlagged feeling, because even in a blacked-out room you can hear birds singing and it feels like daytime around the clock," Jersin says.

Then Bardarbunga, a giant volcano, blew up. The biggest volcanic eruption in Iceland in more than 60 years, it threatened to unleash an ash cloud like the one that rose from Iceland a few years ago and paralysed European air traffic for weeks. Jersin was fielding calls from British agents fretting that the Croatian star Rade Serbedzija, who was being flown in from the set of *Downton Abbey*, would be stranded in Iceland. Serbedzija plays an elderly man at the fish factory who takes Ari under his wings.

Moreover, *Sparrows* was shot on 16mm film that had to be rushed to Stockholm to be developed and flown back again, so Rúnarsson and his editor, Jacob Schulsinger, could watch the footage. Jersin calls it "a logistical nightmare," not least because the insurance policy only covered the production if the raw film got to the lab within 72 hours of being exposed.

Jersin wasn't panicking yet, but more unforeseen events were to come. Shortly before the shoot was to start, the film's funding was hit by wildly fluctuating exchange rates, costing the production a small fortune. Jersin had quit smoking, but now he was lighting up again.

"I remember smoking a cigarette, thinking: Damn, this is bad!" But still he didn't say anything to his director.



Sparrows Photo: Sophia Olsson

"As a producer, you have to be a bulwark for the director. He has to have the space to keep his creative focus and in this kind of situation should be involved only as a last resort before the problem is solved," says Jersin, who likens the job of producer to a reed bending in the wind.

"It was like being at the end of the world. The sun never sets and after a while you get this jetlagged feeling, because even in a blacked-out room you can hear birds singing."

"Once the storm blows over, you straighten up again." He plugged the hole in the financing and only then did he cue in Rúnarsson. Jersin had learned how to fly ■

Sparrows is Rúnar Rúnarsson's second feature, to open in 2015. The film is about a damaged father-son relationship, about change and love, and takes place over a summer in a remote, Icelandic fishing village where the sun never sets but stays low on the horizon. Ari, 16, is sent to live with his father in the isolated western fjords of Iceland. They have a difficult relationship, and Ari's childhood friends have changed over the years he was away. Rúnarsson's first feature, *Volcano*, was selected for Cannes' Directors' Fortnight 2011.

Mikkel Jersin (born 1980) graduated as a producer from the National Film School of Denmark in 2011. Today at Nimbus film, Jersin is producing Rúnar Rúnarsson's *Sparrows* and has several co-productions under his belt, including Dagur Kári's *Virgin Mountain*, Pernilla August's *The Serious Game*, and Joachim Trier's *Louder Than Bombs*, starring Jesse Eisenberg, Gabriel Byrne and Isabelle Huppert and selected for Cannes Competition 2015. See more page 17.



Norskov Photo: Adam Wallensten

DENMARK'S PRIME EXPORT

TV DRAMA. *The Killing*, *Borgen* and *The Bridge* made TV drama among Denmark's hottest exports, and it hasn't lost its momentum.

The recent MIPTV in Cannes dedicated a focus to Nordic TV, including a panel titled "The Hottest Drama from the Cold," where national broadcaster DR's Head of Fiction, Piv Bernth, and creator of TV 2's upcoming TV drama *Norskov*, Dunja Gry Jensen, were asked to disclose the secret ingredients behind the success.

According to Bernth, it's all about spending more time on development (since that's much cheaper than production), bringing in new talents and encouraging writers to think new. "Don't look back at what we did – smash *Borgen* and *The Killing*, and forget about it!" she said.

Dunja Gry Jensen said TV 2 has copied DR's "One Vision" model which gives the writer space and freedom to unfold his or her vision.

Her upcoming small town police drama series *Norskov* follows police officer Tom Noack who returns to the industrial town he grew up in and left 20 years ago. Soon he is forced back into old relationships, and when he becomes involved with a drug investigation that comes close to his old friends and family, he has to decide what his tasks and responsibilities really are. The series is directed by Louise Friedberg and produced by SF Film Production with support from the Danish Film Institute's funding programme for TV drama.

Norskov screened at MIPTV in April and was sold to a number of countries. The series was far from the only Danish series experiencing great sales. New titles like the family drama *The Legacy*, small time crook dramedy *Broke* and upcoming financial thriller *Follow the Money* also proved successful.

The drama series *Rita*, about a controversial teacher, was sold to a number of countries in addition to signing remake deals with France and the Netherlands. The series' third season was co-financed by Netflix.

Danish TV drama concepts have a strong track record for remakes. *The Killing*, *The Bridge*, and *Those Who Kill* have all been remade in the US, while *Jeuk*, the Dutch version of the comedy Danish *Klown*, premiered in 2014. *FD*

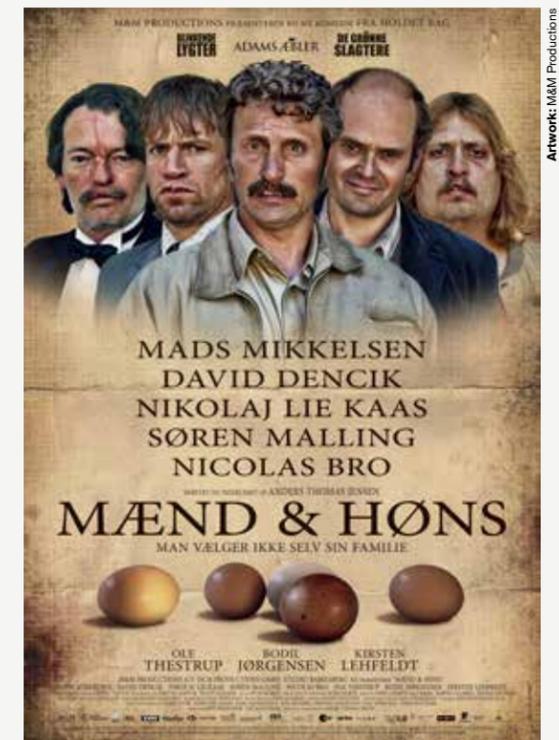
34,5

is the average age for cinemagoers in Denmark watching local films – 29 for non-Danish fare

WHAT DANES LIKE. Anders Thomas Jensen's black comedy *Men & Chicken* was a big hit at the domestic box-office in the first quarter of 2015, surpassed only by Sam Taylor-Johnson's global blockbuster *Fifty Shades of Grey*. In the first three months of 2015, homegrown films sold 1,850,000 tickets at the box office – in comparison, Danish films had 3,350,000 admissions in all of 2014. The national market share was 43% for the first quarter, with a 38% share for American films. Find more stats on page 29 in the latest edition of Facts & Figures.

Top 10 / First Quarter 2015

#	Film	Genre	Admissions
1	<i>Fifty Shades of Grey</i> (us)	Romantic drama	376,000
2	<i>Men & Chicken</i> (dk)	Comedy	351,000
3	<i>All Inclusive</i> (dk)	Comedy	307,000
4	<i>My Canadian Adventure</i> (dk)	Family	302,000
5	<i>A Second Chance</i> (dk)	Drama	216,000
6	<i>Big Hero 6</i> (us)	Animation	211,000
7	<i>People Get Eaten</i> (dk)	Drama	206,000
8	<i>Taken 3</i> (us)	Action	201,000
9	<i>American Sniper</i> (us)	Action	151,000
10	<i>April 9th</i> (dk)	Historical drama	139,000



Artwork: M&M Productions

Mads Mikkelsen's success hasn't stopped him from picking outré, often unflattering roles. The Danish poster for Anders Thomas Jensen's *Men & Chicken* shows Mikkelsen as oddball Elias, flanked from left to right by Søren Malling, Nikolaj Lie Kaas, David Dencik and Nicolas Bro as his four brothers. See profile of David Dencik on page 24.

IMAGES OF LOSS AND BEAUTY

Sofie Nørgaard Kampmark was living in Tokyo in 2011 when a cataclysmic tidal wave hit Japan, inspiring her to make her graduation film, the animated short *Tsunami*.

Cinéfondation / Cannes



As told to Martin Hjorth Frederiksen

The film is about a man who is grieving and how he has to deal with his personal tragedy before he can get on with his life. The pace is slow, and I tried to create a melancholy visual language with poetic and bittersweet notes but also magical and surreal elements.

I was living in Tokyo in 2011, kicking off a six-month stay in a city I had long wanted to try living in. There I experienced the earthquake and the tsunami at close hand. I met a man who had lost much of his family but said that the sea had never been more beautiful than after the tsunami.

The way that the Japanese coped with their grief was so impressive and beautiful. It was

a huge eye-opener for me. A lot of Japanese culture is rooted in certain philosophical thoughts that have been a big inspiration to me ever since and that I'm working hard to incorporate into my own life.

For one, I have a tendency to worry a lot about the future. That often prevents me from enjoying things while they are going on. Now I'm trying to generally *be* more in the moments so that I experience them fully instead of documenting and maybe Instagramming them in an attempt to hold on. A picture is rarely as wonderful as being in the moment.

I was impressed by how older Japanese people admired the cherry blossoms falling from the trees in contrast to the young people

Returning to his village after a devastating tidal wave, Haru discovers a Sea Spirit trapped in his house in Sofie Nørgaard Kampmark's *Tsunami*, her graduation film from one of Denmark's most respected animation schools.

who were running around with their phones trying to get the best shot. There's no doubt in my mind who got the most out of that *hanami*, which means "looking at flowers" in Japanese.

For my film, I was very inspired by the Japanese director Yasujiro Ozu and his visual language with a lingering, low-placed camera that makes a lot of time for tiny nuances and room for reflection. I find his depiction of everyday life in Japan very poetic. I particularly love *Late Autumn*.

"The sublime portrayal of a grieving man in Tom Ford's A Single Man was highly influential."

Hayao Miyazaki's play on the contrasts between the magical and the ordinary was also an inspiration. And the sublime portrayal of a grieving man in Tom Ford's *A Single Man* was highly influential. Colin Firth's character doesn't say much about what's going on inside of him, but the contrast to his surroundings and his interaction with the objects around him says it all. Based on all these different sources of inspiration, my team and I tried to create something new and different that will hopefully give the audience a stunning visual experience as well as food for thought.

Animation is a fantastic medium that gives you nearly unlimited possibilities for telling stories. The only limit is your imagination. Animated films can create worlds and atmospheres without parallel.

I learned an awful lot from the Animation Workshop. Among the most important things, I should probably mention *collaborating* with others. It has been wild to see how much you can achieve when you put very different people with very different skill sets together and make it all hum.

The Animation Workshop also taught me to appreciate my own creativity more and take better care of it – not to take it for granted, and the importance of giving it the best conditions for thriving. And I have gained a much better understanding of what it takes to make a film really good. I appreciate good films a lot more now. They are so hard to do!

If the right story and the right team come along, I would love to make more films. And I'm looking forward to the premiere of *Tsunami* at Cannes. I can't wait to see what the rest of the world thinks about it! ■

Tsunami, Sofie Nørgaard Kampmark's graduation film from the Animation Workshop, has been selected for Cinéfondation, the Cannes Film Festival's student film competition. For more information, see reverse section.

THE ANIMATION WORKSHOP

The Animation Workshop in Viborg has been a source of world-class animation for over 25 years.

Here, students from all over the world are taught by professionals from Pixar, Aardman and DreamWorks. The students' films have been attracting wide attention in recent years at international animation festivals. In 2012, *Slug Invasion*, a comical short about a gang of murderous garden slugs waging war on an elderly lady, was selected for Cannes. The same year, the school was represented in Annecy by no less than three films, including the stop-motion short *Seven Minutes in the Warsaw Ghetto*, which later played at heaps of festivals.

The school had further reason to be proud when Tomm Moore's *Song of the Sea* was nominated for an Oscar this year. The Nørlum animation studio, headed by Animation Workshop alumnus Frederik Villumsen, animated about half of the film. There is certainly much to be happy about, Animation Workshop general director Morten Thorning says.

"Since the school was established in 1988, animation has grown from a niche art form into a key skill in the media world. The Animation Workshop has grown alongside the industry in Denmark, and our students today occupy important roles in the Danish and international animation worlds. Tracking that development has been, and remains, amazing," says Thorning, who has headed the school since its start in 1988.

Read more about this year's seven graduation films and the programmes available at the Animation Workshop at animwork.dk/en.

"The Animation Workshop is pretty much the most exciting fountain of coolness I can think of right now."

Tomm Moore, Oscar-nominated animation director of *Song of the Sea* and *Secret of Kells*



Director Sofie Nørgaard Kampmark Photo: Jonathan Puntervold

Sofie Nørgaard Kampmark

Director, CG generalist and illustrator, born 1988. Graduated in Computer Graphic Arts for Character Animation from the Animation Workshop in Viborg, Denmark, in January 2015.

Her graduation film, *Tsunami*, is selected for Cinéfondation, the Cannes Festival's student film competition.

“IT’S ALL ABOUT FINDING NON-TRADITIONAL METHODS”

Katja Adomeit loves the creative side of producing and never tires of finding new ideas, new partnerships and new production concepts to make films that really matter, whether they are made in New Zealand, South Dakota, Ukraine or Afghanistan.

By Nick Bradshaw

Based in Copenhagen since 2006, German-born producer Katja Adomeit has lately garnered attention for her work on such co-productions as Ruben Östlund’s *Force Majeure*, as well as distinctly independent productions of her own such as Daniel Joseph Borgman’s *The Weight of Elephants* and Anna Eborn’s *Pine Ridge*. Respectively a New Zealand-set drama and a documentary about the Lakota reservation in South Dakota, both films steer decidedly keen, fresh courses through their material.

On the back of them Adomeit was named one of Screen International’s “Future Leaders” in 2013, and she continues to forge productive relationships with new talents and find stories in locations all over the world.

Zentropa Paved the Way

After studies in Hamburg Katja Adomeit took up an internship in New Zealand in 2004. She later moved back to Berlin – “but every time I move to Germany I get ‘away sickness’,” she says. So she worked there for six months while applying to every production company in the world that she could imagine working for. The only one that answered was Zentropa.

“Peter Aalbæk Jensen, the studio’s co-founder, invited me for an interview and told me: ‘Learn Danish and you’ll get a job’,” she remembers. “So a week later I moved to Denmark and spent 13 hours a day learning the language and went back to him after three months to ask for the job.”

That was 2006. She worked for the next year at Zentropa as Aalbæk Jensen’s personal assistant, then

Producer on the Move / Cannes

Katja Adomeit

Producer, born in Germany. Moved to Denmark in 2006 to work for Zentropa. Graduated as a producer in 2012 from the alternative Danish film school Super16. Set up Adomeit Film in 2011.

Produced Daniel Joseph Borgman’s two short films *Lars & Peter* (selected for Cannes 2009), and *Berik* (recipient of the Grand Prix in Cannes’ Critics’ Week 2010), and his feature *The Weight of Elephants* (selected for Berlin 2013).

Other films include Anna Eborn’s *Pine Ridge* (2013), selected for Venice and winner of Best Nordic Doc in Gothenburg, and *Not at Home* (2013), co-directed with Afghan Shahrbanoo Sadat. Co-producer on Ruben Östlund’s Cannes hit *Force Majeure* (2014).

New projects are the feature *Wolf and Sheep*, developed at Cannes Cinéfondation and directed by Shahrbanoo Sadat, Joseph Daniel Borgman’s feature *Across the Fields*, Anna Eborn’s documentary *Lida*, Annika Berg’s feature *Forever 13*, Malene Choi’s hybrid *The Return*, and, as co-producer, Theresa Traore Dahlberg’s documentary *Ouaga Girls* and Anahita Ghazvinizadeh’s feature *They*.



“Peter Aalbæk Jensen invited me for an interview and told me: ‘Learn Danish and you’ll get a job’. So a week later I moved to Denmark and spent 13 hours a day learning the language.”

as producer-assistant for Meta Louise Foldager, producer of Lars von Trier’s latterday movies, graduating to post-production coordinator then junior producer. In her spare time she cut her teeth producing short films, notably nurturing ongoing relationships with Borgman, whom she met in New Zealand, and Eborn from Sweden. Borgman’s *Lars & Peter* competed for the 2009 Short Film Palme d’Or at Cannes, and the following year his *Berik* won the Grand Prix Award in the festival’s Critics’ Week, and was nominated for a European Film Award.

Duly bolstered, Adomeit set up her own production company, Adomeit Film, in 2011, though she continues to keep her office at Zentropa’s Filmbyen compound. “It’s home for me,” she says. She also freelances for Philippe Bober’s intrepid production and sales boutique Coproduction Office, running its Danish office. It was through that connection that she came to co-produce Östlund’s 2014 Cannes hit *Force Majeure*, overseeing its post-production in Copenhagen.

