

# DFI-FILM CANNES ISSUE 2014

FILM is published by the Danish Film Institute

# :/FILM/



## THE SALVATION

Kristian Levring has always loved Westerns. Making *The Salvation*, with Mads Mikkelsen as a Danish settler in 1870s America, was a childhood dream come true, says the director.

## WHEN ANIMALS DREAM

Jonas Alexander Arnby's feature debut uses the werewolf theme as a powerful metaphor.

## NORDIC FACTORY

Four fast-shooting teams are ready to show their films in Directors' Fortnight.

## EVA JAKOBSEN

*Antboy* producer on the move.

## ANDERS THOMAS JENSEN

Much-in-demand screenwriter.

## NIKOLAJ COSTER-WALDAU

An unusual acting career.



**DFI-FILM**  
**CANNES ISSUE 2014**  
Published by the Danish Film Institute

**Editors**  
Susanna Neimann (SN)  
Annemarie Hørsman (AH)

**Editorial team**  
Lars Fil-Jensen (LFJ)  
Anders Budtz-Jørgensen (ABJ)  
Support: Jonas Varsted Kirkegaard (JVK)

**DFI Festival team**  
Lizette Gram Mygind  
Christian Juhl Lemche  
Anne Marie Kürstein

**Translations**  
Glen Garner

**Design**  
Rasmus Koch Studio

**Art Direction**  
Pernille Volder Lund

**Type**  
Holton, Swift, Akzidenz

**Paper**  
MultiDesign White

**Printed by**  
Centertryk

**Circulation**  
3,500

ISSN 1399-2813 (print version)  
ISSN 1903-7511 (online version)

**Cover** *The Salvation*  
Photo: Joe Alblas

**Danish Film Institute**  
Gothersgade 55  
DK-1123 Copenhagen K  
T +45 3374 3400

[www.dfi.dk/english](http://www.dfi.dk/english)

**FILM** is the Danish Film Institute's international festival magazine, issued prior to the festivals in Berlin, Cannes and Amsterdam. **FILM** includes a comprehensive catalogue in the reverse section.

**FILM Digital Issue** is the Danish Film Institute's web release for your smartphone, tablet or computer. **FILM Digital Issue** brings articles on new films, a catalogue section and useful information about people and companies.

**FILM Digital Issue:** [www.dfi.dk/film](http://www.dfi.dk/film)

**The Danish Film Institute** is the national agency that supports and encourages Danish film and cinema culture.



## 8 INTO THE WILD

Kristian Levring grew up as a huge fan of John Ford and Sergio Leone and was always watching classic Westerns on TV on Saturday afternoons. Now, he has made his own, *The Salvation*, with Mads Mikkelsen as a Danish settler in 1870s America, who sets out to avenge his family's murder and confront the gang leader in a corrupt community.



**16 THE WEREWOLF WITHIN**  
As Jonas Alexander Arnby throws himself into the horror genre in his debut feature *When Animals Dream*, the director stresses the importance of realism in the story of a girl undergoing sudden and bizarre changes.



**20 NORDIC FACTORY**  
Over a few short months, two Danish and two Finnish directors, working with directors from Argentina, Kyrgyzstan, France and Zambia, made four short films, all premiering in Cannes' Directors' Fortnight.



**22 PRODUCER ON THE MOVE**  
Eva Jakobsen has a weakness for films that are set in unique worlds. A résumé including Ask Hasselbalch's *Antboy* and Mads Brügger's *The Ambassador* testifies to the range of the producer's work.

**15 ANDERS THOMAS JENSEN**  
Kristian Levring wrote *The Salvation* with Anders Thomas Jensen, who has skillfully delivered the goods in a number of genres.

**28 TO WATCH OUT FOR**  
Three new documentaries depict human struggles – for freedom, sustainability and identity.

**24 NIKOLAJ COSTER-WALDAU**  
The 43-year-old actor has everything it takes for a great career – the hair, the smile, the jawline, the eyes, the sensitivity.

**29 FOUR CO-PRODUCTIONS**  
*Force Majeure*, *Fúsi*, *Song of the Sea* and *The Mountain* – introducing four titles with co-production support from the Danish Film Institute.

**04 NEWS & NOTES I**

**26 NEWS & NOTES II**

**32 FACTS & FIGURES**

**+ CATALOGUE**  
**REVERSE SECTION**

## KICKING OFF UPCOMING TALKS

The Danish Film Institute in a new proposal presents a series of initiatives to form a basis for negotiations with the Danish parliament about a new four-year film policy accord.

With a national market share that is one of the highest in Europe, Danish films enjoy broad popular support among domestic audiences as well as international acclaim.

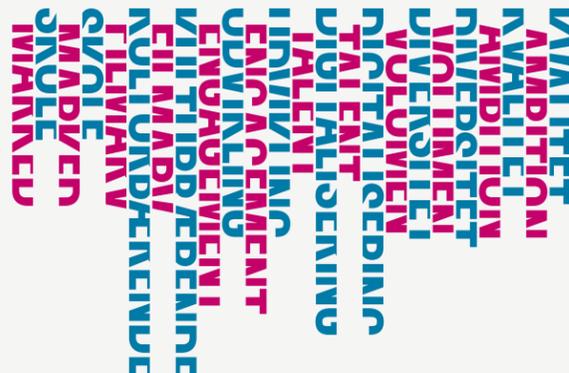
In preparation for a new four-year film-policy accord to secure the economic framework for Danish films 2015-2018, the Danish Film Institute has formulated a series of initiatives, suggesting key themes of the coming debates and negotiations:

*The strained economic situation of production companies should be improved.* With digitisation, the film market's ability to generate revenue and investment for film production companies has declined. The Danish Film Institute maps out solutions to this challenge, including: increased public funding, a redistribution of film revenues, establishing new distribution windows, and a redistribution of the television licence fees.

*The quality criteria for awarding funds should be further strengthened.* The funding system's focus on quality in awarding funds is a significant element in the success of Danish films compared to other countries. This should be strengthened and clear quality criteria should be formulated with a focus on cultural value for all funding schemes.

The proposal also includes increased funding for games as well as serial films, a new talent organisation, proposals to strengthen media and film literacy and film heritage digitisation.

The debates and negotiations on the Film Accord are expected to extend into the fall of 2014.



## NEWS & NOTES



Antboy // Photo: Andreas Schlieker

### POPULAR ANT RETURNS

**NEW FILM. Danish superhero movie is getting a sequel – Ask Hasselbalch to direct *Antboy II*.**

While its budget was small, *Antboy* hit it big with critics and audiences alike last year. The film was even sold to the birthplace of superhero movies, the US.

Now the boy who gets superpowers when he's bitten by an ant is returning to the big screen. *Antboy II* will again be helmed by Ask Hasselbalch and star 13-year-old Oscar Dietz.

"The first film about a superhero is always the origin story," the film's producer, Eva Jakobsen of Nimbus Film, says. "In the sequel we will

unfurl his world a bit more, taking a closer look at the fictional Danish town where Antboy lives. We also hope the relationships between the characters will show that Antboy and his classmates are a year older now, allowing the audience to grow with the cast, as it happened with the Harry Potter movies," she says.

The villain from the first film, The Flea, is back, while Antboy is also facing an even greater foe who comes in the shape and form of the new boy in school, Chris. The script is by Anders Ølholm, adapting the children's books by Kenneth Bøgh Andersen. *Antboy II* is scheduled for release in December 2014.

Read more about Eva Jakobsen and *Antboy II* on page 22. *JVK*

**Photo** from behind the scenes of *Antboy II* with Oscar Dietz as the superhero facing new perils.



Photo: DFI

### WINDING REFN ON CANNES JURY

Nicolas Winding Refn took home the Best Director prize for *Drive* in 2011, and last year he returned to Cannes with *Only God Forgives* in the Official Competition. Now the director is back as a member of the main competition jury, led by jury president Jane Campion, alongside Sofia Coppola, Willem Dafoe, Carole Bouquet, Jeon Do-yeon, Leila Hatami, Gael Garcia Bernal, and Jia Zhangke.



Photo: Kamoli Films

### A DANE IN PATAGONIA

**CANNES. Viggo Mortensen has his first Danish-language lead in *Jauja*, an Argentine feature co-produced with Kamoli Films of Denmark.**

"It's been a true adventure to make this film come true. We are all honoured to be selected for Cannes over thousands of other films," says Helle Ulsteen, *Jauja*'s Danish producer.

Viggo Mortensen has his first Danish-language lead role in Lisandro Alonso's drama. The Danish-born Hollywood star plays a Dane who immigrates with his young daughter to Argentina in the 19th century. His daughter is played by rising star Vilbjørk Malling Agger, while Ghita Nørby, grande dame of

the Danish stage and screen, plays a woman who suddenly appears in the life of Mortensen's character. Most of the film was shot on location in the stunning, unspoiled wilderness of Patagonia, Argentina, while some scenes were shot at a 16th-century manor house in Zealand, Denmark.

The director wrote *Jauja* with the Argentine poet Fabián Casas. The film's Finnish DOP Timo Salminen is best known for his films with Aki Kaurismäki. *Jauja* is supported by World Cinema Fund and is a co-production between 4L of Argentina, Kamoli Films of Denmark, Perceval Pictures of the US, Fortuna Films of the Netherlands, Mantarraya Producciones of Mexico, Les films du Worso of France and Massive of US. *AH*

**Photo** from the set of *Jauja* with director Lisandro Alonso and Viggo Mortensen (centre and right).

### NOT LIKE THE OTHERS

**NEW SERIES. *Heartless*, a drama series about life and death at a boarding school, is in high international demand.**

*Heartless* first aired in Denmark in April and has already been sold to more than 40 countries. The series combines supernatural genre elements and the existential concerns of youth into what some have dubbed Nordic Twilight.