Looking for Lighter Ways of Producing

Adomeit describes her mode of film producing as being “the wall” a director/screenwriter can lean on “whenever they need something, whatever that may be, from beginning to end.” She’s proud of all her productions: “When I’m producing I’m always like, ‘This is amazing’. I guess I love the teamwork, joining together on something that we’re going to make no matter what. It’s us against the world, and with the world, and with financing from all over the world.

“My role is about writing lots of applications, finding money and the crew, but also about creative input, finding new ideas and the right process of development and production,” she continues. “I’m all about finding non-traditional methods that can be low-budget or cost-efficient while also forming a more creative environment. It’s looking for a lighter way that can also make the final product more creative and original. I hate sets full of make-up and lighting people and grips. It’s incredibly boring and not about making a new kind of film anymore.”

Experimenting with the Directors

Her collaboration with Eborn on *Pine Ridge* illustrates the kind of fluid, experimental process and outcome that she leans towards. The film emerged from another project they had been researching about a Lakota American who had married and moved to a small village in Russia.

The place he had left was South Dakota’s Pine Ridge reservation, in one of the poorest counties in America, and Adomeit sent Eborn and cinematographer Nadim Carlsen off there to research it further. The result is a multi-character prism on a corner of America steeped, if not smothered, in a history of struggle and strife, which premiered in Venice and won the Gothenburg Film Festival’s Dragon Award for Best Nordic Documentary.



Across the Fields Photo: Catherine Pattinama Coleman

Reflecting Adomeit's "non-traditional" ways, *Across the Fields* is a feature film with strong documentary traits shot on 16mm, with director Daniel Joseph Borgman and herself on set as the only crew.

Pine Ridge was edited "in cinema," in Adomeit's words: "Anna does her own editing, so we sat there in the evenings at the edit suite in Zentropa, and we could hook ourselves up to the cinema to watch what we'd edit. The film has these very small details you can only experience on the big screen, so we'd watch in cinema, go back to the edit suite to edit some more, go back to the cinema to watch, and so on. We didn't need anyone else. It's a completely different way of working. Anna is really patient with her material – she sifts through all her interviews again and again, which would be pretty difficult with an editor, if you have 60 hours of material."

Their next film, *Lida*, resumes the Russian theme with its portrait of a late Swedish woman in the Ukraine, one of the very last of an expat community deported by Catherine the Great. "She speaks Swedish as if it's the year 1800," as Adomeit says. With Borgman, she is producing *Across the Fields*, a "process-driven" experimental project about an intellectually challenged 60-year-old woman who lives with her mother – a real character for whom they did a casting search, and whom they're asking to play scenes with a "fictional end-result."

Semi-fictional Stories from Kabul

Adomeit is equally excited about another collaboration, with the young Afghan director Shahrbanoo Sadat, who in 2011 became the youngest ever inductee into Cannes' Cinéfondation Residency at the age of 21. They were teamed up the following year by CPH:LAB, the talent programme established by the CPH:DOX festival in Copenhagen. Sadat just shaved off her hair in protest at the Afghan practice of rejecting brides for non-virginity: "She's 1'50", I'm 1'80", she

stands in front of me with her shaved head, tells me this story, and I feel, I've just fallen in love with this person and there's no way she will make a film without me for the rest of her life – seriously!"

"I guess I love the teamwork, joining together on something that we're going to make no matter what."

They co-directed the semi-fictional *Not at Home* within eight months of that meeting – Sadat shooting amidst the different generations of a family in Kabul, Adomeit in a refugee centre in Germany. Last year they crowdfunded *Wolf and Sheep*, the first of five interlinked features Sadat has outlined for one continuous character, which will shoot in her own central-Afghanistan village this coming August. Having built a crowdfunding community and recognising its potential for the subsequent projects, Adomeit now has her doubts about this on-trend fundraising innovation, which turns out to add a weight of its own.

"It was just the director, me and one-and-a-half assistants working full-time for two months," she remembers. "Even so, every day you wake up and think: today I have to ask 200 people if they want to give a small amount."

Non-traditional but not so lightweight, it seems to fail the Adomeit test – but you wouldn't bet against her reformulating the rules of crowdfunding, too ■

Katja Adomeit is selected as one of twenty emerging European producers ready to network under the Producers on the Move initiative during the Cannes Festival.

ACROSS BORDERS

This year's Cannes contenders include two dramas co-produced by Danish partners.

Louder Than Bombs

Nimbus Film is on board Joachim Trier's Norwegian-French-Danish co-production, a story of upheaval and reunion in a modern family.

"What makes *Louder Than Bombs* so unique is Joachim Trier's personal Scandinavian imprint in an American context," says Danish co-producer at Nimbus Film, Mikkel Jersin.

"Joachim and Danish editor Olivier Bugge Coulté edited the film at Nimbus in Copenhagen, so I've been able to follow a large part of the creative process at closest range. In my opinion, it's extremely beneficial for a film like this one that so many nationalities are working closely together to realize a shared vision," says Jersin.

Norwegian director Joachim Trier is bringing his third feature, *Louder Than Bombs*, to Cannes' main competition: An upcoming exhibition celebrating renowned photographer Isabelle Reed three years after her untimely death brings her eldest son back to the family home, forcing him to spend more time with his father and his withdrawn younger brother than he has in years. The father tries to connect with his two sons, as they



Cannes Competition

Louder Than Bombs Photo: Jakob Inre

struggle to reconcile their feelings about the wife and mother they remember so differently.

The film is Joachim Trier's first English-language film and was shot in New York and features Gabriel Byrne, Isabelle Huppert, Jesse

Eisenberg and Devin Druid. Editor Olivier Bugge Coulté also worked with Joachim Trier on his two last films, *Reprise* and *Oslo, August 31st*. The Danish crew includes the Copenhagen visual-effects shop Ghost VFX.

Countries Norway-France-Denmark
Director Joachim Trier
Production Motlys (Norway)
Danish co-production Mikkel Jersin and Bo Ehrhardt for Nimbus Film
Read about Mikkel Jersin's upcoming feature Sparrows on page 10.

The Rams

Profile Pictures, established in 2011, is backing Icelandic director Grímur Hákonarson's second film.

"We had a very close and forthright collaboration with the Icelandic

producer Grimar Jonsson, which has set the foundation for a hopefully long and lasting partnership," says Ditte Milsted. She and Jacob Jarek of Profile Pictures are co-producing Icelandic Grímur Hákonarson's second feature, *The Rams*, selected for Un Certain Regard.

"What was really important to us was the fact that the director and producer were happy about our choice of DoP Sturla Brandth Grøvlen and lighting designer Aslak Lyttthans. It means a lot to us as a partner that we can contribute powerful talent behind the camera.

It has certainly whetted our appetite to join new co-productions."

Using the title as a metaphor for two feuding brothers, Hákonarson's Icelandic-Danish drama is set in a secluded valley in Iceland, where two brothers live side by side, raising their sheep and repeatedly winning awards for their rams of ancient pedigree. While they share the land and a way of life, they haven't spoken to each other in 40 years. When a deadly disease infects one of the brothers' sheep, they are forced to come together.

Ditte Milsted and Jacob Jarek founded Profile Pictures in 2011 with Thor Sigurjonsson, executive producer of *The Rams*. DoP Sturla Brandth Grøvlen, originally from Norway, graduated with Milsted and Jarek from the National Film School of Denmark in 2011. Gaffer Aslak Lyttthans has worked in Danish films since 1990.

Countries Iceland-Denmark
Director Grímur Hákonarson
Production Netop Films (Iceland)
Danish co-production Ditte Milsted and Jacob Jarek for Profile Pictures



Un Certain Regard

The Rams Photo: Sturla Brandth Grøvlen

GREAT CINEMA ON A

Danish filmmakers have an appetite for making films for little money, while a new funding initiative shows the Danish Film Institute's appreciation for low-budget films as well.

The "low-budget" phenomenon is hardly new, but it's getting increased attention at a time when talent is plentiful, funding limited and technology more available than ever before. FILM asked four film professionals from different corners of the industry about their experiences and thoughts on producing films on tight budgets.

NEW LOW-BUDGET INITIATIVE

Starting in 2015, the Danish Film Institute (DFI) can support low-budget features on special conditions. Funding is granted through the three existing schemes for features – the talent scheme, the artistic scheme and the scheme for films with a broad appeal.

Application can be made for features with a maximum budget of either EUR 0.4m or EUR 0.8m. Support can be granted to both new talents and established filmmakers. A total of 12-24 low-budget films can be supported over the next four years. The new initiative is characterised by three significant conditions:

- The DFI provides a higher rate of the total budget than the 30-40% of the usual subsidy share. For films of EUR 0.4m, up to 80% of the budget can be supported; for films of EUR 0.8m, up to 60%.
- The films do not necessarily have to be theatrical releases but can be launched via other platforms.
- The development period must be short, which means that no more than three months may pass from the time the application is received by the DFI until a decision on a possible first draft of the script is made.

Similar subsidy schemes for low-budget films are found in a number of countries, including Israel, England and Ireland.

The Policy Maker

Claus Ladegaard
Head of Film Funding
at the Danish Film
Institute



The challenge in Denmark, broadly speaking, is that we have too little funding relative to the talent pool. We need more films if we are going to maintain diversity and high standards in the available range of films. Now that technology makes it possible to make feature films for relatively little money, we at the Danish Film Institute want to support the concept of low-budget films, because that can lead to more films being made.

Consequently, we have launched an initiative enabling filmmakers to apply for funding across the existing schemes, that is, under both the more artistic and the more commercial schemes. The support is aimed at films with a maximum budget of either EUR 0.4m or EUR 0.8m.

The initiative is important because we can get new talent started more quickly. Too many young directors wait far too long before making their feature-film debut. The initiative also aims at the potential of playing around a bit with distribution forms, since these low-budget films have less private money at stake than usual. Maybe they won't even be shown in theatres. Maybe they will go to VOD, then TV, and then theatres. We can play around with all kinds of new combinations that account for the fact that people's film-watching habits are changing.

We also hope that low budgets will compel filmmakers to make their films in new ways and that that will generate new kinds of stories, new forms of revenue and new production methods that will set a precedent. In other words, to produce innovation also in terms of content and form.

But the scheme should not be seen only as an opportunity for first-time filmmakers. We want to invite filmmakers who already have one, two or maybe ten features on their résumé to work in this fashion, too. We can tell from other countries that this type of micro- or low-budget scheme also appeals to more experienced names who, in between bigger projects, have found great pleasure in making less expensive movies with a tight concept.

SHOESTRING?

The Producer

Jacob Jarek
Profile Pictures,
producer of the
micro-budget film
Shelley, a psychological
horror film directed by
Ali Abbasi, set for a
2015 release.



There can certainly be lots of energy in low-budget films. At least, a different kind of energy, as I hope you can tell in our film *Shelley*. An audacious energy. The low-budget films that are currently being made all over the place can be seen as protest films of a kind – a protest by directors that they have to wait so long for major funding, which is harder for new talent to secure. "Let's do it now, now's the chance!" Small budgets offer a lot of creative freedom. That energy shows through in the films, if they turn out good.

When you make a film on a small budget, you have to make sure that the script is built on a low-budget idea. It has to be a quality in itself that the film is small. The test is to ask yourself if the film would be better or worse if you added more locations and more actors. If it would be worse, you *may* have a low-budget idea. If it would be better, it may not be a low-budget idea but more of a reduced idea that you only want to do because you're desperate.

Producing a low-budget film isn't business as usual at all. On *Shelley*, we had a single location, which was extremely important to us. We had three actors and we had a short shooting period of just three weeks. It was like an intense outburst of energy. We stayed in a hostel near the location. We were together 24 hours a day. We brought along a chef who cooked three meals a day, really good food, and there was a good atmosphere of being together.

As a producer you have to be involved already in the development process. It's not enough to just latch on during preproduction. You're much more of a jack-of-all-trades than on regular films. I was 100% part of the actual shoot. The economy has to be micro-managed and I have to help drive the process forward and build up an atmosphere.

A lot of these films are being made all over the world. It's nothing new that way. I think the Danish Film Institute's new initiative may add something good by supporting the trend. It may give some freedom and provide an outlet for creative energy in the industry.

The wHead of Film School

Vinca Wiedemann
Director of the National
Film School of Denmark



Quality isn't dependent on price. Low budgets in themselves don't heighten quality. Anyone who has ever made an amazing cucumber sandwich knows that a cucumber sandwich can taste every bit as amazing as oysters. They are two very different dishes, and we can talk about quality in either case. We can also talk about the quality of the preparation, the ingredients and their combination. That's also the case when you talk about films.

Unlike before, when young people had to go to the Film School to start making films, today almost everyone has made films before they get in. And the films are made without access to millions of kroner. Broadly speaking, young people today don't need the Film School or the Film Institute, because it's so much easier now to access the technology and make films without our help. That requires a redefinition of our roles as public institutions.

At the Film School we should stimulate our students to have a broader range of expressions. If you only work on the market's terms or make what you think is exciting in the here and now, you run the risk of not testing yourself enough artistically. The Film School can help challenge young people's ideas about themselves, get them out of their comfort zone, and help them refine and develop their expression in collaboration with others. Then, maybe, they'll make something that's decidedly new and different.

Today, there isn't necessarily a lot of money available for making good films. At the Film School, we are very conscious about relating to that reality. This takes a knowledge of what things cost. Creating a clever production concept that is based on artistic choices becomes crucial to the possibility of making a good film on the cheap. The fun and inspiring thing about working on a tight budget is that it forces you to challenge your thinking habits as a filmmaker. We only have to go back to the Dogme films to see the kind of great films that can come out of that. Those films would never have been made if they had had millions and millions available, that's for sure.

The Director

Michael Noer
Director of *R* (2010),
with Tobias Lindholm,
on a budget of EUR
750,000, and *Key
House Mirror* (2015)
on a budget of EUR
2.1m.



Directors will make films for anything. If there's a film I'm burning to do, I'll make it no matter what. But as a director, of course you're always interested in the best possible conditions for your film. So, I don't think anyone starts out wanting to do a low-budget film. You do it to get your film made.

It's often said that the director should be creative about a low budget. But the way I see it, the producer should be even more creative. I've had the good fortune several times to see how the producer can be an amazingly aggressive sparring partner.

An example of that kind of partnership was when Tobias Lindholm and I made our first feature, *R*, which had a budget of around 750,000 euros. We knew from the get-go that we wanted to make a prison film, and René Ezra and Tomas Radoor of Nordisk Film managed to get us access to a former prison, an *entire* prison that was now abandoned – and that was before we even had a finished script. That influenced the development of our story, which had to be executed at a single location. Again, that was an aggressive, creative move by the producers.

For my latest film, *Key House Mirror*, my writer, Anders August, and I didn't have much more than a story written on a napkin. That's what we presented to the actor Ghita Nerby. We knew that if we were going to make a film about an elderly woman in a nursing home, no one else but the uncrowned queen of the Danish stage and screen, Ghita Nerby, could carry it. So it was important to get her on board right away. That was also an example of a producer being creative. It's about not always having to do things in the usual order. We should be a little more aggressive in the way we approach filmmaking. You're forced to think about your idea as doable, and that rubs off on the creative side.

It's great to make some tough decisions early on to avoid middling compromises later on. And that takes strong involvement by a producer – and for the director to know the value of money and to have an effective production scheme for your story, whether you have a small or big budget.

THE VOW OF CHASTITY:

I swear to submit to the following set of rules drawn up and confirmed by DOGMA 95:

1. Shooting must be done on location. Props and sets must not be brought in (if a particular prop is necessary for the story, a location must be chosen where this prop is to be found).
2. The sound must never be produced apart from the images or vice versa. (Music must not be used unless it occurs where the scene is being shot).
3. The camera must be hand-held. Any movement or immobility attainable in the hand is permitted. (The film must not take place where the camera is standing; shooting must take place where the film takes place).
4. The film must be in colour. Special lighting is not acceptable. (If there is too little light for exposure the scene must be cut or a single lamp be attached to the camera).
5. Optical work and filters are forbidden.
6. The film must not contain superficial action. (Murders, weapons, etc. must not occur.)
7. Temporal and geographical alienation are forbidden. (That is to say that the film takes place here and now.)
8. Genre movies are not acceptable.
9. The film format must be Academy 35 mm.
10. The director must not be credited.

Furthermore I swear as a director to refrain from personal taste! I am no longer an artist. I swear to refrain from creating a "work", as I regard the instant as more important than the whole. My supreme goal is to force the truth out of my characters and settings. I swear to do so by all the means available and at the cost of any good taste and any aesthetic considerations. Thus I make my VOW OF CHASTITY."

Copenhagen, Monday 13 March 1995

On behalf of DOGMA 95

Lars von Trier

Thomas Vinterberg

[2] A red flyer like the ones thrown across the Odéon Theatre announcing the ten rules in Dogme's "Vow of Chastity."

DOGME REVISITED

Twenty years ago, Lars von Trier and Thomas Vinterberg wrote ten rules for filmmaking that would change Danish cinema forever. FILM looks back on the rescue action, the rules and the reactions and follows the traces in Danish cinema today.

By Freja Dam

THE RESCUE ACTION [1]

On 20 March 1995, the 100th anniversary of the world's first film screening, Lars von Trier was invited to speak at a conference about the future of cinema at the Odéon Theatre in Paris. Von Trier usually hates such events, but this time, he had a purpose. When it was his turn to speak, he announced with deadpan: "It seems to me that in the last 20 years, no, let's say 10 then, film has been rubbish. So my question was, what can we do about this? And I made some little papers with words on it. It's called Dogme 95!" He threw a bunch of red flyers in the air and read: "DOGMA 95 is a collective of film directors founded in Copenhagen in spring 1995. DOGMA 95 has the expressed goal of countering 'certain tendencies' in the cinema today. DOGMA 95 is a rescue action!" After reading the Dogme manifesto and the so-called Vow of Chastity, he left the podium, because, as he said, "I'm not allowed to discuss anything; it's a group consideration."

THE RULES [2]

It only took Lars von Trier and Thomas Vinterberg 45 minutes to write the ten rules, all leading to let go of the superficial cosmetics and strip the film down to the basics. "I remember writing the rules as really fun," said Vinterberg in Jesper Jørgil's 2002 documentary *The Purified*. "The psychological system was to ask, 'What do we always use?' and then ban it." Von Trier and Vinterberg signed the so-called Vow of Chastity on 13 March, 1995. Later, Søren Kragh-Jacobsen and Kristian Levring joined. The four were known as the Dogme Brothers.

THE FILMS [3]

35 Dogme films were registered before the Dogme Brothers set the certificate free in 2005. 10 were Danish: Dogme #1 *The Celebration*, Thomas Vinterberg, 1998 Dogme #2 *The Idiots*, Lars von Trier, 1998 Dogme #3 *Mifune*, Søren Kragh-Jacobsen, 1999 Dogme #4 *The King Is Alive*, Kristian Levring, 2000



Director: Lars von Trier. Framgrab

Dogme #12 *Italian for Beginners*, Lone Scherfig, 2000
Dogme #18 *Truly Human*, Åke Sandgren, 2001
Dogme #21 *Kira's Reason – A Love Story*, Ole Christian Madsen, 2001
Dogme #28 *Open Hearts*, Susanne Bier, 2002
Dogme #32 *Old, New, Borrowed and Blue*, Natasha Arthy, 2003
Dogme #34 *In Your Hands*, Annette K. Olesen, 2004

Among the non-Danish Dogme films are these:
Dogme #5 *Lovers*, Jean-Marc Barr, 1999, France
Dogme #6 *Julien Donkey-Boy*, Harmony Korine, 1999, US
Dogme #19 *Cabin Fever*, Mona J. Hoel, 2000, Norway

+ films from South Korea, Argentina, Italy, Spain, Switzerland, Belgium ...

THE REVIEWS

The Celebration and *The Idiots* premiered in Competition in Cannes in 1998 to mixed reviews:

"While Dogme 95 now looks mostly like a cheeky gimmick with a fast-expiring shelf life, it reflects and understandable desire to strip cinema of its ever-burgeoning capacity for fakery and illusion."
– Godfrey Cheshire, *Variety*

"*The Celebration* and von Trier's *Idiots* are the first two – and may be the last two – films shot in this style. It would be tiresome if enforced in the long run, but the style does work for this film."
– Roger Ebert, *Chicago Sun-Times*

"Whether von Trier is a prankster or a visionary is open to debate, but *The Idiots* – which he wrote in four days – is a disturbing, provocative film that at the very least provides further proof he is a true original playing strictly by his own rules."
– David Rooney, *Variety*

"*The Idiots* provides more evidence that Dogme 95 could as easily have been called Disability 101, so



The Idiots Photo: Jan Schut

frequently are its practitioners drawn to subjects of derangement, deprivation, and dysfunction."
– David Sterritt, *Film Comment*

And then there was British film critic Mark Kermode, who was thrown off the screening of *The Idiots* for shouting "Il est merde! Il est merde!" from the back of the auditorium.

THE CHEATING

Both Lars von Trier and Thomas Vinterberg later confessed to having broken some of the Dogme rules. It was quite the media scandal when von Trier's producers Peter Aalbæk Jensen and Vibeke Windeløv admitted to having manipulated the final print in post to make some scenes brighter. Von Trier was furious and demanded in a statement a recall of all prints and a reissue "controlled 100% by me." Which he didn't get. "I plead guilty," Aalbæk Jensen told the International Herald Tribune. "I have been unfaithful to Lars. Otherwise, it would have been impossible to see what was happening." Thomas Vinterberg issued this confession on the official Dogme 95 site: "I confess to having made one take with a black drape covering the window. This is not only the addition of property, but must also be regarded as a kind of lighting arrangement ... I confess to having knowledge of a pay rise that served as cover for the purchase of Thomas Bo Larsen's suit for use in the film ... I confess that Christian's mobile or cellular phone was not his own. But it was present on the location."

THE NEXT GENERATION [4]

What did Dogme 95 mean to your approach to filmmaking?

Michael Noer, director (*R*, *Northwest*, *Key House Mirror*)
"For me, Dogme was a revelation. I saw *The Idiots* and *The Celebration* when I went to high school, and it was the first time I experienced people spontaneously applauding in the cinema. The films found drama in

[1] Director Lars von Trier in 1995 showering the audience at the Odéon Theatre with red flyers.

[3] The second Dogme film was Lars von Trier's *The Idiots*, where a group of young people spend a summer of communal living and experimentation in search of their "inner idiot."

[4] Three directors feeling the effects of Dogme: Michael Noer, Mads Matthiesen and Samanou Acheche Sahlstrøm.



Photo: Kenneth Nguyen



Photo: Theodor Symestveit



Photo: Meta Film



The Celebration Photo: Lars Hegsted



Banshee Photo: Cinemax



Open Hearts Photo: Rolf Konow

[5] Ulrich Thomsen in *The Celebration* (1998) and *Banshee* (2015).

[6] Mads Mikkelsen in *Open Hearts* (2002) and *Hannibal* (2014).

realism – a feeling I'm not afraid to admit I've over-exploited since. Reality rules, as Tobias Lindholm and I put it in the creation of our feature debut, *R*. I'm still searching for the extremely dramatic in the ultra-realistic. The fact that rules generate emotions is evident from both game shows and *World War II*."

Mads Matthiesen, director (*Teddy Bear*, *The Model*) "The Dogme movement's desire to simplify film production and get closer to the story and the acting is one thing I've felt very inspired by in my work. Not to let the technical aspects of the film production gain the upper hand, but remember to let the story and the actors in front of the camera come first. I was a teenager 20 years ago, and it was incredibly inspiring to see Danish films create so much international attention. It made me believe in my dreams of directing and get out in the world, even if you came from a small film nation like Denmark."

Samanou Acheche Sahlström, director (*In Your Arms*) "I rely on Dogme's idea of freedom. At film school, we learned certain aesthetic rules of film-making. Dogme made it clear that while you should know these rules, other rules can be just as productive. For me, it highlighted the importance of establishing a framework for my story that made a production possible within a given financial situation."

THE ACTORS

The Dogme wave launched the careers of several Danish actors:

[7] Nikolaj Lie Kaas in *Truly Human* (2001) and *Angels & Demons* (2009).

[8] Sofie Gråbøl in *Mifune* (1999) and *Fortitude* (2015).



Angels & Demons Photo: Columbia Pictures



Mifune Photo: Framegrab



Hannibal Photo: NBC



Kira's Reason - A Love Story Photo: Per Amesen



House of Cards Photo: David Greabrecht/Netflix

Nikolaj Lie Kaas [7]

Nikolaj Lie Kaas was only 17 when he made his feature debut in Søren Kragh-Jacobsen's *The Boys from St. Petri* in 1991. Lie Kaas landed his first Dogme role in 1998 in Lars von Trier's *The Idiots*, and he continued in 2001 in Åke Sandgren's *Truly Human*, providing him with his first leading role. In 2002, he appeared in Susanne Bier's Dogme film *Open Hearts* where he plays across Mads Mikkelsen and Sonja Richter. Over the years, Lie Kaas has become a household name in Danish film and TV and has been cast in supporting roles in international productions such as Ron Howard's *Angels & Demons*, Larisa Kondracki's *The Whistleblower* and, out this year, Daniel Espinosa's *Child 44*. Lie Kaas is currently shooting for his third venture as detective Carl Mørck in Hans Petter Moland's and Zentropa's *A Conspiracy of Faith*.

Sofie Gråbøl [8]

One could hardly call Sofie Gråbøl inexperienced when she appeared in Søren Kragh-Jacobsen's Dogme film *Mifune* in 1999, winner of a Berlin Silver Bear. At the time Gråbøl had already featured in more than a dozen films. But the part as Claire in *Mifune* opened the door to more comedic film roles. Subsequently Gråbøl had parts in numerous Danish features and TV series, most notably as Sarah Lund in *The Killing* crime series which paved the way for her international career. In 2014, she went on stage as Margaret of Denmark, queen of James III of Scotland, in *The James Plays* at the National Theatre in London, and is currently to be seen in the British TV series *Fortitude*.



Fortitude Photo: Amanda Shanley/Sky Atlantic



Old, New, Borrowed... Photo: Jens Juncker Knudsen



The Duke of Burgundy Photo: Pioneer Pictures

Lars Mikkelsen [9]

Performing as the emotionally constrained husband of the manic-depressive Kira in Ole Christian Madsen's Dogme film *Kira's Reason – A Love Story* from 2001 was Lars Mikkelsen's first big cinematic role. Playing numerous parts in film and television and on stage since then, Mikkelsen was on board the first season of *The Killing*, and in 2014 he embodied the new villain to test Benedict Cumberbatch's detective in series three of BBC's *Sherlock*. Last year, Mikkelsen was also to be seen in Danish Cannes contestant *When Animals Dream* by first-time feature director Jonas Alexander Arnbj. Currently he is starring in the European crime series co-production *The Team* and in Netflix' third season of *House of Cards*.

Sidse Babett Knudsen [10]

Making her Dogme debut in Natasha Arthy's comedy drama *Old, New, Borrowed and Blue* from 2003, Sidse Babett Knudsen subsequently showed her talent as both comedic and dramatic actress. Her comic timing is apparent in *Take the Trash* and *Almost Perfect*, while she takes on a more serious role in Susanne Bier's *After the Wedding*. Playing Denmark's first female prime minister in *Borgen* has opened even more doors for Sidse Babett Knudsen, who took the lead in Peter Strickland's 2014 *The Duke of Burgundy* and is set to feature in three international productions over the next years – Tom Tykwer's *A Hologram for the King*, Christian Vincent's *L'hermine*, and the Dan Brown adaptation *Inferno*.

[9] Lars Mikkelsen in *Kira's Reason – A Love Story* (2001) and *House of Cards* (2015).

[10] Sidse Babett Knudsen in *Old, New, Borrowed and Blue* (2003) and *The Duke of Burgundy* (2014).

DOING A LOT WITH A LITTLE

DAVID DENCIK ACTOR

By Morten Piil

The prototype of an all-round character actor with an international career, David Dencik in recent years has worked with stars like Tommy Lee Jones and Gary Oldman. Always unpredictable, the 40-year-old Danish actor has grown by leaps and bounds over the last decade, playing over 60 different roles in films and on television. Never failing to capture us with his inscrutable but eloquent dark gaze, Dencik can be understated and subtle where others feel they have to raise their voice. He is a master of doing a lot with a little.

A Soap (2006) →

Dencik got his breakthrough in a leading role as a transsexual, Veronica, in Pernille Fischer Christensen's subtle, two-character chamber piece, which won both the Silver Bear and the award for best debut feature at the Berlin Film Festival in 2006. Bit by bit, the reserved Veronica builds up a relationship to her equally fragile upstairs neighbour, an attractive but emotionally confused single woman played by Trine Dyrholm. With deep, brown-eyed melancholy, Dencik makes Veronica a believably wistful character, maintaining a paradoxical dignity and poetic aura in the most humiliating situations. The film, which was put together during a long period of improvisations by Dencik and Dyrholm, earned them both a Robert award.



Photo: Erik Mølborg Hansen



Photo: Christian Geisnæs

Outside Love (2007) ↑

Dencik followed up his success in *A Soap* with another leading role, this time as a young dreamer struggling to break free from his Orthodox Jewish community. After the death of his wife, he roams around rudderlessly with his five-year-old son in tow, hoping to save enough money for a trip to New York. Challenged by a bright Pakistani woman, beautifully played by Louise Hart, Dencik turns many of the scenes in her modest convenience store into minor miracles of liveliness and humour. The film was written by Dencik's brother, author and director Daniel Dencik, and directed by Chilean-Swedish Daniel Espinosa (*Easy Money*).



Photo: Clinton Gaughran

Brotherhood (2009) ↓

Jimmy, a violent neo-Nazi, could hardly be a less attractive character. But Dencik endows him with a humanity that makes it credible that he would fall in love with a more gifted member, Lars (Thure Lindhardt), of their neo-Nazi, all-male gang, as a new world of tenderness and desire opens up for the closeted Jimmy. Dencik with great refinement plays a rough man in this empathic drama by Nicolo Donato.



Photo: Rolf Konow

David Dencik
Selected Films

- Tordenskiold (2015)**
Henrik Ruben Genz
- Regression (2015)**
Alejandro Amenábar
- Kidnapping Mr. Heineken (2015)**
Daniel Alfredson
- Men & Chicken (2015)**
Anders Thomas Jensen
- Serena (2014)**
Susanne Bier
- The Absent One (2014)**
Mikkel Nørgaard
- Speed Walking (2014)**
Niels Arden Oplev
- The Homesman (2014)**
Tommy Lee Jones
- Hotel (2013)**
Lisa Langseth
- A Royal Affair (2012)**
Nikolaj Arcel
- Tinker Tailor Soldier Spy (2011)**
Tomas Alfredson
- Brotherhood (2009)**
Nicolo Donato
- The Early Years – Erik Nietzsche Part 1 (2007)**
Jacob Thuesen
- Outside Love (2007)**
Daniel Espinosa
- A Soap (2006)**
Pernille Fischer Christensen

Men & Chicken (2015) ↑

Rarely one to represent normality, Dencik makes an exception as Gabriel, the most reasonable of five half brothers in Anders Thomas Jensen's grotesque dramedy, this spring's biggest Danish box-office hit. A thoughtful academic trying to track down his biological father, Gabriel ends up in the company of his four violent half brothers at a picturesquely ramshackle, secluded sanatorium. There, he discovers a secret that makes him feel a growing sense of solidarity with his comical loser brothers. Starting out cool, Dencik's performance exquisitely builds to final warm engagement.



Photo: Christian Geisnæs

The Absent One (2014) ↑

Dencik has played villains before, in Tommy Lee Jones' western *The Homesman* and Susanne Bier's melodrama *Serena*. But he likely never unleashed evil more potently or relentlessly than in this second adaptation from a Jussi Adler-Olsen crime novel produced by Zentropa. As a tycoon scrambling with increasing desperation to cover up the murderous sins of his youth, Dencik is ruthless, smart as a whip and utterly without scruples. Directed by Mikkel Nørgaard, the film was the biggest box-office attraction at Danish cinemas in 2014.

A Royal Affair (2012) →

Dencik can be chillingly convincing as diabolically calculating characters. In Nikolaj Arcel's period love story, he plays Ove Høegh-Guldberg, a statesman at the end of the 18th century who pulls the strings so masterfully that the film's hero, Struensee (Mads Mikkelsen), the king's progressive physician, is eventually brought down and beheaded. Struensee, the short-lived, de-facto head of state, stands for enlightenment and rationalism, while Høegh-Guldberg represents reactionary nationalism in collusion with the church, and Dencik gives him an air of smouldering fanaticism.



Photo: Jiri Hanzl

THE NEON DEMON / NICOLAS WINDING REFN

Elle Fanning bathed in orange and magenta sets the tone for Nicolas Winding Refn's upcoming film about the mesmerizing, vicious beauty of the L.A. fashion world. Currently in production, *The Neon Demon* is a horror tale about an aspiring model Jesse (Elle Fanning) who moves to Los Angeles and soon attracts the attention of a group of women who are dangerously obsessed with her youth and vitality and will do anything to be like her.

Fanning is joined by Karl Glusman, Jena Malone, Bella Heathcote, Abbey Lee, Christina Hendricks, and Keanu Reeves on the all-American cast of this co-production between Denmark (Lene Børglum for Space Rocket Nation) and France (Wild Bunch and Gaumont). Release in 2016.



TRUE STORIES

Three new documentary films each follow an individual on a mission.



Shadow of a Hero

Laurits Munch-Petersen goes all out to find the truth about his grandfather who died in the Spanish Civil War.