*Heartless* revolves around two enigmatic siblings at a boarding school. Sofie and Sebastian are not like other young people – they have to suck the life out of their fellow students in



Heartless Photo: Rolf Konow

order to survive. As this becomes increasingly unbearable to Sebastian, he makes his sister join him on a quest for the truth behind their dark secret. *Heartless* is directed by Natasha

## WESTERN WAVE

**CANNES. It is not without irony that Denmark, a country with no mountains or wilderness to speak of, is making a strong showing in the Western genre at this year's Cannes Festival.**

In addition to Kristian Levring's *The Salvation*, Denmark is represented by two actors, Sonja Richter and David Dencik, in Tommy Lee Jones's Western drama *The Homesman*. Both are among the most respected Danish actors of their generation: Richter, 40, has appeared in a wealth of films and TV dramas and is currently starring in Jonas Alexander Arnby's *When Animals Dream*, screening in Critics' Week. Dencik, who has appeared in Danish and Swedish productions, had an international breakthrough playing in *Tinker, Tailor, Soldier, Spy*. *JVK*



Sonja Richter Photo: Linda Johansen



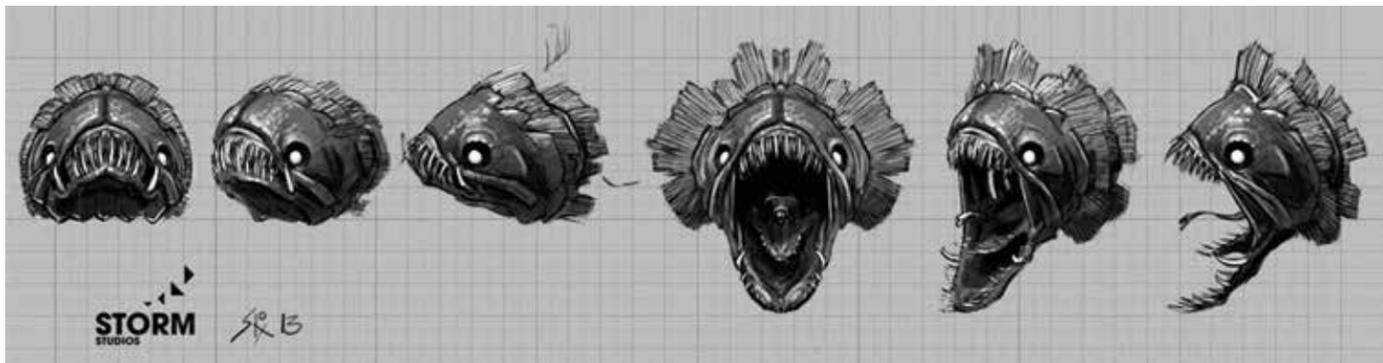
David Dencik Photo: Peter Nygård

## FILMS & PEOPLE

■ **Peter Schønau Fog**, who won the Nordic Council Film Prize for his darkly funny drama *The Art of Crying* (2007), is working on an adaptation of Christian Jungersen's novel *You Disappear*. Jungersen reached international success with his latest book, *The Exception*, which was an editor's choice of the New York Times. Louise Vesth is producing *You Disappear* for Zentropa. ■ Danish production company **Miso Film** opens a branch in Sweden with producer Sandra Harms heading the new office. The aim is to have a bigger footprint in Scandinavia and build on the company's experience working in Sweden via such titles as *Beck* and *Wallander*. Upcoming Miso Film ventures in Denmark include Ole Bornedal's epic TV series *1864*, dramatising Denmark's stinging military defeat to Germany that year. See more on page 27.

■ **Lone Scherfig**, who boosted Carey Mulligan's international career with *An Education*, will soon be bringing out *Posh*, an English-language drama based on Laura Wade's play about an exclusive club at Oxford University. Following two freshmen, the film shows how ambition and greed over the course of a single night at a pub can lead down some very dark paths. The release is scheduled for September. ■ After his resounding success with *The Hunt*, included winning awards at Cannes, **Thomas Vinterberg** is now releasing his adaptation of Thomas Hardy's *Far From the Madding Crowd*, first made into film by John Schlesinger in 1967. Vinterberg's version stars Carey Mulligan, Michael Sheen, Tom Sturridge and Matthias Schoenarts. Expected release in 2014.

■ Danish-Swedish actor **David Dencik** gears up his international career. Not only is he featuring in Tommy Lee Jones' Cannes competitor *The Homesman*. Dencik will also soon appear in *Regression*, a supernatural thriller by Spanish-Chilean filmmaker Alejandro Amenabar, also with Ethan Hawke and Emma Watson on the cast. ■ Following his feature documentaries *Jerusalem My Love* and *The Swenkas*, **Jeppe Rønne** is readying his first feature fiction film. *Suburbs* (working title) has been six years in the making and is based on true events about a series of mysterious suicides among young people in Bridgend County in south Wales. Blenkov & Schønnemann Pictures are producing, with expected release end of 2014.



## OF MONSTERS AND MEN

**NEW FILM.** Climate change has grim consequences in Martin Barnewitz's *Danny's Doomsday*, when spectacular monsters invade everyday life.

*Danny's Doomsday* is a monster and disaster film inspired by such disparate works as the science-fiction classic *War of the Worlds* and the teen drama *Stand by Me*. But even as Denmark is overrun by bloodthirsty monsters spawned by climate

change, human relationships remain at the heart of Martin Barnewitz's film.

"Of course, technique, effects and believable monster designs are important, but if the relationships between the films' characters aren't sufficiently strong, the effects don't matter," the director says.

At the core of *Danny's Doomsday* is the relationship between teenage Danny and his brother William, who barricade themselves in the basement of their house when the monsters appear.

"We stay at the kids' eye level the whole time, whether we're laughing or crying with them. Focusing on the acting and the intimate story that



Photo: Per Arnesen

speaks to the heart is our biggest strength in Denmark – and it can mean the difference between young audiences picking our film over one with ten times the budget," Barnewitz says.

*Danny's Doomsday* is set in mundane, everyday surroundings,

which is entirely on purpose. "It's so much scarier when the world as we know it ends in a middle-class environment where order reigns. In the sun, by the newly washed car – that's the last place you expect to see a monster," the director says.

*Danny's Doomsday* is produced by Miso Film and scheduled for release in October. Read more about *When Animals Dream* and other Danish genre films on page 16. *JVK*

**Sketch** (top) of one of the bloodthirsty monsters in *Danny's Doomsday*, created by Storm Studio.

## MEN BEHAVING BADLY 2

*Klown* was the biggest blockbuster in Denmark in 2010 and was also a big hit at the Austin Fantastic Fest.



Photo: Per Arnesen

Now the comedic duo of Frank Hvam and Casper Christensen are gearing up for more cringe-worthy scenes in a sequel. Mikkel Nørgaard (*The Keeper of Lost Causes*) is back in the director's chair, with Nutmeg Movies producing and a release set for 2015.

**Photo** from 2010's *Klown* with comedians Frank Hvam and Casper Christensen as fictionalized versions of themselves in a toe-curling satire on relationships, sex and celebrity cult.



Photo: Matthias Christensen

## VERSATILE FILM-MAKER

**NEW FILM.** Omar Shargawi returns the spotlight to the Middle East in his new drama *Medina*.

Omar Shargawi began his career as a photographer and is now an actor, screenwriter and director. Half Danish and half Palestinian, he does both fiction and documentaries, relating his father's story in *My Father from Haifa* and taking an up-close

look at Egypt's Arab Spring in *1/2 Revolution*.

Multiculturalism is a recurring theme for Shargawi, and his new drama, *Medina*, which he directed from his own script, is no exception. The film is set in a city of that name. No sooner do Yusuf, the Muslim protagonist, and his pregnant Danish wife arrive there before things start going horribly wrong, with dramatic consequences for Yusuf's future – and his faith.

Nordisk Film is producing *Medina*, which is scheduled for release in 2015. *JVK*



Photo: Christian Gøttsches

## LAST CALL FOR LOVE

**NEW FILM.** Michael Noer has made films about gang members and prison inmates. Now, in *Key House Mirror*, he looks at a woman in the autumn of her life.

In a very short time, Michael Noer, 35, has made his name as a Danish director to watch. Trained as a documentarian, he likes to mix devices of fact and fiction – as he did in his prison drama, *R*. His new film, *Key House Mirror*, is inspired by Noer's aging grandfather and his last years in a nursing home.

Noer is working with Ghita Nørby, the grande dame of the Danish stage and screen who is also starring in Bille August's upcoming film, *Silent*

*Heart*, and in Lisandro Alonso's Cannes contestant *Jauja*. In Noer's film, Nørby plays an elderly woman, Lily, who moves into a nursing home with her debilitated husband. There, she meets a charming former airline pilot, played by veteran Swedish actor Sven Wollter, who sweeps her off her feet. Regrettably, neither the people around Lily nor her family are happy about her newfound love.

The director's documentary roots show through in his new film as well. "I try to depict the environment, the residents, the staff and the relatives as authentically as possible," he says. "For that reason, I use the same method as in my other films. We shoot in authentic surroundings with an authentic cast – that is, at an existing nursing home with residents and staff in many of the principal roles."

A strong female protagonist, however, is rarer in Noer's universe, which has so far had a decidedly masculine bent. The director broke

through with the documentary *The Wild Hearts* (2008), which trailed a group of laddish young men on a moped trip to Poland. After his first feature, *R* (co-directed with Tobias Lindholm, 2010), about the brutal power hierarchy of prison, he made *Northwest* last year, about the gang scene in a tough Copenhagen neighbourhood.

As Noer says, Nørby, with her power and insight, is the perfect actress to convey Lily's travails.

"How do you push back, how do you love, what dreams do you dream, when you have the will and the capacity to live while knowing you are starting the final chapter of your life?"

*Key House Mirror* is produced by Nordisk Film and scheduled for release in 2015. *JVK*

**Photo** of actress Ghita Nørby and director Michael Noer.



Photo: Simon Rubaudo

## BUSY TIMES

Janus Metz, who took top honours in Critics' Week at Cannes 2010 for his war documentary *Armadillo*, is busy developing his international career.

According to plan, he starts filming the noir thriller *Galveston* this fall. *True Detective* creator Nic Pizzolatto wrote the script based on his own novel. The hit-man protagonist is played by Matthias Schoenaerts (*Bullhead*, *Rust and Bone*).

These are busy times for Metz, who will also be directing *Blowback*.



Photo: Photeo Vidlers

## THE FINANCIAL CRISIS ON TV

**NEW SERIES.** National broadcaster DR, director Per Fly and *Borgen* writer Jeppe Gjervig Gram are in production with a new series that looks for the money trail.

*Follow the Money*, set in the financial world and inspired by the recent global crisis, is produced by DR's Fiction Department, which brought us *The Killing*, *Borgen* and, most recently, *The Legacy*. Producer Anders Toft Andersen describes the series as a drama set in a world of white-collar crime.

"It takes us into the world of money, from a boardroom in a big Danish corporation to the backrooms of organised crime."

"Genre-wise it's a crime drama, though it's not the next *The Killing* – it's not a whodunit but a 'how did they do it,'" Toft Andersen says.

The series, starring Thomas Bo Larsen and Nikolaj Lie Kaas plus the two newcomers Natalie Madueno and Esben Smed, is written by Jeppe Gjervig Gram, who also penned DR's political series *Borgen*. Per Fly (*Waltz for Monica*) is concept director. The first 10 episodes, out of a planned 20, will air in September 2015. *JVK*

**Photo** of Janus Metz from *Expedition to the End of the World* from 2013, which he executive produced.

# INTO THE WILD

Official Selection – Out of Competition

Kristian Levring has always loved Westerns. Making *The Salvation*, with Mads Mikkelsen as a Danish settler in 1870s America, was a childhood dream come true, says the director, whose Dogme days still mean a lot to him.

By Wendy Mitchell

Kristian Levring, a 57-year-old film industry veteran, lights up with child-like glee when he talks about his love of Westerns. As a boy growing up in Denmark, he watched classic Westerns on TV on Saturday afternoons. And now he's made his own, *The Salvation*.

"It's a childhood dream come true," he says. "It's like playing again, being a boy."

For anyone expecting a Dogme Western, look elsewhere. *The Salvation* is pure genre, reveling in films of bygone eras while having a colourful modern punch as well. "To do an arthouse Western wouldn't make any sense. I wanted so much to do a genre film, a classic Western," Levring explains.

Levring grew up as "a huge fan of Ford, Leone and Kurosawa, too – *Seven Samurai* is a Western in my book," he says. "It's so exciting to be able to play in their playground."