Gustaf Munch-Petersen, a poet and Denmark's first true Surrealist painter, in 1937 abandoned his pregnant wife and one-year-old daughter without warning to join the International Brigades in the Spanish Civil War. When he was killed four months later, just 26 years old, he became an icon of the civil war volunteers and one of the great young dead of Danish literature. But for his family it was an entirely different story.

"My grandfather's death cast a shadow on my family that is three generations long," Laurits Munch-Petersen says. "When I decided to make a film about him, I quickly realised that my grandmother held the key to his story. She made him a taboo after he vanished. Later, she disowned my mother and she has wanted nothing to do with me, either. My film has become a very personal documentary about finding the truth about your family – and preventing the shadow from falling on the next generation."

In the film, Munch-Petersen travels from his grandmother's home and continues in his grandfather's footsteps to the red mountains near Ebro, Spain, where his grandfather fell in 1938. With him on his journey he took Anders Østergaard (1989, *Burma VJ*), who co-wrote the film's script.

"Together we arrived at a narrative style where we mix all conceivable genres, formats, times and dreams – entirely in my grandfather's surrealist spirit," Munch-Petersen says. But the film is also another kind of journey, back to the director's filmic roots.



Natural Disorder

"Having made two genre features with all the expectations and demands that entails, I needed to work more freely – like when I used to film with my first Super8 camera before film school."

The director won an Oscar, a Student Academy Award, for his graduation film *Between Us* and has directed the two fiction features *Over the Edge* and *Ambulance*.

Produced by Fridthjof Film, release 3 June.

Natural Disorder

Christian Sønderby Jepsen and his protagonist, a comedian with cerebral palsy, compel us to reflect on identity and the meaning of life.

Recent advances in medicine are bringing us closer to manufacturing the genetically perfect human existence. A life without disabilities. A normal life.

Jacob Nossell, 24, though whip-smart, hardly fits into the concept of a "normal" life. Because he has cerebral palsy, his movement and speech are noticeably challenged. With his intellect intact in an unwieldy body, Jacob embodies the strangling limitations of the concept of normalcy: he is too disabled to be accepted as

normal and too normal to accept his fate. Taking action, Jacob puts on a play to once and for all set things straight.

Tracking Jacob, Christian Sønderby Jepsen confronts our idea of what's "normal," asking the ultimate question: Does someone like Jacob have the right to live? We follow Jacob as the play comes together, from the gathering of empirical evidence from doctors, scientists and philosophers to the performance at Denmark's National Theatre, and bear witness to the sometimes painful experiences Jacob has along the way.

"Jacob is constantly banging his head against the wall as he encounters the world," Sønderby Jepsen says. "In a split second he's judged and pigeonholed. But the more you get to know him, the more his physical disability falls away and a genuine, intelligent young man with fighting spirit and humour emerges. I want to show the audience this transformation."

Jacob Nossell, a journalist and comedian, is known for his leading role in Mads Brügger's Sundance winner *The Red Chapel*, a documentary satire about the world's worst dictatorship in North Korea. Sønderby Jepsen has garnered attention for films such as *The Will* and *Blood Ties*.

Produced by Moving Documentary, release 7 October.

Motley's Law

Nicole N. Horanyi tracks the audacious American attorney Kimberley Motley and her work in the Afghan justice system.

A former Miss Wisconsin, Kimberley Motley, 38, is the only foreign, and the only female, lawyer licensed to litigate in Afghan courts. But after

five years in Afghanistan, threats and the general conditions are making it increasingly difficult for her to go on. Motley made great sacrifices to get where she is. Her three children, aged five, eight and sixteen, live in North Carolina and she sees them only two-three months a year.

Initially, Motley's decision to become a defence attorney in Afghanistan was financially motivated. But gradually the underdeveloped Afghan justice system, the absence of women's rights and the ubiquitous corruption stoked her desire to fight for justice in the country. But time is running out. No one knows what's in store for the Afghans once the last international forces are pulled out.

"Kimberley is an incredibly multi-faceted person. This complex image of a woman was what attracted me. How do you live your life in two such different worlds – between a warzone and family life?" director Nicole N. Horanyi says.

With Motley as her guide, Horanyi was gradually introduced to the Afghan court system, a maze of Kafkaesque proportions. "I was consumed by understanding this complex scenario of three different legal systems existing side by side – that is, the formal judicial system, local laws and Sharia law. I was deeply impressed by how Kimberley navigated all three systems and how she handled this completely male-dominated milieu. That takes equal parts respect and audacity, and she was master of it."

Horanyi has directed *The Devilles* and *Au Pair*, which screened at a number of international festivals.

Produced by Made in Copenhagen, set for an autumn release.

See catalogue in reverse section.



Motley's Law

DANISH FILM INSTITUTE FACTS & FIGURES PRODUCTION AND EXHIBITION 2015

*What projects were supported in 2014?
Which film was the biggest box-office draw?
How are film funds prioritised at the Danish Film Institute?*

In the following pages we offer data about production and distribution in Denmark in 2014 along with the Danish Film Institute's budget for 2015.

Find more statistics, figures and facts about Danish films at dfi.dk/facts.

2014 IN NUMBERS

- 5.6M** Inhabitants in Denmark
- 21** Feature films supported for production
- 29** Shorts and documentaries supported for production
- 7** Intl. co-production features supported for production
- EUR 3.4M** Average production budget for a Danish feature film
- 31%** Average subsidy allocation to a Danish feature film
- 32** Danish feature film releases
- 158** Cinemas
- 416** Cinema screens
- 58,000** Cinema seats
- EUR 8.7** Average ticket price (excl. VAT)
- 12.2M** Total admissions
- 3.3M** Tickets sold to Danish films
- 2.2** Tickets sold per capita
- 27%** National market share
- 100%** Share of cinemas with at least one digital screen

DANISH FILM INSTITUTE

The Danish Film Institute (DFI) supports the development, production and distribution of Danish films and also offers funding for international co-productions.

Support programmes extend to digital games, film education and promotion at international film festivals. 25 percent of all subsidies are earmarked for children and youth films.

Situated in central Copenhagen, the DFI houses the national Cinematheque and also includes a library, a stills & posters archive and a film studio where children and young people can explore the craft of filmmaking.

The DFI manages the film archives and runs a streaming website for Danish short and documentary films at filmcentralen.dk.

An exchange rate of 7.44 was used to convert Danish kroner to euros.

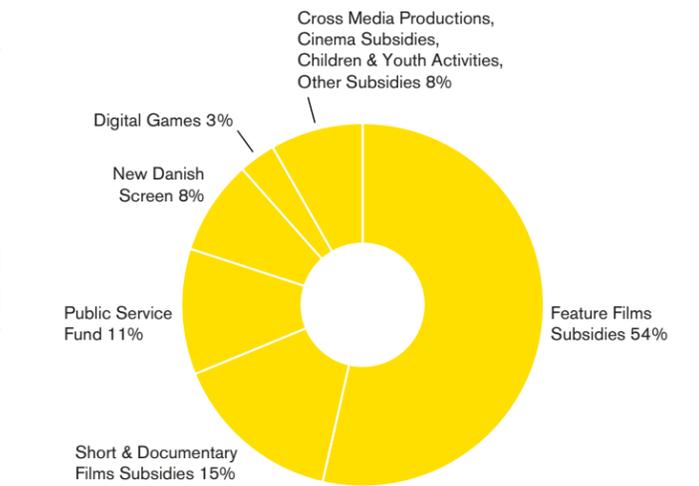
Please note: The information contained in these pages is subject to change. Percentages may not total 100 due to rounding.

DFI BUDGET 2015

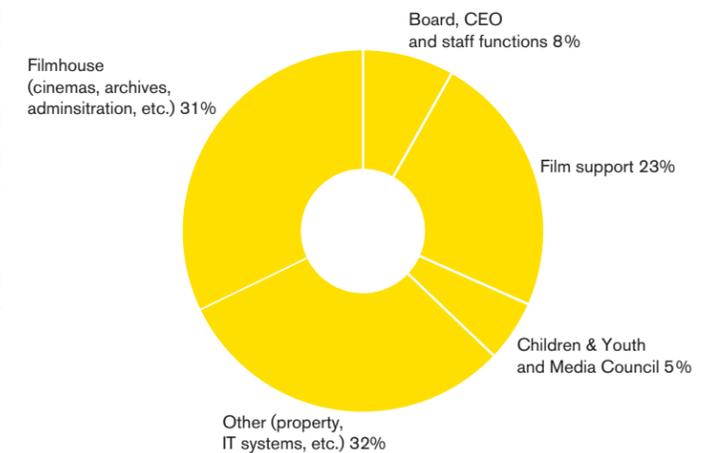
DFI Budget, 2015

DFI Subsidies	DKK (1000s)	EUR (1000s)
Feature Films Subsidies		
Script and Development	17,500	2,351
Commissioners scheme: Production	78,900	10,599
Market scheme: Production	58,000	7,792
Co-production scheme: Production	12,000	1,612
Regional scheme: Production	6,000	806
International scheme: Production	4,000	537
Promotion and Marketing subsidies	17,950	2,411
Distribution subsidies	1,100	148
Festival subsidies, Denmark and abroad	7,500	1,008
Total Feature Films Subsidies	202,950	27,264
Reimbursements	-2,000	-269
Short & Documentary Films Subsidies		
Commissioners scheme: Script and Development	12,100	1,625
Commissioners scheme: Production	31,300	4,205
Regional scheme: Production	500	67
Miscellaneous	2,600	349
Festival subsidies, Denmark and abroad	5,350	719
Promotion and Marketing subsidies	4,500	605
Filmcentralen.dk, film purchase	1,400	188
Total Short & Documentary Films Subsidies	57,750	7,758
Public Service Fund	42,500	5,709
New Danish Screen	32,000	4,299
Digital Games	12,500	1,679
Cross Media Productions	1,000	134
Cinema Subsidies		
Restoration, art cinemas, etc.	3,300	443
Digitisation	1,700	228
Total Cinema Subsidies	5,000	672
Children & Youth Activities	3,100	416
Other Subsidies		
Workshops, in-house and outside	6,350	853
Eurimages and Nordisk Film & TV Fond	8,900	1,196
Other	8,950	979
Total Other Subsidies	24,200	3,028
Total DFI Subsidies	379,000	50,690
DFI Operating Costs		
Board, CEO and staff functions	9,830	1,321
Film support	28,130	3,779
Children & Youth and Media Council	6,563	882
Filmhouse (cinemas, archives, administration, etc.)	36,896	4,956
Other (property, IT systems, etc.)	38,582	5,183
Total DFI Operating Costs	120,000	16,120
Total DFI Budget, 2015	499,000	66,810

DFI Subsidies, 2015



DFI Operating Costs, 2015



DANISH THEATRICAL RELEASES

Danish Theatrical Film Releases, 2014 / sorted by release date

Title	Release Date	Domestic Production Company	Director	Domestic Distributor	Children/ Youth	DFI Subsidy Type	Total Admissions (year-end 2014)
Feature Films							
The Reunion 2 – The Funeral	06.02.14	Nordisk Film	Mikkel Serup	Nordisk Film		Market	604,561
Father of Four	06.02.14	ASA Film	Giacomo Campeotto	Nordisk Film	x	Market	287,324
The Cartel	27.02.14	Nordisk Film	Charlotte Sachs Bostrup	Nordisk Film		Market	127,407
The Sunfish	06.03.14	Film Maker	Søren Balle	SF Film		New Danish Screen	35,988
The Detectives	10.04.14	Wise Guy Productions, Movie Rights	Esben Tønnesen	SF Film	x	Marketing support	33,274
Someone You Love	24.04.14	Zentropa	Pernille Fischer Christensen	Nordisk Film		Commissioner	167,237
Flow	08.05.14	Beofilm	Fenar Ahmad	UIP	x	New Danish Screen	33,254
The Salvation	22.05.14	Zentropa	Kristian Levring	Nordisk Film		Commissioner	54,421
Kolbøttefabrikken (Danish title)	29.05.14	Fridthjof Film	Morten Boesdal Halvorsen	UIP		Marketing support	26,926
The Miracle	05.06.14	Zentropa	Simon Staho	SF Film		Commissioner	742
Mini and the Mozzies	12.06.14	Dansk Tegnefilm	Jannik Hastrup, Flemming Quist Møller	Nordisk Film	x	Market	25,070
When Animals Dream	12.06.14	Alphaville Pictures Copenhagen	Jonas Alexander Arnby	Nordisk Film	x	Commissioner	3,661
On the Edge	26.06.14	Zentropa	Christian E. Christiansen	Nordisk Film	x	Market	35,893
In Real Life	07.08.14	Beofilm, Bebopfilm, Sebasto Film & TV	Jonas Elmer	SF Film		Commissioner	1,139
Speed Walking	28.08.14	Nordisk Film	Niels Arden Oplev	Nordisk Film		Commissioner	250,681
Threesome	11.09.14	c.bjerrefilmproduktion	Claus Bjerre	UIP		Commissioner	3,743
Nymphomaniac Director's Cut	11.09.14	Zentropa	Lars von Trier	Nordisk Film		Commissioner	3,494
The Absent One	02.10.14	Zentropa	Mikkel Nørgaard	Nordisk Film		Market	764,002
Crumbs – All at Stake	02.10.14	Regner Grasten Film	Barbara Topsøe-Rothenborg	UIP	x	Market	225,399
Danny's Doomsday	09.10.14	Miso Film	Martin Barnewitz	SF Film	x	Commissioner	26,645
Encounters	30.10.14	The Kompany Entertainment	Anders Johannes Bukh	The Kompany Entertainment		Marketing support	461
Silent Heart	13.11.14	SF Film Production	Bille August	SF Film		Market	236,818
Familien Jul (Danish title)	20.11.14	Pxy Film	Carsten Rudolf	Angel Films	x	Marketing support	159,017
All Inclusive	25.12.14	Happy Ending Film	Hella Joof	SF Film		Market	104,635
Antboy – Revenge of the Red Fury	25.12.14	Nimbus Film	Ask Hasselbalch	SF Film	x	Market	43,055
Documentary Films							
The Arms Drop	04.06.14	Fridthjof Film	Andreas Koefoed	DOXBIO		Commissioner	1,493
My Life Directed By Nicolas Winding Refn	17.07.14	Space Rocket Nation	Liv Corfixen	Scanbox		None	478
Good Things Await	03.09.14	Danish Documentary Production	Phie Ambo	DOXBIO		Commissioner	9,321
The Newsroom – Off the Record	01.10.14	Danish Documentary Production	Mikala Krogh	DOXBIO		Commissioner	9,295
1989	05.11.14	Magic Hour Films	Anders Østergaard	DOXBIO		Commissioner	1,559
The Look of Silence	13.11.14	Final Cut for Real	Joshua Oppenheimer	Camera Film		Commissioner	2,159
The Circus Dynasty	19.11.14	Hansen & Pedersen Film og Fjernsyn	Anders Riis-Hansen	DOXBIO		Commissioner	1,586
Minor Co-productions, Feature Films							
Waltz for Monica	20.03.14	Eyeworks Fine & Mellow	Per Fly	SF Film		Minor co-production	159,415
Beyond Beyond	10.04.14	Copenhagen Bombay	Esben Toft Jacobsen	Copenhagen Bombay		Minor co-production	12,108
We Are the Best!	29.05.14	Zentropa	Lukas Moodysson	SF Film		Minor co-production	328
In Order of Disappearance	03.07.14	Zentropa	Hans Petter Moland	Miracle Film		Minor co-production	9,327
Ida	27.11.14	Phoenix Film Investments	Pawel Pawlikowski	Camera Film		Minor co-production	39,203
Force Majeure	11.12.14	Coproduction Office	Ruben Östlund	Øst for Paradis		Minor co-production	40,412
Minor Co-productions, Documentary Films							
Sume – The Sound of a Revolution	18.10.14	Bullitt Film	Inuk Silis Høegh	MICHAU+		Minor co-production	1,412

Source: Danish Film Distributors Association (FAFID).

DISTRIBUTION & THE CINEMA SECTOR

Top 20 / Theatrical Film Releases, 2014

#	Title	Director	Release Date	Admissions (1000s)	Country
1	The Absent One **	Mikkel Nørgaard	02.10.14	764	DK
2	The Reunion 2 – The Funeral	Mikkel Serup	06.02.14	605	DK
3	The Hobbit – The Battle of the Five Armies **	Peter Jackson	10.12.14	485	US
4	The Hunger Games: Mockingjay – Part 1 **	Francis Lawrence	19.11.14	310	US
5	How to Train Your Dragon 2	Dean DeBlois	03.07.14	306	US
6	Frozen *	Chris Buck, Jennifer Lee	25.12.13	302	US
7	Father of Four	Giacomo Campeotto	06.02.14	287	DK
8	Speed Walking	Niels Arden Oplev	28.08.14	251	DK
9	The Wolf of Wall Street	Martin Scorsese	09.01.14	246	US
10	Silent Heart **	Bille August	13.11.14	237	DK
11	Crumbs – All at Stake	Barbara Topsøe-Rothenborg	02.10.14	225	DK
12	Interstellar **	Christopher Nolan	06.11.14	225	US
13	The Lego Movie	Phil Lord, Christopher Miller	06.02.14	217	US
14	12 Years a Slave	Steve McQueen	20.02.14	199	US
15	Rio 2	Carlos Saldanha	10.04.14	197	US
16	Gone Girl **	David Fincher	23.10.14	188	US
17	22 Jump Street	Phil Lord, Christopher Miller	19.06.14	185	US
18	Dumb and Dumber To **	Bobby Farrelly, Peter Farrelly	27.11.14	181	US
19	Guardians of the Galaxy	James Gunn	31.07.14	181	US
20	Someone You Love	Pernille Fischer Christensen	24.04.14	167	DK

Source: Danish Film Distributors Association (FAFID).