In addition to all those Saturdays in front of the TV, another inspiration was meeting the writer of *High Noon*, Carl Foreman, while Levring was studying editing at the National Film School of Denmark and Foreman was a visiting teacher. "*High Noon* was a film I loved, and he felt it – that I loved it. He invited me to dinner, we kept in touch when he was in London. When I got frustrated at something at film school, he said, 'Don't worry about it, John Ford never went to film school.'"

As much as Levring loves the genre, he wasn't always sure he would make a Western himself. It was a conversation about three years ago with Zentropa's Peter Aalbæk Jensen that pushed the idea forward. "Peter Aalbæk and I were sitting in Soho in London having lunch and some nice Barolo. We were talking about where we came from. I was sure he thought my first loves were Antonioni or Godard, but for me that was much later. Over another bottle of Barolo, we talked about our love of Westerns," Levring remembers. "He said, 'You should make a Western, Kristian.' I said, 'It's impossible to finance a Dane making a Western.' And he said, 'No, I think I can!'"

The Salvation Photo: Joe Allias

**A Fun Writing Process**

Levring “had an old idea in a drawer” for the bare bones of the story so he called screenwriting collaborator Anders Thomas Jensen, who like producer Sisse Graum Jørgensen had worked with Levring on 2008’s *Fear Me Not*. Jensen, whose credits include Oscar winner *In A Better World*, was very keen on the idea of trying a Western.

“Writing the script was as fun as shooting it,” Levring recalls. “It’s so different when you work with characters who are more spare. There’s less dialogue in the film compared to most Scandinavian films.”

The pair also drew inspiration indirectly from the Nordic sagas. “The sagas are spare and primitive, but with big themes like revenge and love,” he says. “When we wrote it we were talking about using that kind of background in telling the story.”

What they came up with was the tale of a Danish settler in 1870s America, who sets out to avenge his family’s murder and confront the gang leader in a corrupt community.

*The Salvation* feels very much a film that celebrates past Westerns on screen, rather than just presenting the reality of the Wild West.

“I made a Western that’s a myth about Westerns,” says Levring, although he adds that he did a lot of research for authenticity.

Another question of the script was how much violence to include – and there is a final shootout that has the modern feel of Quentin Tarantino or Robert Rodriguez. “There is a lot of violence in the genre, but I didn’t want to make it a splatter film,” Levring says. “It wasn’t appropriate for this film, it needed to be reasonably elegant with the violence. I thought it would be emotionally stronger without too much blood.”

*“It’s a childhood dream come true. It’s like playing again, being a boy.”*

Levring’s background as an award-winning commercials director for two decades – for huge clients such as Mercedes, BMW and Carlsberg – came in handy with some of the big choreographed scenes such as the shootout. “I never had the opportunity to play with those ‘tools’ making a movie before,” he says.

**Assembling the Cast**

Levring’s first choice to play the Danish settler, Jon, was the much-in-demand Mads Mikkelsen. “He’s made for the Western. He’s a very physical man, and there is the sparseness of his craft.” Fellow Scandinavian Mikael Persbrandt plays his brother.



The Salvation Photo: Jens Schlessor



The Salvation Photo: Joe Alibas

**LONE WOLF.** He is made for the Western, Levring says about Mads Mikkelsen. The much-in-demand actor plays the peace-loving Danish settler who turns vengeful hunter when his wife and son are brutally murdered.

The colourful gang leader Delarue is played by Jeffrey Dean Morgan, an American actor who Levring says is “not your obvious baddie.”

Eva Green has a challenging role playing a scar-faced woman rendered mute after her tongue has been cut out. “She had that strength,” Levring says. “It was hard to play someone who can’t speak at all.”

*“I made a Western that’s a myth about Westerns.”*

And, in a surprising turn, footballer-turned-actor Eric Cantona plays one of Delarue’s sidekicks. “I’m a Man U [Manchester United] fan, and I never imagined he’d say yes,” Levring says with a grin.

The accents very purposefully don’t match. “That’s how it was. The West was a melting pot

of different immigrants,” he says. “The majority of people who survived in the Wild West were European immigrants. Mads’ character is Danish but he’s an all-American character. People like that will never go back. They may have an accent but they are all American. It’s interesting that these Danes were part of American history.”

The other stars were equine. “I’ve filmed a lot with animals, but the horses are quite tough to work with. They don’t go where you tell them to,” he says with a laugh.

**Shooting in South Africa**

“It sounds very banal, but this film was made with a lot of enjoyment,” Levring says, sounding almost guilty for having such fun on a film production.

Yet of course there were challenges too. Working on an £8 million budget for a film of this scale was tight. The team immediately ruled out shooting in



**QUOTES.** There are about 68 different filmic references to past films in *The Salvation*, says the director. But he doesn't want to point out specific examples. It's more fun for people to discover them, he says.

America because of the expense involved. Instead they shot the entire film for eight weeks on location in South Africa, on a huge farm about 70 kilometers north of Johannesburg where they could build all their own sets.

They built about 18 houses and buildings to comprise the towns of the film – augmented with another 40 or 50 houses added digitally in post-production. All houses were built for the purpose of shooting both interiors and exteriors, not just frontages. Being able to inhabit a “real” space “brings a lot to the actors,” the director explains.

*“The majority of people who survived in the Wild West were European immigrants. Mads’ character is Danish but he’s an all-American character.”*

Working outdoors rather than in a studio space also brought a lot to the production’s mentality. “I love to work outdoors. You can be waiting for the sun to cast shadows on a landscape. It’s about getting the most out of things. It’s an old-fashioned way of filmmaking.”

Levring had shot in Africa before, on commercials shoots in South Africa and also in neighbouring Namibia for his 2000 Dogme film *The King Is Alive*.

One trick he learned from commercials was to bring in only a few heads of department and instead recruit local crew members as much as possible. “It’s great to work with local people, and there are great crews in South Africa,” he explains. “You learn something about the country and it’s not the usual arrogance of bringing in all your own people.”

**The Right Look**

Working with his usual DOP Jens Schlosser Levring enjoys the process of sitting down to talk about approaching each of his films with the right technical expertise. “We talk about techniques and equipment and what cameras are available. I’m into technology, to me filmmaking is a technical discipline.” For *The Salvation*, they shot on the ARRI Alexa.

During post-production, some 900 shots were manipulated, “by far” the most he’s done on any film. “We had to create this world of America that looks real,” Levring adds. They shot footage in real places like Utah and Montana to add into the landscapes. Also, South African trees were removed in post.

Before the shoot, because of the scale of the project and its budget, his team created computer-generated storyboards for the entire film. “It meant I knew exactly how much I could build and how much time we had for scenes.” He also did more

traditional work pre-shoot, making palettes for the film, with oil paints and crayons, which predicted the vibrant primary colours on screen.

“I wanted to do a colourful film,” he says. Plus Levring loves the Technicolor look of movies from the 1950s like *The Searchers* and *She Wore A Yellow Ribbon*.

**A Dane in London**

Danish-born Levring has lived abroad for 20 years, the first four years in Paris and then in London in the 16 years since.

“I think I’m a big city person. I love London. I feel at home here. But I also feel very close to Denmark. I am a Dane living in London,” he says. He spends summers and Christmases in Denmark.

No matter his base, he still feels very much that he is a Danish filmmaker. “I feel like I come from a tradition that was created out of the Danish film school,” he says. “There is a way of working and



**SOUTH AFRICA.** The director and his team shot *The Salvation* on a huge farm north of Johannesburg. DOP Jens Schlosser has been working with Levring since their Dogme film *The King Is Alive*, filmed in neighbouring Namibia.



### Kristian Levring

Director Kristian Levring, born 1957, graduated in editing from the National Film School of Denmark in 1988. Alongside his features, Levring has a successful career as a commercials director based in London. Levring was among the co-founders of Dogme, contributing to the movement with *The King Is Alive* (2000) starring Jennifer Jason Leigh, Janet McTeer and Romane Bohringer. The film was selected for Un Certain Regard at Cannes. Levring's UK production *The Intended* (2002) played at the Toronto Film Festival, as did *Fear Me Not* (2008). *The Salvation* premieres at Cannes as a Midnight Screening in the Official Selection Out of Competition.

**TEAMWORK.** Levring, who himself started out as an editor, worked very closely with *The Salvation's* editor Pernille Bech Christensen who was also on the cast of *Fear Me Not*. "I give her a lot of freedom because I trust her. She brings a lot to the table."

collaborating that's very Danish. It's wonderful living abroad. From there it's easier to see how amazing the Danish film industry is."

Of course being one of the four Dogme brothers (alongside Lars von Trier, Thomas Vinterberg and Søren Kragh-Jacobsen) means a lot to him still today. "The Dogme experience was fun and amazing. It meant something to our country and it put us on the map."

He adds: "I am romanticising it, but being a director is quite a lonely job, and all of a sudden we were four. We looked after each other. That's something we think back to."

*"I feel like I come from a tradition that was created out of the Danish film school. There is a way of working and collaborating that's very Danish."*

His Dogme offering, *The King Is Alive*, premiered in Cannes' Un Certain Regard in 2000. It tells the story of a diverse group of tourists stranded in the Namibian desert. Levring says he and von Trier joke that the Dogme 'cure' worked in its original inception and that they might need to try it again "when we are 70 or 80."

Even unofficially, he still enjoys the collaborative spirit amongst Danish filmmakers. "We see each

other's films and we try to be helpful. The success of the others' films is good for you. The more successful Danish films are, the more opportunities we all have."

As for *The Salvation*, which some might call the first serious Danish Western, it shows a director certainly trying something different than what we expect from modern Danish films.

As well as bringing that childhood dream to life, *The Salvation* brings together slices of his past work – the frontier spirit and desperation in *The King Is Alive* and *The Intended* or the thriller intensity of 2008's *Fear Me Not*.

"Your past work is always in you," he reflects. "But I think that I just made a decision to do a clear-cut genre movie. Once you make that decision it guides you through. Your self will pop up but you have to stay true to the genre. And this is a genre I know very well" ■

*The Salvation*, premiering in Cannes as a Midnight Screening, is produced by Sisse Graum Jørgensen for Zentropa. For more information, see reverse section.

# ANDERS THOMAS JENSEN SCREENWRITER



*The Salvation* is Anders Thomas Jensen's third collaboration with director Kristian Levring, after *Fear Me Not* and Levring's Dogme entry *The King Is Alive*.

As a screenwriter, Jensen commands an impressive range, from freewheeling pop to incisive satire and sensitive melodrama, distinguished always by dramatic momentum and pitch-perfect dialogue.

Jensen has written more than 30 features. Most notably, he has been Susanne Bier's on-and-off writing partner since 2002's *Open Hearts*. Other Bier films include the Oscar-nominated *After the Wedding* and Bier and Jensen's Oscar triumph *In A Better World*. Their collaboration continues on *A Second Chance*, Bier's new film due out later this year.

Way back in 1999, Jensen himself joined the ranks of Oscar-winning directors with his short film *Election Night*, which he wrote and directed. For each of his two earlier shorts, *Ernst and the Light* and *Wolfgang*, he received an Oscar nomination.

Jensen's own features as a director are characterised by dark humour and comical contrasts. In his wildly popular directorial debut, *Flickering Lights*, a gang of bumbling criminals join forces to open a gourmet restaurant. The macabre *The Green Butchers* is about two young butchers selling human flesh on the sly. Finally, in *Adam's Apples*, Jensen ramps up the ambition in an absurd comedy about the power of evil based on the Biblical story of Job.

### Anders Thomas Jensen / Selected Films

#### Screenwriter

**The Shamer's Daughter** (2015)  
Kenneth Kainz  
**The Salvation** (2014)  
Kristian Levring, co-writer  
**A Second Chance** (2014)  
Susanne Bier  
**Love Is All You Need** (2012)  
Susanne Bier  
**In A Better World** (2010)  
Susanne Bier  
**At World's End** (2009)  
Tomas Villum Jensen  
**The New Tenants**  
(Oscar-winning short, 2009)  
Joachim Back  
**Fear Me Not** (2008)  
Kristian Levring, co-writer  
**After the Wedding** (2006)  
Susanne Bier  
**Clash of Egos** (2006)  
Tomas Villum Jensen  
**Brothers** (2004)  
Susanne Bier  
**Open Hearts** (2002)  
Susanne Bier  
**Wilbur Wants to Kill Himself**  
(2002) Lone Scherfig, co-writer  
**The King Is Alive** (2000)  
Kristian Levring, co-writer  
**Mifune** (1999)  
Søren Kragh-Jacobsen, co-writer  
**In China They Eat Dogs** (1999)  
Lasse Spang Olsen

#### Director and Screenwriter

**Adam's Apples** (2005)  
**The Green Butchers** (2003)  
**Flickering Lights** (2000)  
**Election Night** (short, 1998)  
**Wolfgang** (short, 1997)  
**Ernst and the Light** (short,  
directed with Tomas Villum  
Jensen, 1996)

Kristian Levring wrote *The Salvation* with Anders Thomas Jensen, a prodigious, much-in-demand Danish screenwriter who has skillfully delivered the goods in a number of genres, including Dogme.

## BACK AT THE HELM

After nearly a decade out of the director's chair, Anders Thomas Jensen is now readying his fourth feature film, *Men & Chicken*. Like his other films, it has all the makings of a pitch-black comedy.

*Men & Chicken* stars Mads Mikkelsen and David Dencik as Gabriel and Elias, two very different brothers who learn some dark family secrets when the man they thought was their father dies. Gabriel and Elias go to the island of Ork to meet three brothers they didn't know they had, but the reunion does not go as expected. The three other brothers are played by Søren Malling, Nikolaj Lie Kaas and Nicolas Bro. *Men & Chicken* is produced by M&M Productions and hits theatres in 2015.

# THE WEREWOLF WITHIN

Cannes Critics' Week



When Animals Dream Photo: Rolf Knøw

As Jonas Alexander Arnby throws himself into the horror genre in his debut feature *When Animals Dream*, the director stresses the importance of realism and believability in the story of a teenage girl undergoing sudden and bizarre changes.

By Per Juul Carlsen

Concrete, believable, realistic – you keep hearing these words from Jonas Alexander Arnby. Not in the form of actual statements, but carefully, searchingly, as the director looks for the right words to describe his first feature.

Arnby and *When Animals Dream* are both like that. Carefully searching. The director and his film venture into a territory that is loved, and despised, for wallowing in blood, severed limbs and violent effects. But, like his protagonist in *When Animals Dream*, Arnby has his doubts that he even belongs there, among the werewolves.

“I wanted to do a coming-of-age story about a young person who gets to know herself and becomes an adult,” says the 40-year-old director of mainly shorts and commercials until now.

“The film’s writer Rasmus Birch and I quickly agreed that we wanted to create a realistic and believable universe, while using the werewolf theme as a metaphor.”

**REALISM.** Using the werewolf theme as a powerful metaphor, *When Animals Dream* depicts a young girl's rebellion as she is forced to accept who she is.

## Human Instincts

It was on a trip to the fishing hamlets on the rough and windy west coast of Denmark’s Jutland peninsula that the idea arose to do a film set as far from Copenhagen as it’s possible to get in Denmark.

Arnby and writer Rasmus Birch could use that exotic universe for a werewolf project that had long been gestating at the production company Alphaville Pictures Copenhagen. Eventually, it grew into the story of Marie, a teenage girl whose mother is in a wheelchair, the heavily medicated victim of an unnamed illness.

*“Werewolves describe something human – the dark, animal side of humanity.”*

When *When Animals Dream* opens, Marie is seeing her doctor to be examined for some changes in her body. There is nothing strange about that for a teenager, of course, but the changes point to her mother’s disease. Soon, her fellow villagers in the tiny North Jutland fishing community are casting



When Animals Dream Photo: Rolf Knøw

**Jonas Alexander Arnby**

Director Jonas Alexander Arnby, born 1974, has directed music videos, commercial films and short fiction. In 2004, Arnby graduated from the alternative film school collective Super16. *When Animals Dream*, selected for Critics' Week at the Cannes Festival, is Arnby's feature film debut.

Photo: Elizabeth Heiloft Arnby



When Animals Dream Photo: Rolf Knøw



"It was important to make the disease believable, to show what the consequences to the family and the community would be," Arnby says. "We wanted to make it believable that someone turns into a werewolf or an animal. It was my intention to show Marie's quiet rebellion, how she stands outside the community, while she is forced to go on a journey where she learns who she is. The genre, werewolf films, is just a wrapper."

*"It was important for us that Marie is in a dilemma. Right after she bites the head of her first person, in self-defence, we should feel how bad she feels."*

**No Laughing Matter**

Is *When Animals Dream* a kind of protest against hyper-charged special-effect movies?

"It's that, too. I can enjoy myself watching a werewolf movie, but I don't believe in the animal because it outweighs the person. Marie has to have time to choose to become an animal. It was important for us that she is in a dilemma. Right after she bites the head of her first person, in self-defence, we should feel how bad she feels, physically and mentally. She cranked herself up to use the animal inside of her, but immediately afterwards she is human again. We should be able to feel all that – that it's gross, disgusting, that she feels bad about it.

"It was important for me not to have it be like, Haha! Someone is going to get their head bitten off!"

Is it even possible to make the werewolf, this creature of the imagination, believable?

"I hope people will see that this isn't just an action-packed horror film. Rather, it's a portrait of a generation and a depiction of a character. I really hope people will put on those glasses and see that this is the real werewolf and that the other werewolves, the ones in horror films, are just bedtime stories," Arnby smiles.

*"I really hope people will see that this is the real werewolf and that the other werewolves, the ones in horror films, are just bedtime stories."*

You can always tell when a director is excited to see his film, his baby, take its first steps into the world. That's doubly true for Arnby, anxiously hovering over his first feature film as it ventures into the dangerous territory of the werewolves ■

*When Animals Dream*, selected for Critics' Week at the Cannes Festival, is produced by Ditte Milsted and Caroline Schlüter Bingestam for Alphaville Pictures Copenhagen. For more information, see reverse section.

When Animals Dream Photo: Rolf Knøw



**MYSTERY.** Sonia Suhl makes her big-screen debut as Marie, who can't help feeling that her father, played by Lars Mikkelsen, is hiding something about her mother's illness.

**SCANDINAVIAN GENRE TWISTING**

*When Animals Dream* is one of several new Danish films and TV series taking up the familiar Hollywood genres of horror, fantasy and adventure and infusing them with a particular brand of Scandinavian realism. In Martin Barnewitz's *Danny's Doomsday*, climate change spawns monsters, while the TV drama series *Heartless* follows the teenage angst of two out-of-the-ordinary siblings. In Ask Hasselbalch's *Antboy*, and its soon-to-follow sequel, Denmark has its first real big-screen superhero, and in Kenneth Kainz's *The Shamer's Daughter*, to be released in 2015, the supernatural unfolds in a fantasy world of uncanny creatures. Finally, in Bo Mikkelsen's *Sorgenfri*, also scheduled for a 2015 release, a mysterious flu epidemic wreaks havoc in a picture-perfect Copenhagen suburb.

sidelong glances at Marie and whispering among themselves.

"If you get too involved in this whole world of werewolves, you can get lost in rules and dogmas about unibrows and full moons, etcetera. We decided to stick to realism, and so it was obvious to turn the werewolf theme into a disease. After all, werewolves describe something human – the dark, animal side of humanity, the sex drive and the instinct to attack when cornered. The werewolf theme became more concrete that way," the director says.

**Quiet Rebellion**

Concrete, believable, realistic – keywords underscoring how Arnby and Birch deliberately inverted the fantastic creatures running rife in American young-adult novels and movies these days, like *Twilight*, *The Mortal Instruments*, *True Blood* and *The Walking Dead*.

Watching *When Animals Dream* is like watching a film by, say, Ken Loach, the grand old man of social realism – except this one unleashes a werewolf. It may sound like fun and games, but Arnby never settles for ironic detachment.

Directors' Fortnight

By Jonas Varsted Kirkegaard and Nynne Østergaard

Four Nordic directors pair up with directors from other countries to make a film each – on a modest budget and to be shot in just four to five days. In return, they are guaranteed a screening at Cannes.

That's the premise behind Nordic Factory, a talent-development project initiated by the Cannes Festival sidebar Directors' Fortnight and developed in partnership with Danish and Swedish producers Pebble and DoDream. The project received crucial support early on from the Danish talent-development scheme New Danish Screen and the Finnish Film Foundation.

So it was that, over a few short months, two Danish and two Finnish directors, working with directors from Argentina, Kyrgyzstan, France and Zambia, made four short films. Now, finally, it all culminates with the world premiere on the opening day of the Directors' Fortnight at Cannes 2014.

**The Spirit of Nordic Factory is Collaboration**

Edouard Waintrop, artistic director of Directors' Fortnight, breaks down the intentions behind Nordic Factory:

"Directors' Fortnight is a place where people meet and talk about their work. Nordic Factory takes things a step further by having people actually work together. That's their commitment. Nordic Factory is about building connections between people – from Denmark, Finland and the rest of the world. We want to expand these directors' concepts of filmmaking and make them see that there is more than one way of doing things."

Though the projects pair up people from different parts of the world, Waintrop does not consider Nordic Factory an intercultural project per se.

"Every director has his or her own way of working and his or her own unique characteristics. These may be shaped by a country's specific film tradition, of course, but that doesn't change the fact that everyone has a unique way of looking at and approaching the world. Nordic Factory is more of a collaboration between creative temperaments," says Waintrop.

"Filmmaking is a very lonely job. People go to festivals like Cannes to show their films, but they soon return to their everyday lives, and to the loneliness. That's something we would like to change. The spirit of Nordic Factory is collaboration."

**Listening to Everyone Gives the Best Results**

Milad Alami and Kræsten Kusk are the two Danish directors onboard. Alami made *Void* with the Kyrgyz director Aygul Bakanova, while Kusk made *Sundays* with Natalia Garagiola of Argentina.

# FAST-SHOOTING TEAM-UPS

"When a project is as intense as this one, you have to go with the flow," says Milad Alami, one of the two Danish directors participating in Nordic Factory, an international workshop initiated by Directors' Fortnight.