* Released in 2013.

** Films still playing in 2015.

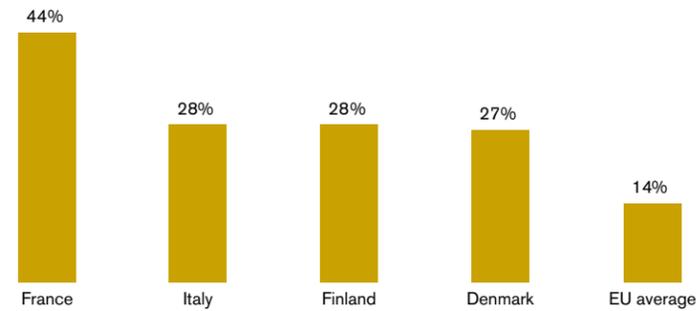
Top 20 / Documentaries with DFI Support Shown on National Broadcasters DR and TV 2, 2014

#	Title	Director	Number of Viewers (1000s)	Original Release Year	Number of Broadcasts
1	Skyggebørn (Danish title)	Louise Jappe	489	2014	1
2	Svend	Anne Regitze Wivel	422	2011	2
3	Slottet (Danish title)	Eva Mulvad	420	2014	2
4	The Arms Drop	Andreas Koefoed	350	2014	5
5	The Bailiff	Phie Ambo	346	2013	2
6	Warriors from the North	Søren Steen Jespersen, Nasib Farah	324	2014	2
7	The Will	Christian Sønderby Jepsen	253	2013	3
8	Palme	Kristina Lindström, Maud Nycander	234	2012	6
9	Mobbet (Danish title)	Dorthe Thirstrup, Kristian Almbad	227	2014	4
10	Naked	Nicole N. Horanyi	222	2014	2
11	Dreaming of a Family	Mira Jargil	168	2014	3
12	Gasolin'	Anders Østergaard	168	2007	1
13	The Invisible Cell	Anders Riis-Hansen	167	2009	2
14	Homeless	Ditte Haarløv Johnsen	137	2010	5
15	Vote for Change	Christoffer Guldbrandsen	124	2009	3
16	Wild Girls	Tine Katinka Jensen, Mette Carla T. Albrechtsen	122	2013	1
17	1989	Anders Østergaard, Erzsébet Rácz	120	2014	3
18	Drone	Tonje Hessen Schei	119	2014	2
19	Me and Dad – No Expectations of Applause	Kathrine Ravn Kruse	103	2014	2
20	Embracing the Dead	Nanna Frank Møller	101	2014	2

Source: TNS Galup Infosys.

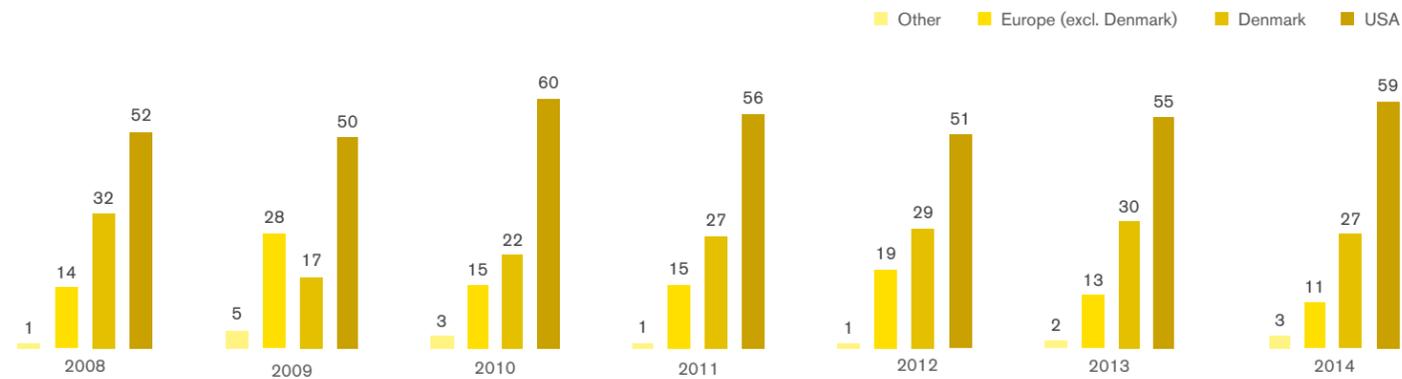
DISTRIBUTION & THE CINEMA SECTOR

Largest European Domestic Market Shares, 2014



Source: Provisional numbers from European Audiovisual Observatory.

Market Shares in Danish Cinemas, 2008-2014



Source: Statistics Denmark and, for 2014, Danish Film Distributors Association (FAFID).

Admissions in Danish Cinemas, 2008-2014

	2008	2009	2010	2011	2012	2013	2014
Total admissions to all releases (million)	13.2	14.1	13.0	12.4	13.6	12.9	12.2
Total admissions to Danish releases (million)	4.3	2.4	2.9	3.4	3.9	3.9	3.3
Danish national market share (%)	32%	17%	22%	27%	29%	30%	27%
Danish share of all film releases (%)	16%	15%	15%	13%	13%	14%	13%
Average admissions to Danish releases	122,143	76,063	87,333	101,909	129,933	125,290	115,333
Average admissions to all releases	63,069	67,530	54,912	47,725	58,999	52,018	53,255

Source: Statistics Denmark and, for 2014, Danish Film Distributors Association (FAFID).

FEATURE FICTION / SUPPORTS

Feature Fiction Films Supported for Production by DFI, 2014

Title	Domestic Production Company	Director	Budget Euro (1000s)	DFI Subsidy Euro (1000s)	DK Public Service Television	DK Regional Funding	Intl. Co-production	Children/Youth
Commissioner Scheme								
A War	Nordisk Film	Tobias Lindholm	3,562	1,156	x			
Aldrig mere jul (Danish title)	Copenhagen Bombay Rights	Jacob Ley	1,801	1,169	x			x
Backstabbing for Beginners	Creative Alliance	Per Fly	7,245	968	x		DK/CDN	
Walk with Me	Asta Film	Lisa Ohlin	3,185	1,116	x	x	DK/SE	
Fang Rung	SF Film	Max Kestner	2,836	1,156	x		DK/SE/FI	
Gold Coast	Haslund/Dencik Entertainment	Daniel Dencik	1,801	981	x		DK/SE	
Land of Mine	Nordisk Film	Martin P. Zandvliet	4,368	1,116	x	(x)	DK/DE	
Sparrows	Nimbus Film	Runar Runarsson	1,465	457	x		DK/IS	
The Commune	Zentropa	Thomas Vinterberg	4,503	1,035	x		DK/NL/SE	
The Neon Demon	IWWTD	Nicolas Winding Refn	5,981	1,008	x		DK/FI	
Tordenskiold	Nimbus Film	Henrik Ruben Genz	4,798	1,263	x		DK/CZ/NO/SE	
Market Scheme								
Crumbs – All at Stake	Regner Grasten filmrettigheder	Barbara Rothenborg	1,720	444	x			x
Emma and Santa Claus	Deluca film	Søren Frellesen	2,728	995	x	x		x
– The Quest for the Elf Queen's Heart								
Father of Four – On a Wild Holiday	Asa Film	Giacomo Campeotto	2,366	672	x	(x)		x
A Conspiracy of Faith	Zentropa	Hans Petter Moland	4,973	995	x		DK/DE	
The Day Will Come	Zentropa	Jesper W. Nielsen	3,159	941	x	x	DK/SE	
Iqbal Farooq	Miso Film	Tilde Harkamp	2,352	941	x	x		x
Klown Forever	Nutmeg Movies	Mikkel Nørgaard	3,669	538	x			
Min søsters børn og guldgraverne (Danish title)	Obel Film Canada	Niels Nørlov	3,548	941	x			x
People Get Eaten	Clausen Film	Erik Clausen	2,366	860	x			
Summer of '92	Danmark 92	Kasper Barfoed	3,374	914	x		DK/SE	
Minor Co-productions								
Louder Than Bombs	Nimbus Film	Joachim Trier	8,401	202	x		NO/FR/DK	
Pontus Halmstrøms efterladenskaber (Danish title) *	Nordisk Film	Jannicke Systad Jacobsen	2,258	148	x		NO/DK	
Quit Staring at my Plate	Beofilm	Hana Jusic	1,089	175	x		HR/DK	
Rose Marie og gartnerens hemmelighed (Danish title)	Nimbus Film	Sara Johnsen	3,629	202	x		NO/DK	
The Giant	Beofilm	Johannes Nyholm	2,285	242	x		SE/DK	
The Nile Hilton Incident	Final Cut for Real	Tarik Saleh	4,919	282	x		SE/DE/DK	
The Rams	Profile Pictures	Grimur Hákonarson	1,129	134			IS/FR/DK	

Source: Danish Film Institute.
 (x) = The film has received regional funding from the Danish Film Institute.
 * Production support to *Pontus Halmstrøms efterladenskaber* was cancelled in 2015.

DFI Production Subsidy Types

Commissioner Scheme supports films with unique cinematic ambitions – films that are artistically innovative and challenge their audiences. The scheme supports features, documentaries and shorts.

Market Scheme supports films with broad audience appeal – films that fascinate because they tell a popular story or cultivate a familiar genre. The scheme supports features.

New Danish Screen supports films that push the boundaries of cinema – films that strengthen talent development and experimentation. The scheme supports fiction, documentaries, series and trans-media.

Minor Co-production Scheme supports international films that have Danish production participation – films that strengthen international partnerships and creative exchange. The scheme supports features, documentaries and shorts.

DOCS, SHORTS, NEW DANISH SCREEN / SUPPORTS

Documentaries, Short Films and New Danish Screen Films Supported for Production by DFI, 2014

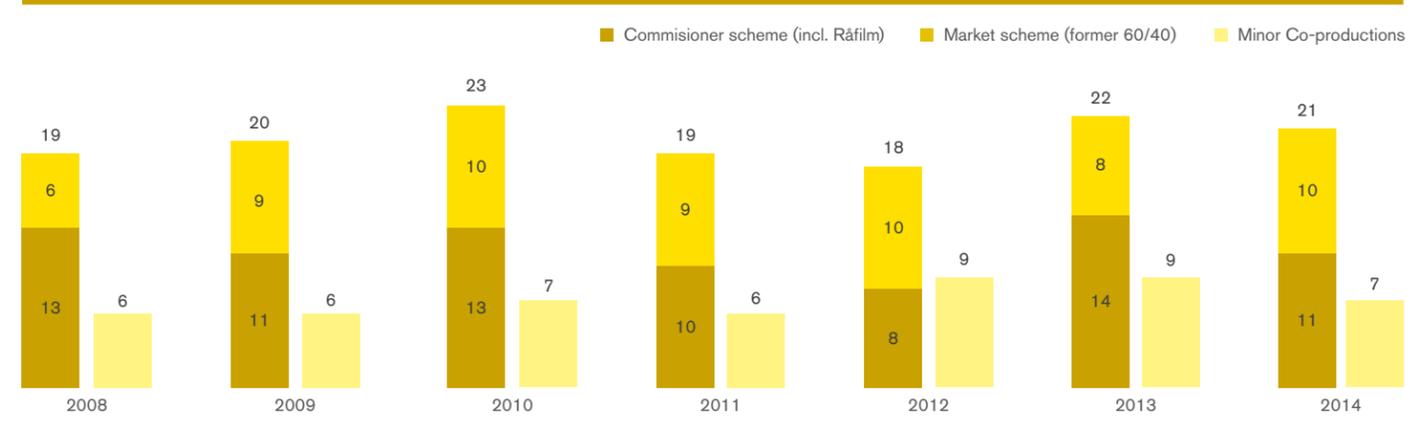
Title	Domestic Production Company	Director	Budget Euro (1000s)	DFI Subsidy Euro (1000s)	DK Public Service Television	Series	Intl. Co-production	Children/Youth
Documentary Films								
Amateurs in Space	Danish Documentary Production	Max Kestner	562	242	x			
Anton	Klassefilm	Iben Haahr Andersen	276	175	x			
Between Two Worlds	Upfront Films	Janus Metz	841	353	x			
Christiansborg Slotskirke (Danish title)	Tiny Film	Karsten Mungo Madsen	108	78	x	x		
Cold Case Hammar skjold	Electric Parc	Mads Brügger	1,237	280	x		DK/SE/NO	
Det han gjorde (Danish title)	House of Real	Jonas Poher Rasmussen	350	208	x			
Diallo's Odysse	Kamoli Films & Spor Media	Helle Toft Jensen	236	145	x			
Hjemmeplejen (Danish title)	Moving Documentary	Mira Jargil, Christian Sønderby Jepsen	619	223	x	x		
Jakob Ejersbo	christianbonke.com	Christian Bonke	290	193	x			
Jeg rejser mig (Danish title)	Sonntag Pictures	Christina Rosendahl	366	142	x			
Klassekabal (Danish title)	Plus Pictures	Ulla Søe	382	215	x	x		x
Learning to Forget	Good Company Pictures	Kaspar Astrup Schröder	337	223	x			
Massakren i Dvor (Danish title)	Final Cut for Real	Georg Larsen, Kasper Vedsmund	374	101	x			
Natural Disorder	Moving Documentary	Christian Sønderby Jepsen	633	215	x		DK/NL/NO	
Olmo & the Seagull	Zentropa	Lea Glob, Petra Costa	372	94	x		DK/BR/PT	
Skyggebørn (Danish title)	Gong Media	Louise Jappe	277	94	x			x
Something Better to Come	Danish Documentary Production	Hanna Polak	542	228	x		DK/PL	
Songs from the Soil	Phie Ambo	Phie Ambo	83	81				
The Allins	Toolbox Film	Sami Saif	367	229	x			
The Fencing Champion	Final Cut for Real	Simon Lereng Wilmont	175	124	x			x
Venus	House of Real	Lea Glob, Mette Carla T. Albrechtsen	690	288	x		DK/NO	
Short Films / Commissioner Scheme								
Lili	Dansk Tegnefilm	Siri Melchior	448	242	x	x		x
Linselus (Danish title)	Made in Valby	Jesper Rofeldt	674	239	x	x		x
Min lille hund Mester – Kattedballade (Danish title)	Toolbox Film	Maria Mac Dalland	168	116	x			x
Ordapoteket (Danish title)	Basmati Film	Johan Oettinger	522	188				x
Lukas & the Aspies	Profile Pictures	Anders Gustafsson	199	171	x			x
Tre Tosser (Danish title)	Wil Film	Snober Avani, Peter Hausner	52	46				x
Uro (Danish title)	Profile Pictures	Jacob Tschernia	216	190	x			x
Vitello	Zentropa	Dorte Bengtson	209	126	x			x
New Danish Screen Talent Scheme								
A Short Life	Creative Alliance	Janus Metz	36	36	x			
Bad Standing	Profile Pictures	Jesper Vidkær Rasmussen	357	327	x			x
Children of the Day	M&M Productions	Amir Rezazadeh	35	35	x			x
Echoes of Ronin	First Tribe Films	Shaky Gonzales	35	35	x			
Future Road	Good Company Pictures	Ulrik Ehrhorn Gutt-Nielsen	172	172	x			
Interruption	Nordisk Film	Malou Reymann	438	437	x			
Murdering Katarina	Filmberg	Kim Lysgaard Andersen	481	437	x			
Nordic Factory *	Pebble Nordic Factory		344	155	x		DK/FI	
Nordic Factory – Listen	Pebble Nordic Factory	Hamy Ramezan, Rungano Nyuni						
Nordic Factory – Sundays	Pebble Nordic Factory	Kræsten Kusk, Natalia Garagiola						
Nordic Factory – The Girl and the Dogs	Pebble Nordic Factory	Selma Vilhunen, Guillaume Mainguet						x
Nordic Factory – Void	Pebble Nordic Factory	Milad Alami, Aysel Bakanova						
Nylon	Electric Parc	Jeanette Nordahl	293	292	x			x
Outskirt Strangers	Larm Film	Anita Hopland, Rania Tawfik	292	284	x			
Parents	Nordisk Film	Christian Tafdrup	860	726	x			
Reconstructing Dad	Electric Parc	Sven Vinge	202	202	x			
Restless	Fago Film	Asger Krøjer Kallesøe	294	292	x			
Say Something, Pierrot!	Friishaynes	Maja Friis	345	313	x			
Seven Boats	Masterplan Pictures	Hlynur Palmarsson	35	35	x			
Shelley	Profile Pictures	Ali Abbasi	348	323	x		DK/SE	
The Mechanics	Meta Film Rights	Masar Joudi Ajil Sohail, Sonja Rendtorff	36	36	x			
The Reward – Tales of Alethron	Sun Creature Studio	Mikkel Mainz Elkjær	225	148	x	x		x
Wolf and Sheep	Adomeit Film	Shahrbanoo Sadat	847	134	x		DK/FR/NE	x
Documentary Films, Minor Co-productions								
Blood Sisters	Final Cut for Real	Malin Andersson	570	54	x		SE/DK	x
Intercourse	Made in Copenhagen	Pratibha Parmar	894	67	x		UK/DK	
Monalisa Story	Magic Hour Films	Jessica Nettelbladt	466	65	x		SE/DK	
Shadow World	Final Cut for Real	Johan Grimontprez	1,426	73	x		US/DK	
The Yes Men Are Revolting	Chili Film	Jacques Servin, Igor Vamos	794	67	x		US/DK	
Twisters	Final Cut for Real	Hanna Hailborn	130	35	x		SE/DK	x

Source: Danish Film Institute.