**FAMILY MATTERS.** Natalia Garagiola and Kræsten Kusk (pictured right) directed *Sundays*, a drama about Anne who, like so many other *Sundays*, picks up her father at his nursing home to go for a walk. But this Sunday turns out to be quite different.



Helsinki workshop, 2014 Photo: Carolin Koss

"We had five days to get on the same page about the locations, cast, crew and shooting schedule," says Kusk, 38, who trained at Copenhagen's independent film school Super16 and has made more than 15 shorts. "The budget was low and we had to think creatively, like asking friends to be extras. But in part because we had such an amazing crew, the actual filming went really well."

Before they started shooting, Kusk was wary about being two directors on the set.

"I had never tried that before and was picturing all the things that could go wrong," he says. "You often direct from your intuition and your gut, and people are very different that way. But from the beginning, Natalia and I shared an understanding of where we wanted to go. Even if she didn't understand the Danish dialogue, she could feel the emotions in the scenes. Plus, we had a similar view of the characters' psychology."

"Filmmaking is basically a collective process," Kusk says. "I always get the best results when I listen to everyone around me."

"For me, Cannes is one of the greatest things you can achieve as a filmmaker, and of course I would prefer to go there with a good film. That put the pressure on from day one. Fortunately, we were so busy we didn't have time to think too much about it. But sure, I have some jitters."

**Creating a Strong Filmmaking Bond**

"When a project is as intense as this one, you have to set your ego aside and go with the flow," Milad Alami says. Born 1982 in Iran and raised in Sweden, Alami went to the National Film School of Denmark and has directed a handful of shorts.

"I felt no loss of control worth mentioning, because Aygul and I pretty much agreed about the film. It was an intense process, but I felt we were working towards the same goal."

Alami, Bakanova and their crew shot *Void* aboard a ferry from midnight to early morning. "It was tough. We didn't get a lot of sleep, but our little crew was in high spirits," Alami says. Though the two filmmakers are from different cultures and use different cinematic languages, they had a lot in common.

"Probably the biggest difference was that Aygul likes to plan more and is more detail-oriented than I am. So we made a compromise that left room both for her careful preparations and my impulsive camera movements. I was quite taken by the idea of telling a story that everyone can relate to. I got a lot out of our collaboration that way. We went from being two strangers to creating a pretty strong filmmaking bond. It was really inspiring," he says.

"It's an honour to be screening our film in the Directors' Fortnight, which I think is one of the most interesting sidebars at Cannes. They supported our film from the get-go, so I don't feel I'm on the spot. I'm looking forward to showing the film" ■



Void, Framagrab



Helsinki workshop, 2014 Photo: Carolin Koss

**HIDDEN AGENDA.** Milad Alami and Aygul Bakanova (pictured left) directed *Void* which is set on a ferry during a night trip. At the bar, Daniel starts a conversation with Amir. But Daniel is not looking to make small talk. He is after something entirely more personal.

## NORDIC FACTORY

From skyping in December 2013 to writing in Helsinki in January to shooting, editing and finalizing their films in Copenhagen in March – that's how speedy the process was for the directors participating in Nordic Factory.

The eight directors from Denmark, Finland, Argentina, Kyrgyzstan, France and Zambia worked in pairs, and each of their 15-minute shorts is premiering in Directors' Fortnight at Cannes. In addition to Kræsten Kusk and Natalia Garagiola's *Sundays* and Milad Alami and Aygul Bakanova's *Void*, the series consists of the Finnish-French *The Girl and the Dogs* by Selma Vilhunen and Guillaume Mainguet, and the Finnish-Zambian *Listen* by Hamy Ramezan and Rungano Nyoni.

Nordic Factory is produced by Valeria Richter (Pebble) and Helene Granqvist (DoDream) in partnership with Directors' Fortnight and is supported by the Danish Film Institute's New Danish Screen talent programme and the Finnish Film Foundation.

# RISK IS FUNDAMENTAL

Producer Eva Jakobsen has a weakness for films that are set in unique worlds. A résumé including Ask Hasselbalch's *Antboy* and Mads Brügger's *The Ambassador* testifies to the range of the never risk-adverse producer's work.

By Jonas Varsted Kirkegaard

"I couldn't have made *The Ambassador* without Eva. She is one of the most organised and brave people I ever met, and I'm delighted that she was willing to go along with me on that extreme project," Mads Brügger says about Eva Jakobsen. As an interpreter and production manager on Brügger's 2011 documentary, Eva Jakobsen and the director pulled off a precarious balancing act in their exposé of corruption in the conflict-torn Central African Republic.

"Passion, empathy, common sense, resilience" are some of Jakobsen's own suggestions for traits that any producer should possess and develop. Since 2008, she has been working at Nimbus Film, where she was assistant producer on Nicolas Winding Refn's 2009 Viking drama *Valhalla Rising* and recently produced her first feature, Ask Hasselbalch's 2013 superhero movie *Antboy*, which will be followed by a sequel, *Antboy II*, to be released in December.

## Expanding the Concept of Realism

"As I see it, a willingness to take risks is fundamental to being a producer," says 37-year-old Eva Jakobsen, who likes to work with directors who use a characteristic cinematic language.

"My projects vary widely in terms of genre, but over the years I have become conscious of the thread running through them. I'm drawn to films that take place in a unique world and employ a distinctive device to challenge the viewer and add extra edge to a relevant and universal story.

"I'm working on several projects that are specifically imprinted by their locations. That's the case with *Antboy II*, where we are integrating locations from Hamburg with locations from Denmark to create our singular cityscape and universe, our version of Gotham City on an *Antboy* scale. It fuels creativity."

## Cannes Producer on the Move

### Eva Jakobsen

Producer Eva Jakobsen, born 1977, holds a BA in film and media studies from the University of Copenhagen. Jakobsen worked at Zentropa from 2004-2007 and joined Nimbus Film in 2008. Jakobsen served as assistant producer on Lars von Trier's *The Boss of It All* (2006), Omar Shargawi's *Go With Peace Jamil* (2008) and Nicolas Winding Refn's *Valhalla Rising* (2009), and she contributed to Mads Brügger's documentary *The Ambassador* (2011) as production manager and interpreter. Titles at Nimbus Film include her first feature as producer, *Antboy* (2013), which world premiered at the Toronto Film Festival, and *Antboy II*, out in December.

Photo: Christian Geirnes



"I think it's interesting to push and expand the concept of realism in Danish cinema," the producer says.

## Rather Make Films Than Study Them

Jakobsen trained at Zentropa, where one of her first functions was assistant producer of Lars von Trier's experimental comedy *The Boss of It All* (2006). Back in 2004, when she first started at the company as a "midget" – as Zentropa calls its trainees – she had no idea what a producer does.

"I had just graduated with a bachelor's in film and media studies, and all I knew was that I was a lot more attracted to making films than studying them.

"My training period gave me a window into what a producer's job consists of, and I got the opportunity to establish a network and work in the industry. A string of the first shorts I produced were made with support from the Danish Film Institute's Film Workshop for young filmmakers. That was my point of entry and my 'film school,'" Jakobsen says.

## Co-Producing Is a Creative Boost

Now, a decade after she started at Zentropa, Jakobsen is producing her first international co-production, *Antboy II*, a collaboration between Nimbus Film and JunaFilm of Germany.

*"When everything works out, and the creative, human and financial aspects all come together, it's extremely satisfying."*

"It's inspiring and challenging to work outside of Denmark. For me, co-production is an opportunity to strengthen the projects creatively in collaboration with other traditions and cultures. It also provides an extra platform to profile Denmark's own talent pool and film culture," says Jakobsen, who considers the Danish film tradition to be anchored in the ability to develop powerful, original stories.

"We do not shy away from certain issues and themes, and Danish cinema needs to hold on to that uncompromising dedication if we want to stay on the map with so many films coming out of Hollywood and the rest of the world."

Asked about the single greatest victory in her career to date, Jakobsen says small victories are often experienced as big ones.

"I was almost as happy when the final piece of the financing fell into place for a short film I had been working on for four years as when *Antboy*'s final funding was confirmed and it was selected for the Toronto Film Festival. Both were amazing. It's all about the process and the context you're in."

"When everything works out, and the creative, human and financial aspects all come together, it's extremely satisfying" ■

**HONOUR.** "Being named Producer on the Move at Cannes is a prestigious recognition and a unique opportunity to strengthen my international network," says Eva Jakobsen. Danish Producers on the Move since 2008 include Mikael Chr. Rieks, Signe Leick Jensen, Jesper Morthorst, Christian Rank, Christian Potalivo and Louise Vesth.

# NIKOLAJ COSTER-WALDAU ACTOR

Nikolaj Coster-Waldau has everything it takes for a great career in acting – the hair, the smile, the jawline, the eyes, the sensitivity. He has had an unusual career, playing mostly in international films, but it looks like the 43-year-old actor has finally gained a solid foothold, in Denmark and abroad, thanks to his role as Jaime Lannister in *Game of Thrones* and, now, as a cop in Susanne Bier's upcoming *A Second Chance*.

By Per Juul Carlsen



Photo: Rolf Konow



Photo: George Kraychyk

**Mama (2013)** ↑ Coster-Waldau's success with *Game of Thrones* has led to roles in big American movies, including the science-fiction film *Oblivion* and the thriller *Mama*. The Mexican filmmaker Guillermo del Toro, who is executive producer of Andrés Muschietti's *Mama* and a big *Game of Thrones* fan, cast Coster-Waldau in the lead as a man who is raising his two nieces after their father (also played by Coster-Waldau) is killed in an accident. The girls have inexplicably survived for five years alone in a cabin in the woods. Coster-Waldau plays opposite Hollywood star Jessica Chastain.

Photo: Matt Mielecki



**Nightwatch (1994)** ← Coster-Waldau was handsome, fresh-faced and untested when Ole Bornedal cast him in *Nightwatch*. These were just the right qualities to play an ordinary young man who gets a job as a night watchman in a morgue and is thrown into the challenge of his life when a serial killer strikes. It was the 23-year-old actor's first screen role, and his second role ever, after graduating from drama school in 1993. *Nightwatch* was the biggest Danish blockbuster of the 1993-98 period and paved the way for a new era in Danish films, introducing a heightened awareness of purely cinematic devices. A couple of years later, *Dogme* 95 picked up the new trend.

**Foreign Fields (2000)** ↑ Curiously, the success of *Nightwatch* did not mean an actual breakthrough in Danish film for Coster-Waldau, who did stage work and had parts in smaller – and less successful – films in Denmark and abroad. A full six years would pass before he landed his next substantial role, in Aage Rais-Nordentoft's *Foreign Fields*, as a cynical, hardened soldier stationed with the UN forces in Bosnia-Herzegovina. The actor's man-of-action style probably jumpstarted his later roles as a soldier, including in *Black Hawk Down*. Clearly, Coster-Waldau has developed a speciality in playing soldiers, as he has done in six films already. In real life, he was a conscientious objector.



Photo: HBO

**Game of Thrones (2011-)** ← Coster-Waldau had just been snubbed for the American epic *John Carter*, when he was offered the part of Jaime Lannister in the HBO series *Game of Thrones*. *John Carter* looked like a sure thing, bound to give the Danish actor's career a real boost, while *Game of Thrones* looked like a gamble. As it turned out, *John Carter* was a flop that nearly dragged down the studio, while *Game of Thrones* is one of the biggest commercial hits of recent times. The role of Jaime Lannister, a scoundrel who turns out to be all too human, is roomy enough to show off all facets of the actor – from physical action man and dashing lover to wounded mortal.

**A Second Chance (2014)** → Unlike other major Danish actors of his generation, Coster-Waldau still lacks a signature role in a non-action Danish film. Susanne Bier's new drama *A Second Chance* is likely to change that. The film stars Coster-Waldau as a cop who has a happy and settled life with his family, while his partner is divorced and bottoming out at strip clubs. One day, after they find a neglected infant in a junkie couple's apartment, their roles are reversed. Bier has created some of the weightiest roles in the careers of many Danish actors, including Sidse Babbett-Knudsen, Ulrich Thomsen and Nikolaj Lie Kaas. *A Second Chance* is expected to open in the fall.



Photo: Rolf Konow

**Black Hawk Down (2001)** → Having gradually slipped off the radar of Danish cinema, Coster-Waldau in the early 2000's started popping up in small roles in big international productions. First, as a sniper in Ridley Scott's *Black Hawk Down*, about the failed 1993 US military intervention in civil-war-raged Somalia, and four years later as a village sheriff in another Ridley Scott blockbuster, the sword drama *Kingdom of Heaven*. Playing supporting roles as a resolute man of action in epic movies has become a bit of a speciality for Coster-Waldau.



Photo: Sidney Balaban

**The Bouncer (2003)** ↑ After a run of more physical parts, Coster-Waldau proved that he was able to carry a film in a difficult lead role. The protagonist in Jesper W. Nielsen's *The Bouncer* is a floundering young man who tries to save his parents' marriage and finally gives his deceased father a last ride on his motorcycle. The story was based on actual events extensively covered by the Danish media in 1999.



Photo: Per Amesen

## Nikolaj Coster-Waldau / Selected Films

- A Second Chance** (2014) Susanne Bier
- Game of Thrones** (2011-) David Benioff og Dan Weiss
- The Other Woman** (2014) Nick Cassavetes
- A Thousand Times Good Night** Erik Poppe (2013)
- Oblivion** (2013) Joseph Kosinski
- Mama** (2013) Andrés Muschietti
- Headhunters** (2011) Morten Tyldum
- At World's End** (2009) Tomas Villum Jensen
- Kingdom of Heaven** (2005) Ridley Scott
- Stealing Rembrandt** (2003) Jannik Johansen
- The Bouncer** (2003) Jesper W. Nielsen
- Black Hawk Down** (2001) Ridley Scott
- Foreign Fields** (2000) Aage Rais-Nordentoft
- Wildside** (1998) Simon Staho
- Nightwatch** (1994) Ole Bornedal



## DEATH OF AN 18TH-CENTURY ROCK STAR

**NEW FILM.** Later this year Henrik Ruben Genz starts shooting *Tordenskiold*, a drama about one of the most famous naval heroes in Scandinavian history.

Henrik Ruben Genz, known for a string of darkly humorous dramas, including Karlovy Vary winner *Terribly Happy* (2008), is in the early stages of preparing a drama about Tordenskiold (literally, Thundershield), an 18th-century nobleman who won fame for his daring exploits in the Royal Danish-Norwegian Navy. Back in those days there was a union between Denmark and Norway that lasted until 1814 when Norway was ceded to Sweden after the Danish-Norwegian defeat in the Napoleonic Wars.

*Tordenskiold* is set in the year 1720. The Great Northern War is over and Vice-Admiral Tordenskiold doesn't know what to do with his life. Eventually, he sets out in search of a bride, and everywhere he goes, Tordenskiold recounts the tale of his most glorious feat: destroying the fleet of Charles XII of Sweden at the Battle of Dynekilen. All the women sigh in admiration, and Tordenskiold

seduces them one by one. But problems are piling up all around him. Finally, Tordenskiold is killed at age 30 in a duel on November 12, 1720.

"Tordenskiold is a towering legend in our shared Danish-Norwegian history," Genz says. "One thing about him always piqued my curiosity – his death! Tordenskiold dies in an apparently accidental and pathetic duel. Why did this great hero end his days so ignominiously?"

Genz enlisted the Norwegian novelist Erlend Loe to help him get to the real person beneath the dust and veneer of history.

"I strongly feel that Erlend and I share a penchant for dark humour, eccentric characters and quirky, unpredictable plots," the director says.

"Our story focuses on Tordenskiold as a restless hero whose phenomenal fame is akin to that of a modern-day rock star. In strange ways Tordenskiold reminds us of the likes of Sid Vicious and Jim Morrison, or a movie legend like James Dean. What is it that kills such young and eccentric dreamers?" Genz says.

*Tordenskiold* is produced by Nimbus Film and starts shooting in late 2014, with a release scheduled for fall 2015. *AH*

**Portrait** of Peter Wessel (1690-1720), ennobled as "Tordenskiold". Painting by Balthasar Denner from 1719.

## A STORY IN 125 PIECES

**NEW TRANSMEDIA.** Erlend Loe and Annette K. Olesen explore new narrative forms based on Loe's quirky, bittersweet novel *Muleum*.

A feature film, a TV series and no less than 125 short webisodes – that's how much the Danish director Annette K. Olesen (*Minor Mishaps, Borgen*) is planning to make out of Erlend Loe's novel *Muleum*, working in collaboration with the Norwegian author.

The title of the novel is also the title of a video journal that the protagonist Julie, 18, starts keeping as a form of grief therapy after she loses all of her closest family members in a plane crash. Julie starts flying to various places around the world – hoping that she, too, will crash. But aviation safety is too damned high and life is harder to lose than she thought.

"It's unbelievably fun to plunge into," says Olesen. "It's a suicidal coming-of-age comedy that

strikes to the heart of universal human themes: What's the meaning of life? How do you land in life and live with the vulnerability of it?"

"We want to reach the target audience where they live – online – as well as Erlend's faithful fans in the windows they know best. The challenge is to persuade the various funding partners that one format doesn't weaken but actually strengthens the other. It's a learning process and tremendously exciting," the director says.

The transmedia project is supported by the Danish Film Institute. Claus Ladegaard, DFI head of production, agrees that Loe's novel is eminently well suited for short webisodes.

"The project is an exciting combination of new web fiction and familiar feature and series formats," Ladegaard says. "That way, *Muleum* points ahead to some of the new transmedia opportunities of the future."

Loe is very popular in Norway, with more than 50,000 followers on Twitter. Motlys of Norway is producing in partnership with Annette K. Olesen. *JVK*

**Photo** from Motlys and Annette K. Olesen's presentation of their project *Muleum*.



[ I want to leave Earth! ]



From the set with Jakob Oftebro as Wulff. Photo: Haslund Film

## 1864

A fateful year for Denmark, 1864 is also the title of a new series opening on DR in October. 1864 was the year when the nation lost the Battle of Dybbøl to the Prussians and, in turn, two thirds of its land and population, 5,000 troops and a good deal of self-respect. Directed by Ole Bornedal, *1864* is a love story told against the backdrop of the Danish-Prussian war. Brothers Laust and Peter volunteer for the army, leaving behind their happy life and sweet Inge, whom they both love. Jens Sætter-Lassen and Jakob Oftebro play the two brothers. Produced by Miso Film.

1864 Photo: Per Amesen



## DIALOGUES AND INSIGHTS

**BOOKS.** Danish documentaries and TV drama have attracted a great deal of interest in recent years. Now they are the subjects of two new books.

For anyone looking to know more about the work of today's Danish documentarians, *The Danish Directors 3* offers talks with a string of directors who reflect the recent success in the field.

The third volume in a series about new Danish cinema, *The Danish Directors 3* consists of interviews with 19 directors, including Phie Ambo, Mads Brügger, Janus Metz and Pernille Rose Grønkjær. Most of the directors in the volume were born in the 1970s and belong to a

## DRAMA ON THE GOLD COAST

Director Daniel Dencik and producer Michael Haslund-Christensen are making a historical drama about Wulff Joseph Wulff, played by Jakob Oftebro, who travelled to the Danish territories on Africa's Gold Coast in 1838 to set up plantations after the end of the transatlantic slave trade. Wulff's slave girl puts him on the trail of a conspiracy reaching into the heart of the governing powers, as he is witness to a dark, now almost forgotten chapter of European history. The two filmmakers recently made *Expedition to the End of the World*, exploring the icy fjords of Eastern Greenland. Haslund Film is producing. Release in 2015.

DFI-FILM  
DIGITAL ISSUE  
DFI.DK/FILM  
// FILM //  
CANNES 2014

generation that was trained at the National Film School of Denmark, which became highly influential to the work of these filmmakers, according to editors Mette Hjort, Ib Bondebjerg and Eva Novrup Redvall.

If your interest leans more towards TV dramas, *Writing and Producing Television Drama in Denmark* provides insight into shows like *The Killing* and *Borgen*, winners of multiple awards. In the book, Eva Novrup Redvall looks behind the production culture at Danish public-service broadcaster DR, singling out the role of the scriptwriter and pointing to a crucial aspect underlying the success: the dogma of "one vision," that the head writer's vision must inform all aspects of the production.

*The Danish Directors 3* is published by Intellect, *Writing and Producing Television Drama in Denmark* by Palgrave Macmillan. *AH*

# DANISH DOCUMENTARIES



1989

**Anders Østergaard is back with a high-tension drama about the forgotten story behind the fall of the Berlin Wall.**

In November 1988, Miklós Németh, a technocrat, became prime minister of Hungary. Within a year he had helped change world history.

Anders Østergaard's new film is about a forgotten but crucial chapter in the story behind the fall of the Berlin Wall – Németh's decision to dismantle border controls, making it possible for persecuted East Germans to escape through Hungary.

Using archival footage and re-enactments, Østergaard relates the dramatic events that led to one of the most important historical events of our age. We are fly-on-the-wall spectators to meetings between Németh, the new-style leader, and Honecker and Ceausescu, the old-guard dictators stubbornly clinging to power. And we travel along with a young East German couple heading for freedom – a journey that ends in a personal tragedy while paradoxically helping millions of people get their freedom.

Østergaard's *Tintin and I* (2003) won the Special Jury Prize at Hot Docs, while *Burma VJ – Reporting from a Closed Country* (2008) made his name, winning more than 50 prizes, including the Joris Ivens Award at IDFA. *1989* is produced by Magic Hour Films and is set for release this fall – 25 years after the Wall came down.

GOOD THINGS AWAIT

**Phie Ambo follows a charismatic farmer struggling against the authorities and old age to run his organic farm.**

In his youth Niels was a research director at the Technical University of Denmark, but in 1975 he opted out to become a biodynamic farmer on his own spread. For 40 years he has been running his farm based on the holistic theories of Rudolf Steiner that everything – crops, cattle, people, even the cosmos – is interconnected.

NOMA in Copenhagen, rated among the world's best restaurants, applauds Niels's farming methods and is delighted to serve his carrots and beef. But the authorities view the matter differently and are threatening to take away Niels's right to practice farming, as Niels' pact with the universe does not live up to their rules and regulations. As he pushes 80, Niels is watching his life's work crumble like so much dirt in his hands.