* The Nordic Factory project includes four films: *Listen*, *Sundays*, *The Girl and the Dogs*, and *Void*.

OVERVIEW OF SUPPORTS 2008-2014

Number of Feature Fiction Films Supported for Production by DFI, Majors and Minors, 2008-2014



Financial Structure of Feature Fiction Films Supported for Production by DFI, 2008-2014

	2008	2009	2010	2011	2012	2013	2014
100% Danish finance	8	11	16	16	12	13	10
Major co-productions	11	9	7	3	6	9	11
Minor co-productions	6	6	7	6	9	9	7
All Productions	25	26	30	25	27	31	28

Number of New Danish Screen Films Supported for Production by DFI, 2008-2014

	2008	2009	2010	2011	2012	2013	2014
All Productions	26	19	14	12	12	10	22

Number of Documentaries and Shorts Supported for Production by DFI, 2008-2014

	2008	2009	2010	2011	2012	2013	2014
All Productions	37	31	46	40	32	38	35

Source: Danish Film Institute.

DFI.DK/FACTS



PEBBLES AT YOUR DOOR

"If we lived in Paradise, we would no longer need hope." Harmonia lives a happy life in North Korea, but her reality cracks as she learns the truths she never wanted to know. In the end, she faces a choice of living in a broken paradise of lies and deception or treading the unknown, lonely path of the real world outside. Nothing is free, and woman from the North Korean elite, who faces the reality of her once beloved childhood paradise and the impossible task of healing a life that has been torn from birth.

Pebbles at Your Door was selected for the Short Film Competition at the Berlinale 2015. Director of *Bedtime Stories from the Axis of Evil* (2011), which also focuses on North Korea. Former editor in Chief of DOX, the European Documentary Magazine.

Danish Release / 09.02.2015
Running time / 19 min.
Director / Vibeke Bryld
Producer / Heidi Elise Christensen
Production company & International sales / Final Cut for Real
/ +45 3543 6043
/ heidi@final-cut.dk
/ www.final-cut.dk



PLANES IN THE NIGHT

9-year old Valdemar lives with his father Bo in a country house in the province. They have a friendly relationship, but Bo is suffering from alcohol problems, and Valdemar must therefore often be the adult one and take responsibility for himself. When Valdemar one day suspects the nurse Ulla for wanting to force him away from Bo, he starts an imaginary battle to defend the farm and to stay with Bo. This makes Bo to re-evaluate himself and deceive the only thing he loves in the world, his son, to give him a childhood before it is too late.

Planes in the Night is director Tobias Gundorff Boesen's fourth short fiction film.

Danish Release / 2015
Running time / 37 min.
Director / Tobias Gundorff Boesen
Apparances / Søren Malling, Pelle Falk Krusbæk, Trine Appel
Producer / Anders Wødkle Stormtroopers
Production company / Zentropa
International sales / +45 3686 8788



SHADOW OF A HERO

A man sets out to discover how the death of his grandfather in the Spanish Civil War could split up the entire family for three generations. Was this ancestor really the hero that he grew up hearing so much about, or rather a traitor as his elusive grandmother claims one night after a whole life in silence? On a journey from Copenhagen via the small, rocky island of Bornholm to the red mountains of Ebro in Spain, the grandson, Laurits, who's the director of this film, tries to excavate the layers of myth and memory in order to bring back together his family in the shadow of the Spanish Civil War. But does there even exist a red line through this erratic family of artists? The film is a modern genre mix of documentary, reenactments and archive material.

Laurits Munch-Petersen has directed several short fiction films and the two feature fiction films *Ambulance* (2005) and *Over the Edge* (2012). His graduation film, *Between Us* (2003), received 13 international awards including an Academy Award (Student Oscar).

Danish Release / 03.06.2015
Running time / 90 min.
Director / Laurits Munch-Petersen
Apparances / Laurits Munch-Petersen, Ruth Brejnholm, Alan Warren, Ole Sohn
Producer / Miriam Nørgaard
Production company & International sales / Fridthjof Film
/ mail@f-film.com
/ www.f-film.com
/ +45 3618 0880



LUKAS & THE ASPIES

12-year-old Lukas is, in many ways, a normal kid. He plays in a punk band, hangs out with his friends and fights with his kid brother. But Lukas also has Asperger's Syndrome and therefore has his own set of problems.

As proven by *Soccer Boy* (2001, selected for IDFA), *Little Miss Crown-Up* (2008, Best Documentary at Copenhagen's Buster festival) and *Scratch* (2003, special talent for working with children.

Danish Release / 2015
Running time / 25 min.
Director / Anders Gustafsson
Apparances / Karl Oskar Meyer, Erik Schmidt, Jan Meyer, Regitze Estrup
Producer / Jacob Jarek
Production company & International sales / Profile Pictures
/ +45 2873 2680
/ ditte@profilepictures.dk
/ www.profilepictures.dk



VITELLO DIGS A HOLE

Can you catch a friend in a trap? Vitello is bored, he has no one to play with. His mother tells him to go outside and look for a new friend. He meets the Brat, who comes up with the idea to dig a hole in the cycle path in order to catch a new friend for Vitello. The two boys are digging and struggling when something unexpected happens.

Dorte Bengtson's graduation film, *The Sypphid*, premiered at Cannes' Cinéfondation in 2009.

Danish Release / 2015
Running time / 7 min.
Director / Dorte Bengtson
Producer / Charlotte Federsen
Production company / TrustNordisk
International sales / TrustNordisk
/ +45 3686 8788
/ info@trustnordisk.com
/ www.trustnordisk.com

TSUNAMI



Haru, a middle-aged Japanese man, returns to his destroyed home after a tsunami in complete denial. Trapped inside his home, he discovers a Spirit of the Sea. After initially ignoring it, he soon discovers that the creature is drying out and dying. Haru realises he is facing a choice. Should he remain in denial, pretending nothing has changed, or should he accept his tragic loss and forgive the creature that took everything from him?

film from The Animation Workshop in Viborg.

Danish Release / 2015
Running time / 7 min.
Director / Sofie Nørgaard Kampmark
Producer / Anja Perl, Michelle Nardone
Production company & International sales / The Animation Workshop
/ +45 8755 4900
/ law.films@via.dk
/ www.animationwork.dk



A WAR / KRIGEN

Company commander Claus Michael Pedersen and his men are stationed in Helmand, Afghanistan. Meanwhile back in Denmark, with a husband at war and three children missing their father, everyday life is a struggle for Claus' wife Maria. During a routine mission, the soldiers are caught in heavy Taliban crossfire. In order to save his men, Claus makes a decision that ultimately sees him return to Denmark accused of a war crime.

In the director's third feature, Tobias Lindholm interviews with actors Pilou Asbæk and Søren Malling from *A Hijacking*, a critical hit at Venice and Toronto. Lindholm has written several episodes for the international hit series *Borgen* (2009-13). Co-writer with Thomas Vinterberg on the director's two latest films, *Submarino* (2010, Berlinale Competition) and Cannes winner *The Hunt* (2013), and upcoming *The Commune* (2015). Made his directorial debut with *R*. Directors to Watch in 2013.

Genre / Drama
Status / Completed
Danish Release / 27.08.2015
Running time / 90 min.
Director / Tobias Lindholm
Appearances / Pilou Asbæk, Tuva Novotny, Søren Malling, Charlotte Munk
Producer / René Ezra, Tomas Radoor
Production company / Nordisk Film
International sales / Studiocanal
Genre / Drama
Status / Completed
Danish Release / 27.08.2015
Running time / 90 min.
Director / Tobias Lindholm
Appearances / Pilou Asbæk, Tuva Novotny, Søren Malling, Charlotte Munk
Producer / René Ezra, Tomas Radoor
Production company / Nordisk Film
International sales / Studiocanal
Genre / Drama



WHAT WE BECOME / SORGENFRI

The setting is a residential street in the idyllic town of Sorgenfri. Our focus is on a family of four. Their daily life changes abruptly, when a deadly virus afflicts the town. Now, it is about survival of the fittest, and the question is whether the family is strong enough as a group to make it through the crisis.

First feature film by Bo Mikkelsen.

Genre / Horror
Status / Post-production
Danish Release / 08.10.2015
Running time / 90 min.
Director / Bo Mikkelsen
Appearances / Milie Dinesen, Troels Lyby, Benjamin Engell, Marie Hammer Boda
Producer / Sara Namer
Production company / Meta Film
International sales / Indiesales
Genre / Horror



LIFE IS SACRED / LIFE IS SACRED

The fearless Colombian philosopher-politician-teacher Antanas Mockus and his followers struggle for peace in a country with the longest running internal conflict in the world. This is a story about four years and a life time that changed a country. And how learning to lose patiently might make you win.

Afghan Muscles (2007), Dalsgaard's debut as a Best Documentary at AFI Los Angeles and Open Eyes Award at Rome MedFilm Festival. Cites on *Speed – Bogota Change* (2009), which also portrayed Antanas Mockus, was selected for IDFA's Reflecting Images: Panorama. *The Human Scale* (2012) screened at a number of festivals, including Hot Docs and Chicago.

Genre / Documentary
Danish Release / 2015
Running time / 104 min.
Director / Andreas Møl Dalsgaard
Appearances / Antanas Mockus, Kathern Miranda
Producer / Signe Byrge Sørensen, Anne Köhncke
Production company / Final Cut for Real
International sales / Spor Media
Genre / Documentary



MOTLEY'S LAW / MOTLEY'S LAW

38-year-old Kimberley Motley left her husband and three kids in the US in order to work as a defence lawyer in Kabul, Afghanistan. She is the only who has a license to work in Afghan courts. With her Afghan assistant, Kimberley defends Western and Afghan clients accused of criminal actions. To begin with, Kimberley came to Afghanistan for the money. But then it became about something else: Kimberley – who had never before left the US – saw how poorly the legal system in Afghanistan was run and how this part of the Afghan society had been totally neglected by the international community. For five years now, human rights cases and troubled expats have motivated her to stay, but personal threats, and the general condition in the country, makes it harder and harder for Kimberley to continue her work.

Nicole N. Horanyi previously directed *The Devils* (2009) and *Au Pair* (2011), which screened at a number of international festivals.

Genre / Documentary
Danish Release / 2015
Running time / 84 min.
Director / Nicole N. Horanyi
Appearances / Kimberley Motley, Claudiare Motley
Producer / Helle Faber
Production company / Made in Copenhagen
International sales / Levelik
Genre / Documentary

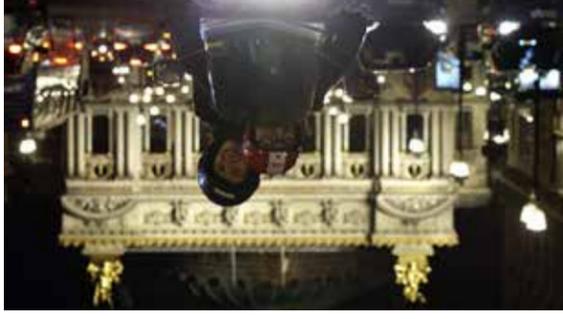


NATURAL DISORDER / NATURENS JORDEN

24-year-old Jacob Nossell is really bright, but he does not fit the typical idea of a dream child or the perfect hit. Jacob suffers from cerebral palsy, a congenital physical disability. In addition to affecting his speech, it causes muscle cramps and stiffness. His words run together when he speaks and his movements are limited. With a normal intellect in a weakened body Jacob Nossell is the embodiment of the dilemma of normality – he is too normal to accept his own fate. Therefore Jacob has decided to stage a performance at the Royal Danish Theatre (Human Phase-out), and put matters straight once and for all. He will do away with normality as defined by the majority.

Christian Sønderby Jepsen was widely praised for his last two feature-length documentaries, *The Will* (2011) and *Blood Ties* (2013).

Genre / Documentary
Danish Release / 07.10.2015
Running time / 90 min.
Director / Christian Sønderby Jepsen
Appearances / Jacob Nossell
Producer / Malene Flindt Pedersen, Sidsel Lønviig Siersted
Production company & International sales / Moving Documentary
Genre / Documentary



OLMO AND THE SEAGULL / OLMO AND THE SEAGULL

For the past 10 years, Olivia, has been an actress of the famous company, "Theatre du Soleil," where she also met her companion in life, Serge. We follow Olivia's thoughts and imagination during the last 6 months of her pregnancy, in which she feels to become transformed from being woman and artist into being a mother.

Petra Costa and Lea Glob won the Nordic Dox Award for *Olmo and the Seagull* at CPH:DOX in 2014. Award for *Olmo and the Seagull* received the Reel Talent Award. Where Lea Glob also received the Reel Talent Award. Costa's *Elena* screened at IDFA and HotDocs and won awards at numerous Brazilian festivals. Glob received a Gold Panda Award for Students for Most Innovative Documentary for her graduation film *Meeting My Father* Kasper Top Hat at the Sichuan TV Festival in China.

Genre / Documentary
Danish Release / 2015
Running time / 87 min.
Director / Lea Glob, Petra Costa
Appearances / Olivia Corsini, Serge Nicolai
Producer / Charlotte Pedersen, Luis Urbano, Tiago Pavan
Production company / Zentropa, O Som e a Fura, Busca Vida Films
International sales / Busca Vida Films
Genre / Documentary



SILENT HEART / STILLE HJERTE

Three generations of a family gather over a weekend. The two sisters Sanne and Heidi have accepted their terminally ill mother's desire to die before her disease worsens. However, as the weekend progresses, their mother's decision becomes harder and harder to deal with, and old conflicts resurface.

Status / Released / 13.11.2014
Running time / 98 min.
Director / Bille August
Apparances / Ghita Nørby, Paprika Steen, Danica Curcic, Morten Grunwald
Production company / SF Film
International sales / Levelk
/ t +45 4844 3072
/ time.klint@levelk.dk
/ www.levelk.dk



SPARROWS / SPARROWS

The story follows Ari, 16, who lives with his mother in Reykjavik. When she goes abroad to start a new job, Ari is forced to move back with his father in the desolate Westfjords far from the city. There he has to navigate a difficult relationship with his especially Laura, whom he falls in love with.

Status / Completed / 2016
Danish Release / 2016
Running time / 99 min.
Director / Rúnar Rúnarsson
Apparances / Aili Oskar Fjalarrson, Ingvar Eggert Sigurdsson, Kristbjörg Kjeld, Rakel Björk Björnsdóttir
Producer / Mikkel Jerlsin, Rúnar Rúnarsson
Production company / Nimbus Film
International sales / Versatile Films
/ vphohn@versatile-films.com
/ +33 1 7621 6166
/ www.versatile-films.com



SPEED WALKING / KAPGANG

In a quirky, small town, situated in the outskirts of everything, 14-year-old Martin is getting ready for one of the most formal transitions from boy to man; the communion. Its 1976, music is in the air, and hormones are blossoming. However, in the midst of it all, Martin's mother suddenly passes away and her tragic death triggers a series of events that not only changes Martin's life forever, but also affects everyone else in the local community.