For two years, Phie Ambo followed life at the Thorshøjgård farm, as the seasons changed and the spheres revolved in the sky. Ambo made her debut in 2001 with *Family*, directed with Sami Saif. In 2006 came *Gambler*, about director Nicolas Winding Refn, while 2012's *Free the Mind* examined the power of thought to cure sickness. *Good Things Await* is produced by Danish Documentary Production and set for release this fall.

Three new films depict human struggles – for freedom, sustainability and identity.

By Kasper Sølvsten

MISFITS

**Jannik Splidsboel's film looks at what it's like to be young and gay in a place where that's considered a great sin.**

Sandwiched between two of the 2000 churches in Tulsa, Oklahoma, the heart of the Bible Belt, lies a club for young people who have recently come out as gay or transsexual.

The filmmaker Jannik Splidsboel tracked a group of teens who come to the Openarms Youth Project, a haven in a community where exorcisms are not unheard of as a way to try and "cure" sexual deviants.

We meet Ben, who was punched out by his own brother at age 12 when he told him he was gay. Now they are trying to come to some kind of reconciliation, even as they live in two widely different worlds.

We meet D, aged 16, who was bullied and abused by his mother and her various boyfriends until the day she abruptly dumped him with his biological dad. D starts coming to the club, whose members he thinks of as family.

And we meet Larissa, a 17-year-old lesbian, who at Openarms finally finds a place where she is accepted for who she is.

Splidsboel's previous films include the internationally acclaimed *How Are You*, about the artist duo Elmgreen & Dragset, which was selected for the 2011 Berlinale. *Misfits* is produced by Sonntag Pictures. Release is set for early 2015.

# DANISH CO-PRODUCTIONS



**Force Majeure**

Exploring social behaviour in the vein of his previous films *Involuntary* and *Play*, Ruben Östlund's *Force Majeure* shows us what happens when fear triggers repressed human mechanisms.

Ebba, Tomas and their children Vera and Harry are a happy Swedish family spending some days at a French ski resort. On their second day, while eating at a restaurant, they witness a spectacular, seemingly

life-threatening avalanche. Panicked, the father flees, leaving his wife and two children behind. The event leads to extreme tension in the small family, threatening to shatter the trust between the two parents.

Editor is Danish Jacob Schulsinger who was also onboard Östlund's *Play*, a film inspired by true events where a group of young boys repeatedly robbed other children by using trickery and role-playing. *Play* was selected for Cannes' Directors'

**Un Certain Regard**

Fortnight in 2011, *Involuntary* for *Un Certain Regard* in 2008. Katja Adomeit, the Danish co-producer of *Force Majeure*, was behind Daniel Joseph Borgman's Danish-New Zealand feature *The Weight of Elephants*, selected for the 2013 Berlinale.

**Director** Ruben Östlund  
**Production** Plattform Prod. (Sweden)  
**Danish co-producer** Katja Adomeit for Coproduction Office

**The Mountain**

The story centres on Tzvia who lives with her husband and children in the Jewish cemetery on Jerusalem's Mount of Olives. Tzvia's life is a routine of housework. In the daytime she goes for long walks in the cemetery, attending random funerals and befriending the Palestinian caretaker. At night, she tries to connect with her husband, but feels only distance between them. One night, she storms out of the house and strolls the cemetery where she is exposed to events that evoke her suppressed desires.

**Song of the Sea**

This animated feature is the first production from Danish co-producers Nørlum.

*Song of the Sea* tells the story of Ben and Saoirse, who are sent to live with Granny in the city after their mother disappears. They resolve to return to their home by the sea and their journey becomes a race against time as they are drawn into a world Ben knows only from his mother's folktales. It soon becomes clear to Ben that Saoirse is the key to their survival. Irish Cartoon Saloon received an Oscar nomination for *The Secret of Kells*.

**Director** Tomm Moore  
**Production** Cartoon Saloon (Ireland)  
**Danish co-producer** Claus Toksvig Kjær, Frederik Villumsen for Nørlum



**Fúsi**

A graduate of the National Film School of Denmark in 1999, Iceland's Dagur Kári has directed three feature films in three different languages: the Icelandic *Nói Albínói* (2003), the Danish *Dark Horse* (2005), and the American *The Good Heart* (2009).

Returning to his native country, Kári is preparing his fourth feature film, *Fúsi*, named after the main character who, at age 43, still lives at home with his mother, sleepwalking through a life of routine. When a bubbly woman

and a young girl unexpectedly cross his path, he is forced to venture out of his comfort zone.

The film is shot by Rasmus Videbæk, the Danish DOP who created the look of Nikolaj Arcel's lavish historical drama *A Royal Affair* as well as Kári's acclaimed feature film debut *Nói Albínói*.

**Director** Dagur Kári  
**Production** RVK Studios (Iceland)  
**Danish co-producers** Bo Ehrhardt, Mikkel Jersin for Nimbus Film





## 30 YEARS

Sunday 13 May, 1984. *The Element of Crime* has its world premiere in the Competition at the Cannes Festival. Lars von Trier's highly stylized debut feature is awarded the festival's top technical honour, the Grand Prix de la Commission Supérieure Technique.

Photo with Michael Elphick, MeMe Lai and Lars von Trier from *The Element of Crime*.

Photo: John Johansen

*“Seemingly all is well. The filmmakers live in spotless relationships with their products ... possibly love-affairs with a touch of routine, but good and solid partnerships, nonetheless (...) And yet! We can all feel it: The Great Fatigue is here! How could the once so passionate love-affairs of film history shrink into marriages of convenience? What happened to these old men? What corrupted the old masters of sexuality? The answer is simple. Misunderstood desire to please (...) The hardboiled old men with hearts of stone must die. We want more – the real thing, the fascination, the experience – childlike and pure as art. We want to go back to*

*the time when love between filmmaker and film was young, when the joy of creating oozed out of every frame. Substitutes cannot satisfy us anymore. We want to see religion on the screen. We want to see mistresses of the screen vibrant with life: unreasonable, stupid, stubborn, ecstatic, repulsive, wonderful, but not tamed and made sexless by a moralizing grumpy filmmaker, a stinking puritan, cultivating the moronic virtues of the nice facade.”*

– Excerpt from Lars von Trier's manifesto following *The Element of Crime*. Read the full manifesto by the 28-year-old von Trier in FILM Digital Issue Cannes 2014.

# DANISH FILM INSTITUTE FACTS & FIGURES PRODUCTION AND EXHIBITION FIGURES

What projects were supported in 2013?

Which two Danish films sold more tickets at Danish cinemas than the Hollywood blockbuster *The Hobbit: The Desolation of Smaug*?

How are film funds actually prioritised at the Danish Film Institute, the national body for film and cinema culture?

In the following pages we have gathered last year's data about production, distribution and the cinema market, along with the Danish Film Institute's budget for 2014.

You can find more statistics, figures and facts about Danish films at [dfi.dk/facts](http://dfi.dk/facts).

## 2013 IN NUMBERS

<b>5.6M</b>	Inhabitants in Denmark
<b>22</b>	Feature films supported for production
<b>29</b>	Shorts and documentaries supported for production
<b>9</b>	International co-productions supported for production
<b>EUR 2.8M</b>	Average production budget for a Danish feature film
<b>36%</b>	Average subsidy allocation to a Danish feature film
<b>19</b>	Danish feature film releases
<b>157</b>	Cinemas
<b>405</b>	Cinema screens
<b>58,000</b>	Cinema seats
<b>EUR 8.3</b>	Average ticket price (excl. VAT)
<b>13.6M</b>	Total admissions
<b>4M</b>	Tickets sold to Danish films
<b>2.4</b>	Tickets sold per capita
<b>30%</b>	National market share
<b>100%</b>	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, as well as international co-productions.

Support programmes also extend to film education and international promotion at film festivals. The DFI includes a library, a stills and posters archive and a film archive. The DFI's Filmhouse is open to the public and houses the national Cinematheque.

The DFI offers many gateways to production support, highlighting talent development and keeping a sharp eye on new digital platforms. 25 percent of all subsidies are earmarked for children and youth films.

DFI also runs a streaming website featuring Danish documentaries and short films at [filmcentralen.dk](http://filmcentralen.dk).

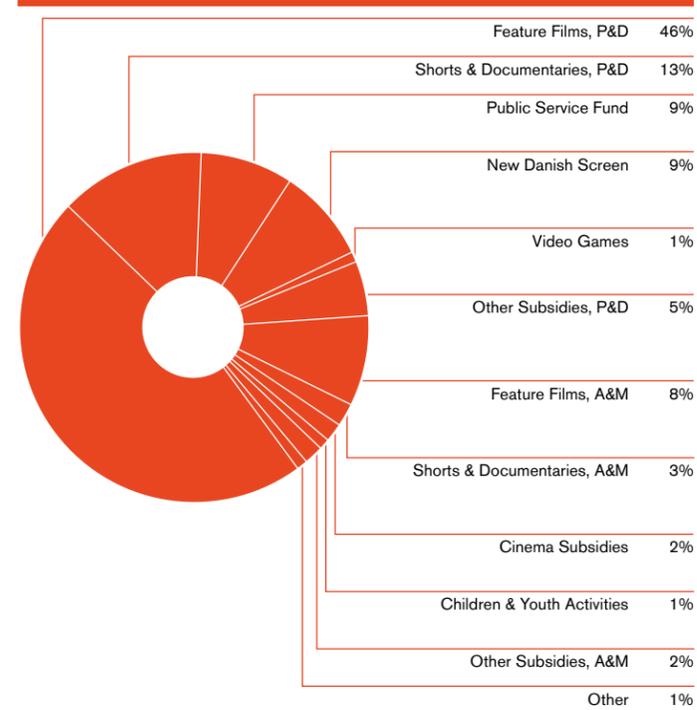
An exchange rate of 7.458 (2013 annual average) was used to convert Danish Kroner to Euros.