Genre / Drama
Status / Released / 28.08.2014
Danish Release / 2014
Running time / 108 min.
Director / Niels Arden Oplev
Apparances / Villads Bøye, Frederik Wither Rasmussen, Kraka Donslund Nielsen, Anders W. Bertheisen
Producer / Thomas Heinssen
Production company / Nordisk Film
International sales / TrustNordisk
/ t +45 3686 8788
/ info@trustnordisk.com
/ www.trustnordisk.com



SUMMER OF '92 / SOMMEREN '92

In 1992, the Danish national football team had failed to qualify for the European Championship in Sweden. The players were already on holiday when they were called up in their summer residences with a surprising message: Yugoslavia was disqualified because of the war, and the Danes were set to replace them. The rest is history: Denmark went on to surprise the experts and upset the odds by winning the tournament, beating the reigning European and World Champions in the process.

Status / Post-production / 10.09.2015
Danish Release / 10 min.
Running time / 110 min.
Director / Kasper Barfoed
Apparances / Ulrich Thomsen, Allan Hyde, Mikkel Boe Følsgaard, Cyron Melville
Producer / Nina Bisgaard, Meta Louise Foldager, Kris Thykier
Production company / PeaPea, Meta Film
International sales / HanWay Films
/ t +44 0 207 290 0750
/ www.hanwayfilms.com



TORDENSKILD / TORDENSKILD

The Great Northern War is over, and Vice Admiral Tordenskiold, star of the victorious Danish-Norwegian fleet, has no clue what to do with his life. His valet, Kold, persuades him to go on a vacation arguing that now is the time to marry and settle down. The trip turns into a fun and trewhheeling road movie through Denmark.

Genre / Historical drama
Status / Post-production / 28.01.2016
Danish Release / 90 min.
Running time / 90 min.
Director / Henrik Ruben Genz
Apparances / Jakob Oftebro, Martin Buch, Natalie Madueno, Kenneth M. Christensen
Producer / Lars Bredo Rahbek
Production company & International sales / Nimbus Film
/ nimbus@nimbusfilm.dk
/ t +45 3634 0910
/ www.nimbusfilm.dk



WALK WITH ME / DE STANDHAFTIGE

Deployed on mission in Helmand, Afghanistan, 25-year old Thomas steps on a landmine and loses both his legs. At the local rehabilitation center he meets Sofie, an ascending ballerina from the Royal Danish Ballet who is helping a relative regain strength after a long-term sickness. Thomas desperately wants to get back into the field and feels a growing impatience as he fails to progress as fast as he would like. When Sofie offers to help him with a more intense rehabilitation plan, he accepts. Despite their differences they develop a special bond and a mutual affection.

Genre / Drama
Status / Post-production / 2016
Danish Release / 100 min.
Running time / 100 min.
Director / Lisa Ohlin
Apparances / Mikkel Boe Følsgaard, Cecilie Lassen, Karen-Lise Mynster, Morten Holst
Producer / Per Holst
Production company / Asta Film, Nordisk Film
International sales / TrustNordisk
/ t +45 3686 8788
/ info@trustnordisk.com
/ www.trustnordisk.com



PARENTS
/ FORÆLDRE

Feature Debut

When their son, Esben, moves out, Kjeld and Vibeke decide to relocate to a smaller home. They discover that the apartment they lived in back when they were students is up for sale and agree to buy it and make a new start. Kjeld furnishes the apartment the way it was back then, and for a while the two relieve their sweet days of youth. But events take a turn neither of them had expected as they wake up one morning and find that they are actually thirty years younger.

Feature debut by director Christian Tafdrup. Supported by the Danish Film Institute's talent scheme, New Danish Screen. Stars actor Søren Malling (*The Hijacking, Borgem*).

Status / In production
Danish Release / 2016
Director / Christian Tafdrup
Apparances / Bodil Jørgensen, Søren Malling, Miri Ann Bøusche, Elliott Crosset Hove
Producer / Thomas Heinesen
Production company & International sales / Nordisk Film / filmproduction@nordiskfilm.com / +45 3618 8200

Genre / Drama



A SECOND CHANCE
/ EN CHANCE TIL

Detectives and best friends, Andreas and Simon, lead vastly different lives. Andreas has settled down with his beautiful wife and son, while Simon, recently divorced, spends most of his waking hours getting drunk at the local strip club. However, all that changes when the two of them are called out to a domestic dispute between a junkie couple. Caught in a vicious cycle of violence and drugs, Bonnieve, Nikolaj Lie Kaas and Sisse Graum Jørgensen has neglected their infant son, crying and hungry. The usually collected police officer finds himself confronted with his own powerlessness and is shaken to his core. As Andreas slowly loses his grip on justice, it is suddenly up to the untidy Simon to restore the balance between right and wrong.

The director's *In a Better World* received an Oscar and a Golden Globe in 2011. Later the same year, Bier was honoured with Best Director at the European Film Awards

Status / Released
Danish Release / 15.01.2015
Running time / 105 min.
Director / Susanne Bier
Apparances / Nikolaj Coster-Waldau, Ulrich Thomsen, Maria Bonnevie, Nikolaj Lie Kaas
Producer / Sisse Graum Jørgensen
Production company / Zentropa
International sales / TrustNordisk
International sales / +45 3686 8788 / info@trustinordisk.com / +45 3686 8788 / www.trustinordisk.com

Genre / Drama



PEOPLE GET EATEN
/ SKAMMERENS

Ingelise and Herluf have been happily married for many years. Their marriage has become more of a routine arrangement and Ingelise has secretly been having an affair with a colleague at work. She is also busily preparing their daughter Gitte's third wedding, while Herluf is doing all he can in order to fulfill his responsibilities as a dutiful husband, father and mechanic – even if he could do without the hassle and work of the impending wedding. Herluf starts forgetting things and one day, he hands a fixed car over to a customer, without the brakes working. The car crashes shortly afterwards. Herluf is in shock, and then one day, he does not come home. Nobody knows where he is and Ingelise and the whole family discover how much they miss him, how little they know about Herluf, and how much he means to them.

Erik Clausen's *Freedom on Parole* (2010) was selected at Montreal World Film Festival.

Status / Released
Danish Release / 26.02.2015
Running time / 104 min.
Director / Erik Clausen
Apparances / Bodil Jørgensen, Erik Clausen, Lærke Winther, Rasmus Bøttf
Producer / Maja Dyekjær
Production company & International sales / Clausen Film / clausenfilm@pc.dk / +45 3321 1968

Genre / Drama



ROSITA
/ ROSITA

Second Feature

Johannes lives together with his father, the middle-aged widower Ulrik in a small fishing town in the northern part of Denmark. They live a quiet routine life, each minding their separate jobs in the fishing industry. Ulrik misses the love and tenderness of Filipino Rosita to come to Denmark – just as many other men in the town have done before him. Johannes is reluctantly drawn into this as Ulrik's translator. However, over the following weeks Johannes and Rosita are getting more and more attracted to each other which forces Johannes to take responsibility for his dreams and his future.

Feature debut by director Christian Tafdrup. Supported by the Danish Film Institute's talent scheme, New Danish Screen. Stars actor Søren Malling (*The Hijacking, Borgem*).

Status / Released
Danish Release / 16.04.2015
Running time / 95 min.
Director / Frederikke Asbjøck
Apparances / Mikkel Boe Følsgaard, Jens Albinus, Mercedes Cabral, Julie Agnete Yang
Producer / Thomas Heinesen
Production company & International sales / Nordisk Film / filmproduction@nordiskfilm.com / +45 3618 8200

Genre / Drama



SHELLEY
/ SHELLEY

Feature Debut

In an isolated villa by a lake in the middle of the forest, a Danish couple, Louise and Kasper, live in harmony with nature and away from modern life: away from cell phones, high tech and even electricity. Louise's biggest dream in life is to become a mother, but she is not able to have any children. In desperation, Louise enters a pact with her Romanian house cleaner, Elena, to bear her child as a surrogate mother in return for a large sum of money. Quickly it becomes clear that Elena's pregnancy is not a regular one. The life growing inside Elena is quickly taking shape, and it is affecting the lives of everyone around it like a dark force. The horrors of birth are in effect.

Feature debut by Ali Abbasi. Supported by the Danish Film Institute's talent scheme, New Danish Screen.

Status / Completed
Danish Release / 2016
Running time / 90 min.
Director / Ali Abbasi
Apparances / Cosmina Stratan, Ellen Dorrit Petersen, Peter Christoffersen, Kenneth M. Christensen
Producer / Jacob Jarek
Production company / Profile Pictures
International sales / Indie Sales / +33 (0) 1 44 83 02 27 / info@indisales.eu / www.indisales.eu

Genre / Horror



Second Feature

/ MEDINA

Yusef, who is half Danish, half Arab, travels to the Middle Eastern city of Medina along with his pregnant Danish wife, Sarah. Yusef wants to start a new life with his wife in his father's hometown. He is convinced that this is where he belongs and happiness lies ahead. But shortly after their arrival, Yusef is unintentionally responsible for a beggar boy's death. The people of the street beat up Sarah and Yusef. She miscarries. He is put in prison for murder. The only thing that keeps Yusef's spirit up in the Arab prison is the thought of seeing Sarah again and his faith in God. But when he realises that he has to sit in a prison hole for the rest of his life, he loses his patience, faith and hope. All that is left is anger towards the Creator he used to love.

Sharawi made his debut as director with the feature film *Go with Peace Jamil* (2008), awarded generously at festivals – winning the VPRO Tiger Award in Rotterdam, the Church Prize and FIPRESCI Award in Göteborg, and Best Director in Transylvania.

/ MEN & CHICKEN



Gabriel and Elias are brothers, but very different from one another. Gabriel is a worn down university professor and Elias is masturbating fulltime and whose only concern is women and trivial knowledge. During a lecture Gabriel receives a phone call telling him that their father has died. Things take a turn for the worse, when the brothers receive a videotape recorded by their biological father, telling them that he was not their now late father, Gabriel and Elias discover that their biological father lives on the island Ork. They set out to the island and here they meet their three half brothers, Franz, Josef and Gregor. The are not afraid to use physical violence with no regard for who they beat up. The brothers' first meeting doesn't go as expected.

First film in ten years by Academy Award winner Anders Thomas Jensen (short fiction *Election Night*).

/ MINI AND THE MOZZIES



The mini beetle Mini appears in a flea circus together with Eggon and Dagmar. The flea-girl Miranda bullies Mini and tricks him into interpreting in Dagmar's line dancing, making her fall and sprain her foot. Deeply ashamed, Mini runs away and meets a gang of robbers. The brutal beetle, Basse, who orders Mini to break into the life-long hard labour. Meanwhile, Miranda regrets her bullying of Mini and together with Mini, who has managed to escape, and their brave friends, racing bike, which has been stolen by the robbers. The ants, they succeed in recovering Eggon's beloved

The experienced animators Jannik Hasturp and Flemming Quist Møller have teamed up once again to make a second animated film centring on Quist Møller's timeless Danish children's book *A Tale of Two Mozzies*.

Genre / Drama

Status / Completed

Danish Release / 2016

Running time / 90 min.

Director / Omar Sharawi,

Apperances / Omar Sharawi,

Henning Jensen

Producer / René Ezra, Tomas Radoor

Production company / Nordisk Film

International sales / TrustNordisk

/ +45 3686 8788

/ info@trustnordisk.com

/ www.trustnordisk.com

/ THE MODEL



Second Feature

The film tells the story of emerging fashion model Emma who struggles to enter the Parisian fashion scene and develops a deadly obsession for male fashion photographer Shane White.

Second feature from award-winning director of *Teddy Bear*, for which he won Best Director at Sundance. Starring British actor Ed Skrein (*Game of Thrones*).

Apperances / Maria Palm,

Ed Skrein, Charlotte Tomaszewska,

Thierry Hanicisse

Producer / Jonas Bagger

Production company / Zentropa

International sales / TrustNordisk

/ +45 3686 8788

/ info@trustnordisk.com

/ www.trustnordisk.com

Genre / Comedy

Status / Released

Danish Release / 05.02.2015

Running time / 100 min.

Director / Anders Thomas Jensen

Apperances / Mads Mikkelsen, David

Denik, Nicolas Bro, Nikolaj Lie Kaas

Producer / Kim Magnussen, Tivi

Production company / M&M

International sales / Leveik

/ +45 4844 3072

/ tine.klint@leveik.dk

/ www.loveik.dk

/ MY CANADIAN ADVENTURE



The children find an old photo of a man with a beard and gold prospector equipment. The man turns out to be their great-grandfather, who immigrated to Canada many years ago to become a gold prospector. This excites the children and they manage to get in touch with their great-aunt Anna, who invites them to Canada for a visit. It turns out that there is a story of an old gold mine and a treasure map. Soon, the kids catch the gold fever and search for the treasure, which may still be hidden in the mine that has remained untouched for over fifty years. On their way to find the mine, the Canadian wilderness, nature, animals and two suspicious gold prospectors, who want their hands on the treasure, surprise them.

Seventh feature in the *My Sister's Kids* children series.

Genre / Comedy

Status / Released

Danish Release / 05.02.2015

Running time / 90 min.

Director / Niels Nørv

Apperances / Signe Skov, Troels

Malling, Rasmus Botoft, Lærke Winther

Producer / Michael Obel

Production company / Obel Film

International sales / Leveik

/ +45 4844 3072

/ tine.klint@leveik.dk

/ www.loveik.dk



/ NYMPHOMANIAC

/ DIRECTOR'S CUT

/ NYMPHOMANIAC DIRECTOR'S CUT

Nymphomaniac is the story of a woman's journey from birth to the age of fifty as told by the main character, the self-diagnosed nymphomaniac, Joe. On a cold winter's evening the old, charming bachelor, Seligman, finds Joe beaten up in an alleyway. He brings her home to his flat where he tends to her wounds while asking her about her life. He listens intently as Joe over the next eight chapters recounts the lushly branched-out and multi-faceted story of her life, rich in associations and intersecting incidents.

Cannes laureate Lars von Trier has received top awards for six Cannes titles including the Palme

d'Or for *Dancer in the Dark*.

Genre / Drama

Status / Released

Danish Release / 10.09.2014

Running time / 325 min.

Director / Lars von Trier

Apperances / Charlotte Gainsbourg,

Stellan Skarsgård, Stacy Martin,

Shia LaBeouf

Producer / Louise Vesth

Production company / Zentropa

International sales / TrustNordisk

/ +45 3686 8788

/ info@trustnordisk.com

/ www.trustnordisk.com



Feature Debut

Maria is a young and caring nurse who wants to break free. Niels is an incurable patient who wants to travel to Switzerland to commit assisted suicide. Together they embark on an intense journey that will bring them closer to each other, but also closer to their dreams.

Samanou Acheche Sahlstrom's graduation film from the National Film School of Denmark in 2011, *Les Amours Perdus*, stars Emmanuelle Béart and Denis Lavant. *In Your Arms* received the Dragon Award and the FIPRESCI Award at the 2015 Göteborg International Film Festival.

Genre / Drama

Status / Completed

Danish Release / 21.05.2015

Running time / 88 min.

Director / Samanou Acheche Sahlstrom

Apparances / Lisa Carlehøj, Peter Praugborg, Johanna Wokalek, Kirsten Olesen

Producer / Sara Namer

Production company & International sales / Meta Film

Info@metafilm.dk / www.metafilm.dk

IN YOUR ARMS / I DINE HÆNDER



1962. A young generation rebels against the Establishment. Peace activist Erik Skalse meets Iben and falls head over heels in love, but Iben refuses to commit herself to one man only. Desperately, Erik tries to win her over by transforming from poet to writer, nomad, junkie and eventually lead singer in the destined-to-become-legendary band Steppeluene.

The director's WWII drama *Flame & Citron* (2008) about two Danish resistance fighters was a huge domestic box-office hit. His comedy *Superclásico* (2011) was shortlisted for the Oscars.

Genre / Drama

Status / Released

Danish Release / 19.02.2015

Running time / 107 min.

Director / Ole Christian Madsen

Apparances / Joachim Fjellstrup, Marie Tourel Sødberg, Christian Gade Bjerum, Johannes Nymark

Producer / Lars Bredo Rahbek

Production company / Nimbus Film

International sales / The Match

Info@matchfactory.de / www.the-match-factory.com

ITSI BITSI / STEPELUENE

KEY HOUSE MIRROR / NØGLE HUS SPEJL



Lily and Max have been married for more than 50 years. Now, they live together in a nursing home, where Max has been reliant on professional care since his stroke. Lily has been putting her own needs aside and is desperately longing for excitement and intimacy in her life. When a man known as "the Pilot" moves in next-door, he and his passion for life immediately charm Lily. However, neither her family nor the other residents at the nursing home are fond of her new acquaintance. Misunderstood by her family and trapped in her life with Max, Lily decides to fight to escape the bars of her invisible prison and claim her freedom.

The third feature by the acclaimed director Italian film critics' award for her role in *Key House Mirror* at Festival del Cinema Europeo in Lecce.

Genre / Drama

Status / Completed

Danish Release / 12.11.2015

Running time / 94 min.

Director / Michael Noer

Apparances / Ghita Nørby, Sven Wollter, Trine Pallesen, Jens Breena

Producer / Tomas Radoor, René Ezra

Production company / Nordisk Film

International sales / TrustNordisk

Info@trustnordisk.com / www.trustnordisk.com



Read more on page 6 in reverse section.

Follow-up to the domestic box-office hit comedy *Klown* (2011), which was a big audience hit at genre festivals and won awards at Fantastic Fest and Fantasia. Directed by Mikkel Nørgaard (*The Keeper of Lost Causes*, 2013, and *The Absent One*, 2014).

KLOWN FOREVER / KLOWN FOREVER



Taking place in May 1945 only a few days after the end of the war, the film tells the story of how a group of German prisoners of war were brought to Denmark and forced to disarm the two million land mines that had been scattered along the West Coast by the German occupying forces. In charge of the entangled young men performing the dangerous task is Sergeant Carl Leopold Rasmussen. Like so many of his fellow Danes, he has a deep hatred for the Germans after having suffered five years of hardships during the occupation. He lets his rage rain down on the prisoners, until one day a tragic incident makes him change his view of the enemy even if it may be too late.

Martin Pieter Zandvliet's *Applause* won two awards at Karlovy Vary and was selected for Toronto. *Land of Mine* stars breakout actor Roland Møller (Northwest), 2012 Silver Bear winner and 2013 Shooting Star Mikkel Boe Følsgaard (*A Royal Affair*) and up-and-coming German actors Louis Hofmann and Joel Basman.

LAND OF MINE / UNDER SANDET



Feature Debut

The story of Ellen and her friends, all in their late thirties/early forties, and their more or less self-inflicted complicated love life and longing for romantic redemption. The story is a summary of three years of love-related highs and lows for the group of friends told through eight chapters, each of them set at a party: a New Year's Eve, a housewarming, a Midsummer's Eve, a wedding, a surprise party, a naming ceremony, an anniversary and a round birthday. It is an ensemble story about a group of people who struggle with the conception of the perfect relationship and are bound to re-evaluate their take on what true love is.

LONG STORY SHORT / LANG HISTORIE KORT

Feature film debut by May el-Toukhy, who has assembled an impressive cast of Trine Dyrholm (*The Celebration*, *In a Better World*), Jens Albinus (*The Idiots*, *Nymhomania*), last year's Shooting Star Danica Curcic (*The Absent One*) and Swedish actor Ola Karpac (*Skyfall*).

Genre / Comedy

Status / Post-production

Danish Release / 24.09.2015

Running time / 90 min.

Director / Mikkel Nørgaard

Apparances / Frank Hvam, Casper Christensen, Mia Lyhne

Producer / Jesper Zartov

Production company / Nutmeg

International sales / Protagonist

Info@protagonistpictures.com / www.protagonistpictures.com

Genre / Drama

Status / Completed

Danish Release / 07.05.2015

Running time / 90 min.

Director / May el-Toukhy

Apparances / Mille Hoffmeyer, Leifeldt, Jens Albinus, Trine Dyrholm,

Producer / Caroline Blanco, Christian Steengaard Potalive

Production company / Miso Film

International sales / TrustNordisk

Info@trustnordisk.com / www.trustnordisk.com



/ COMEBACK

Comedian Thomas Vang has wrecked his career and will do anything to return to the top. Even if it is just warming up for his friend, the successful Mads Andersen, he goes all out to get his career back on track. However, when his cheeky teenage daughter, Frederikke, suddenly turns up out of the misty fog of oblivion, Thomas' life is turned upside down. She does whatever she can to sabotage his dreams, and before Thomas realizes what has hit him, he plummets with great accuracy into the abyss. Only Frederikke can save him – but is it even worth her while? One thing is certain: it will not be the comeback he envisioned.

Natasha Arthy's feature film debut *Miracle* (2000) was chosen for Kinderfilmfest in Berlin and awarded at festivals worldwide. Her teen kung-fu drama *Fighter* (2007) was selected for Berlin's Generation 14plus, as was the TV series *Heartless* (2014) in 2015. *Comeback* stars Anders W. Berthelsen, who attended Berlin with *Mifune* (1999, Silver Bear winner) and *What No One Knows* (2008).

Genre / Comedy
Status / Completed / 06.08.2015
Danish Release / 06.08.2015
Running time / 90 min.
Director / Natasha Arthy
Apperances / Anders W. Berthelsen, Sarah-Sofie Bøssnina, Robert Reichhardt
Producer / Morten Kaufmann
Production company & International sales / Toolbox Film / +45 2077 9047 / mail@toolboxfilm.dk / www.toolboxfilm.dk

THE COMMUNE

/ KOLLEKTIVET



Erik and Anna are an academic couple with a dream. Together with their daughter Freja, they set up a commune in Erik's huge villa in an upmarket district of Copenhagen. With the family at the centre of the story, we are invited into their dream of a real commune. We participate in the house meetings, the dinners and parties. There is friendship, love and togetherness under one roof, until an earth-shattering love affair puts the small community to its greatest test yet. The film is a humorous, delicate but also painful and touching portrait of an entire generation, a gentle yet confrontational declaration of love for a group of idealists and dreamers who have long since awakened to reality.

Ulrich Thomsen and Trine Dyrholm from Cannes winner *The Celebration* (1998) reunite in Thomas Vinterberg's eighth feature, *Submarino* (2010) was selected for Berlin, and *The Hunt* (2013) won three prizes at Cannes and was nominated for an Oscar.

Genre / Drama
Status / Post-production / 14.01.2016
Danish Release / 14.01.2016
Running time / 90 min.
Director / Thomas Vinterberg
Apperances / Trine Dyrholm, Ulrich Thomsen, Helene Reingaard Neumann, Martha Sofie Wallstrøm Hansen
Producer / Morten Kaufmann, Sisse Graum Jørgensen
Production company & International sales / TrustNordisk / +45 3686 8788 / info@trustnordisk.com / www.trustnordisk.com



DANNY'S DOOMSDAY

/ DANNY'S DOMMEDAG

Due to climate change a new race of flesh eating predators arise, invade and eat everything living on earth. In a residential neighborhood in a Danish suburb, nightmare-like scenes are being experienced first-hand through the eyes of two teenage brothers, who cannot stand each other, but are now suddenly forced to barricade themselves in the basement together to avoid being eaten. From one day to another, without parents and without electricity, food, water and contact to other people, the brothers have to learn to live together in their vital protection bunker, while monsters move past the basement windows and heavy sharp claws can be heard moving around upstairs on the wooden floors.

Genre / Adventure
Status / Released / 09.10.2014
Danish Release / 09.10.2014
Running time / 90 min.
Director / Martin Barnewitz
Apperances / William Jøhnk Nielsen, Thomas Garvey, Peter Gantzer, Emilie Werner Semmelroth
Producer / Christian Steengaard Potalivo, Caroline Bianco
Production company / Miso Film
International sales / TrustNordisk / +45 3686 8788 / info@trustnordisk.com / www.trustnordisk.com



Director Jesper W. Nielsen

THE DAY WILL COME

/ DER KOMMER EN DAG

Set in the booming 1960s, the film centers around two young brothers who are instantly robbed of their lives when they are placed in a boy's home forgotten by time. Armed only with a vivid imagination and a fckle hope the boys engage in the fighting battle against Headmaster Heck and his lethal tyranny.

Starting Lars Mikkelsen from Netflix series *House of Cards* and Sofie Gråbøl from the TV series *The Killing* and *Fortitude*. Produced by power trio Sisse Graum Jørgensen (*In a Better World, The Hunt*), Louise Vesth (*Nymphomaniac, A Royal Affair*) and Peter Aalbæk Jensen (*The Absent One, The Idiots*).

Genre / Drama
Status / Post-production / 10 min.
Danish Release / 2016
Running time / 110 min.
Director / Jesper W. Nielsen
Apperances / Lars Mikkelsen, Sofie Gråbøl, Harald Kaiser Hermann, Albert Rudbeck Lindhardt
Producer / Peter Aalbæk Jensen, Sisse Graum Jørgensen, Louise Vesth
Production company & International sales / TrustNordisk / +45 3686 8788 / info@trustnordisk.com / www.trustnordisk.com



GOLD COAST

/ GULDKYSTEN

Feature Debut

The year is 1836. Danish botanist and visionary, Frederik Wilff, travels to Africa following orders from the king of Denmark. He is to monitor the work at a coffee plantation on the Gold Coast (now Ghana). The young Wilff writes about his desire to do good to his beloved Eleonora, but his best intentions and Christian belief is soon confronted with a harsh reality dominated by slave trade and unbelievable brutality.

Feature debut by acclaimed documentary director, editor and poet, Daniel Denck. Winner of the Reel Talent Award at CPH:DOX in 2012. Both *Moonrider* (2012) and *Expedition to the End of the World* (2013) were selected for Karlovy Vary and a number of other international festivals, including Hot Docs, AFI Docs and True/False.

Genre / Drama
Status / Completed / 02.07.2015
Danish Release / 02.07.2015
Running time / 100 min.
Director / Daniel Denck
Apperances / Jakob Oftebro, Dancica Curcic, John Aggrey, Anders Hejnrichsen
Producer / Michael Haslund-Christensen
Production company & International sales / Haslund/Denck Entertainment / +45 2023 1388 / haslundfilm@gmail.com



THE IDEALIST

/ IDEALISTEN

On January 21st 1968 an American B-52 bomber carrying nuclear warheads crashed on the polar ice near the US military Air Base in Danish controlled Thule, Greenland. A few days later, responsible governments classify the crash as a broken Arrow scenario (nuclear accident) but proclaim the situation being under control. Hundreds of Thule workers are set to work, helping in the gigantic clean-up operation. After eight months, all traces of the crashed aircraft and the plutonium-contaminated snow are gone. The case is closed.

18 years on, while covering a local workers compensation story, reporter Poul Brink, suddenly runs into suspicious circumstances linking back to the concealed 68 nuclear accident. Apparently the full and true story about the crash lays well-protected deep under the Thule Bay's ice cap and deep down the classified archives in the US.

Genre / Thriller
Status / Released / 09.04.2015
Danish Release / 09.04.2015
Running time / 114 min.
Director / Christina Rosendahl
Apperances / Peter Plaugborg, Søren Malling, Arny Jøver, Thomas Bo Larsen
Producer / Jonas Frederiksen, Signe Leick Jensen, Ane Mandrup
Production company / Toolbox Film / +45 4844 3072 / time.kint@levelk.dk / www.levelk.dk

Based on a true events. Second feature film by director Christina Rosendahl.



THE ABSENT ONE / FASANDRÆBERNE

In 1994, two young twins are found brutally murdered in a summer cottage. A number of clues point in the direction of a group of young upper class students from a nearby boarding school, but the case is closed as a local outsider pleads guilty and is convicted for the murders. When the case ends up on Carl's Mørck's desk 20 years later, he and Assad start investigating the case, they are led on to an old emergency call from a desperate girl who seems to know the secrets of the murders. Soon they are plunged into an intense search for the girl, Kimmie, who has been missing since the murders happened. However, Carl and Assad are not the only ones trying to track her down.

The second of four films based on the international bestselling crime novels by Jussi Adler-Olsen.

Genre / Thriller
Status / Released / 02.10.2014
Running time / 119 min.
Director / Mikkel Nørgaard
Apparances / Nikolaj Lie Kaas, Fares Fares, Pilo Asbæk, David Dencik
Producer / Louise Vesth, Jonas Bagger, Peter Aalbæk Jensen
Production company / Zentropa International sales / TrustNordisk / +45 3686 8788 / info@trustnordisk.com / www.trustnordisk.com



ALBERT / ALBERT

Second Feature

Albert is born in Kellyville, the smallest city of the world, and he is the worst seconded in town. Because of Albert, every day is a challenge for the inhabitants of Kellyville, and then one day Albert crashes into the city square and smashes it into a thousand pieces. Before anybody get another chance to complain, Albert decides to rehabilitate his "good" name. He promises the villagers and his parents to venture up into the big world and come back as a hot-air-balloon-captain, in honour of Kellyville.

Based on a novel by the popular Danish children's book author Ole Lund Kirkegaard. Production company A. Film is a leading animation house in Denmark whose productions include *Terkel in Trouble* (2004) and *Journey to Saturn* (2008).

Genre / Animation
Status / Released / 26.02.2015
Running time / 70 min.
Director / Karsten Kiilerich
Producer / Tivi Magnusson, Kim Magnusson, Anders Mastrup
Production company / M&M Productions, A. Film
International sales / Sola Media / +49 711 479 3666 / post@sola-media.net / www.sola-media.net



ALL INCLUSIVE / ALL INCLUSIVE

The chaotic thirty-year-old Dite and her older sister – the much too sensible Sigrid – travel to Malta with their mother. Lise, to celebrate her 60th birthday. Lise's husband, the girls' father, has just left her, and the two sisters do not exactly see eye on how to cheer up their defected mother. As the holiday progresses, it develops into an absurd love tangle with the sisters stubbornly fighting over Lise's love and attention – all in a whirlwind of lies, disco and a dexterous bartender named Antonio.

After a series of stage, TV and film performances, Hella Joof made her debut as feature film director with *Shake It All About* (2001) which made the Danes flock to the box office – as did her second feature film, *Oh Happy Day* (2004). *All Inclusive* is Joof's seventh feature film.

Genre / Comedy
Status / Released / 25.12.2014
Running time / 86 min.
Director / Hella Joof
Apparances / Bodil Jørgensen, Danica Curcic, Maria Rossing, Carsten Bjørnlund
Producer / Mie Andraesen
Production company & International sales / Happy Ending Film / +45 2248 1539 / mail@happyendingfilm.dk



Second Feature

ANTBOY - REVENGE OF THE RED FURY / ANTBOY - DEN RØDE FURIES HÆVN

Antboy has defeated his archenemy The Flea, who is now locked away in a padded cell. He is more popular than ever and enjoying life as a superhero. But his powers are useless against Christian, the new boy in school. Antboy has a crush on Ida, but Christian, a charming but two-faced do-gooder, is trying to steal her away from him. As if that wasn't bad enough, our hero also finds himself being hunted by a mysterious invisible enemy: The Red Fury has announced her arrival.

Selected for Generation Kplus at Berlin 2015. *Antboy* premiered at Toronto International Film Festival and was released in American cinemas in the spring 2014.

Genre / Adventure
Status / Released / 25.12.2014
Running time / 90 min.
Director / Ask Hasselbalch
Apparances / Oscar Dietz, Nicolas Bro, Amalie Kruse Jensen, Samuel Ting Graf
Producer / Eva Jakobsen
Production company / Nimbus Film
International sales / Attraction Distribution / +1 514 846 1222 / info@attractiondistribution.ca / www.attractiondistribution.ca



Feature Debut

APRIL 9TH / 9. APRIL

In the early morning of April 9 1940 the Danish army is alerted. The Germans have crossed the border; Denmark is at war against Europe's strongest army. In Southern Jutland Danish bicycle and motorcycle companies are summoned in order to hold back the forces, until the Danish reinforcements can be mobilized. During these crucial hours we follow second lieutenant Sand and Gustav Dyekjær Giese, Lars Mikkelsen, Joachim Fjellstrup

Pilo Asbæk plays the lead in Roni Ezra's feature debut, written by award-winning writer-director Tobias Lindholm (*A Hijacking, The Hunt*). Producer team Tomas Radoor and René Ezra from Nordisk Film are regular collaborators with Lindholm and Michael Noer.

Genre / Drama
Status / Released / 12.03.2015
Running time / 97 min.
Director / Roni Ezra
Apparances / Pilo Asbæk, Gustav Dyekjær Giese, Lars Mikkelsen, Joachim Fjellstrup
Producer / Tomas Radoor, René Ezra
Production company / Nordisk Film
International sales / TrustNordisk / +45 3686 8788 / info@trustnordisk.com / www.trustnordisk.com



Feature Debut

BRIDGEND / BRIDGEND

Sara and her dad Dave move to a small village, which is haunted by suicides among its young inhabitants. Sara falls dangerously in love with one of the teenagers, Jamie, while Dave, as the town's new police officer, tries to stop the mysterious chain of suicides. The film focuses on the relationship between vulnerable teenagers and their parents who are left in the dark as the inexplicable suicides gradually take on the character of a punishing ritual.

First fiction feature by Jeppe Rønde who is acclaimed for his documentary films *Jersalem My Love* and *The Swenkas*. The story of the film is based on a mysterious suicide cluster that took place in Bridgend County, a small former coal mining province in Wales.

Genre / Drama
Status / Completed / 25.06.2015
Danish Release / 25.06.2015
Running time / 95 min.
Director / Jeppe Rønde
Apparances / Hannah Murray, Steven Waddington, Josh O'Connor, Adran Rawlins
Producer / Michel Schønemann, Malene Blenkov
Production company / Blenkov & Schønemann Pictures
International sales / New Europe Film Sales / www.neweuropesales.com

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