# DFI BUDGET 2014

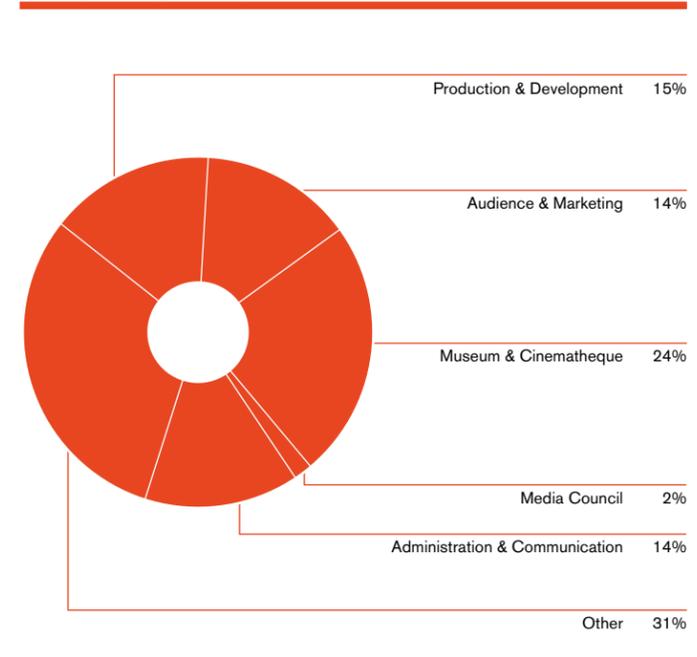
## DFI Budget, 2014

DFI Subsidies	DKK (1000s)	Euro (1000s)
<b>Production &amp; Development:</b>		
<b>Feature Films Subsidies</b>		
Script & development	17,500	2,346
Commissioner scheme: Production	70,750	9,486
Market scheme: Production	51,750	6,939
Co-production scheme: Production	12,000	1,609
Regional scheme: Production	5,000	670
International scheme: Production	4,000	536
<b>Total Feature Films, P&amp;D</b>	<b>161,000</b>	<b>21,588</b>
<b>Shorts &amp; Documentaries Subsidies</b>		
Commissioner scheme: Script & development	12,000	1,609
Commissioner scheme: Production	31,500	4,224
Miscellaneous	3,000	402
<b>Total Shorts &amp; Documentaries, P&amp;D</b>	<b>46,500</b>	<b>6,235</b>
<b>Public Service Fund</b>		
	<b>30,000</b>	<b>4,023</b>
<b>New Danish Screen</b>		
Features, shorts and documentaries	30,000	4,023
<b>Total New Danish Screen</b>	<b>30,000</b>	<b>4,023</b>
<b>Video Games</b>		
	<b>5,200</b>	<b>697</b>
<b>Other Subsidies</b>		
Workshops, internal & external	5,850	784
Eurimages & NFTVF	8,900	1,193
Miscellaneous	1,100	147
<b>Total Other Subsidies, P&amp;D</b>	<b>15,850</b>	<b>2,125</b>
<b>Total Production &amp; Development</b>	<b>288,550</b>	<b>38,691</b>
<b>Audience &amp; Marketing:</b>		
<b>Feature Film Subsidies</b>		
Promotion & Marketing subsidies	20,150	2,702
Distribution subsidies	1,100	147
Festival subsidies, Denmark & abroad	7,500	1,006
<b>Total Feature Films, A&amp;M</b>	<b>28,750</b>	<b>3,855</b>
<b>Shorts &amp; Documentaries Subsidies</b>		
Festival subsidies, Denmark & abroad	5,000	670
Promotion & Marketing subsidies	4,500	603
Filmstriben purchase	2,000	268
<b>Total Shorts &amp; Documentaries, A&amp;M</b>	<b>11,500</b>	<b>1,542</b>
<b>Cinema Subsidies</b>		
Restoration, Art Cinemas etc.	4,300	577
Digitization	1,700	228
<b>Cinema Subsidies</b>	<b>6,000</b>	<b>805</b>
<b>Children &amp; Youth activities</b>		
	<b>2,100</b>	<b>282</b>
<b>Other Subsidies</b>		
	<b>7,300</b>	<b>979</b>
<b>Total Audience &amp; Marketing</b>	<b>55,650</b>	<b>7,463</b>
<b>Other</b>	<b>3,200</b>	<b>429</b>
<b>Total Subsidies 2014</b>	<b>347,400</b>	<b>46,583</b>
<b>DFI Operating Costs:</b>		
Production & Development	18,803	2,521
Audience & Marketing	17,283	2,317
Museum & Cinematheque	29,015	3,890
Media Council	2,149	288
Administration & Communication	17,211	2,308
Other	37,639	5,047
<b>Total Operating Costs 2014</b>	<b>122,100</b>	<b>16,371</b>
<b>DFI TOTAL BUDGET 2014</b>	<b>469,500</b>	<b>62,954</b>

## DFI Subsidy Budget, 2014



## DFI Operating Costs, 2014



# DANISH THEATRICAL RELEASES

## Danish Theatrical Film Releases, 2013

Title	Release date	Production company	Director	Domestic distributor	Total admissions (year end 2013)	Children/youth	DFI subsidy type
<b>Feature Fiction (DFI Production and Marketing Support)</b>							
The Hunt	10.01.13	Zentropa	Thomas Vinterberg	Nordisk Film	665,294	x	Commissioner
All for Two	31.01.13	Fridthjof Film	Rasmus Heide	Nordisk Film	390,200		Market
My Sister's Kids in Africa	31.01.13	Obel Film	Martin Miehe-Renard	Filmcompagniet	413,449	x	Market
Otto is a Rhino	07.02.13	Crone Film	Kenneth Kainz	Filmcompagniet	202,145	x	Market
The Shooter	28.02.13	Nordisk Film	Annette K. Olesen	Nordisk Film	45,675		Market
The Contest	21.03.13	ASA Film Production	Martin Miehe-Renard	Filmcompagniet	101,843	x	Marketing support
Grey Gold	28.03.13	Zeitgeist	Shaky González	Filmcompagniet	27,212		Marketing support
Northwest	18.04.13	Nordisk Film	Micheal Noer	Nordisk Film	104,196	x	Commissioner
The Hour of the Lynx	23.05.13	Nimbus Film	Søren Kragh-Jacobsen	Filmcompagniet	91,474		Commissioner
Only God Forgives	30.05.13	Space Rocket Nation	Nicolas Winding Refn	Scanbox	26,424		Commissioner
The Weight of Elephants	06.06.13	Zentropa	Daniel Joseph Borgman	Øst for Paradis	1,542	x	Commissioner
Player	20.06.13	Blenkov & Schønnemann Pictures	Tomas Villum Jensen	Nordisk Film	100,966		Market
Sex, Drugs & Taxation	29.08.13	Alphaville Pictures Copenhagen	Christoffer Boe	Nordisk Film	330,107		Commissioner
The Keeper of Lost Causes	03.10.13	Zentropa	Mikkel Nørgaard	Nordisk Film	721,170		Market
Antboy	03.10.13	Nimbus Film	Ask Hasselbalch	Filmcompagniet	175,077	x	Commissioner
Olsen Gang in Deep Trouble	10.10.13	Nordisk Film	Jørgen Lerdam	Nordisk Film	202,522	x	60/40
Catch the Dream	31.10.13	Regner Grasten Film	Anne-Grethe Bjarup Riis	UIP	104,893		Market
Sorrow and Joy	14.11.13	Nordisk Film	Nils Malmros	Nordisk Film	249,249		Commissioner
Nymphomaniac	25.12.13	Zentropa	Lars von Trier	Nordisk Film	13,437		Commissioner
<b>Documentaries (incl. New Danish Screen)</b>							
Tangentsspilleren (Danish title)	03.02.13	Novamedia Film	Anne Moulvad	Novamedia Film	8,393		Marketing support
Expedition to the End of the World	06.02.13	Haslund Film	Daniel Dencik	DOXBIO	6,857		Commissioner
Searching for Bill	21.02.13	Dharma Film	Jonas Poher Rasmussen	Dharma Film	278		New Danish Screen
The Human Scale	21.02.13	Final Cut for Real	Andreas Dalsgaard	Michau +	1,424		Marketing support
Dance for Me	17.04.13	Klassefilm	Katrine Philp	Klassefilm	not available	x	Commissioner
Talking to You – A Portrait of the Painter John Kørner	08.05.13	SF Film	Jørgen Leth	Camera Film	1,498		Commissioner
Sepideh	03.06.13	Radiator Film	Berit Madsen	DOXBIO	1,317		Commissioner
Blood Ties	05.06.13	Made in Copenhagen	Pernille Bervaldd Jørgensen, Christian Sønderby Jepsen	DOXBIO	8,306		Commissioner
The Naked Eye – A Film About the Painter Michael Kvium	28.09.13	Wake Film, Opus Film	Peter Klitgaard	Camera Film	1,494		Marketing support
Tal R – The Virgin	21.11.13	Dencik Film	Daniel Dencik	Camera Film	372		Marketing support
Ai Weiwei The Fake Case	30.11.13	Rosforth Films, Danish Documentary Production	Andreas Johnsen	Michau+	1,689		Commissioner
Just the Right Amount of Violence	05.12.13	C&C Productions, Kamoli Films	Jon Bang Carlsen	Michau+	not available		Marketing support
<b>Minor Co-productions</b>							
Kon-tiki	04.04.13	A. Film	Joachim Rønning, Espen Sandberg	Nordisk Film	176,988		
Ginger & Rosa	11.04.13	Nordisk Film	Sally Potter	UIP	1,725		
Borgman	19.12.13	Miso Film	Alex van Warmerdam	Angel Films	867		
Hocus Pocus Alfie Atkins!	25.12.13	Det Danske Filmstudie	Torill Kove	Nordisk Film	15,366	x	
<b>Minor Co-productions, Documentaries</b>							
Two Raging Grannies	13.11.13	Fridthjof Film	Håvard Bustnes	DOXBIO	2,281		

Source: Danish Film Distributors Association (FAFID).

### 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.

# DISTRIBUTION & THE CINEMA SECTOR

## Top 20 / Theatrical Film Releases, 2013

#	Title	Release date	Admissions	Country
1	The Keeper of Lost Causes **	03.10.2013	721,170	DK
2	The Hunt	10.01.2013	665,294	DK
3	The Hobbit: The Desolation of Smaug	11.12.2013	473,128	US
4	My Sister's Kids in Africa	31.01.2013	413,449	DK
5	All for Two	31.01.2013	390,200	DK
6	The Hunger Games: Catching Fire **	20.11.2013	337,332	US
7	Sex, Drugs & Taxation	29.08.2013	330,107	DK
8	The Intouchables *	22.11.2012	306,216	FR
9	Iron Man 3	25.04.2013	277,160	US
10	Despicable Me 2	04.07.2013	271,965	US
11	Frozen **	25.12.2013	262,927	US
12	Sorrow and Joy **	14.11.2013	249,249	DK
13	Fast & Furious 6	23.05.2013	247,818	US
14	The Smurfs 2	05.09.2013	211,727	US
15	The Croods	21.03.2013	210,442	US
18	Otto Is a Rhino	07.02.2013	202,145	DK
19	Gravity	07.11.2013	194,907	US
20	Les Misérables	21.03.2013	190,420	US

Source: Danish Film Distributors Association (FAFID).

\* Released in 2012.

\*\* Films still playing in 2014.

## Top 20 / Documentaries with DFI-Support on DR & TV 2, 2013

#	Title	Number of viewers	Number of broadcasts
1	The Bailiff	1,065,000	3
2	My Love – The Story of Poul and Mai	818,000	3
3	A Normal Life	711,000	5
4	Blood Ties	689,000	2
5	The Arctic Giant	637,000	1
6	Four Letters Apart – Children In the Age of ADHD	499,000	2
7	The Home Front	451,000	1
8	Dance for Me	408,000	3
9	The Queen of Versailles	385,000	3
10	Bandekrignerne – en insider åbner op (Danish title)	369,000	2
11	Bandekrignerne – et farligt venskab (Danish title)	361,000	2
12	My Beautiful Daughter	315,000	1
13	The Carbon Crooks	281,000	2
14	Wild Girls	264,000	1
15	Me and My Family (6:10)	250,000	6
16	The Gulabi Gang	244,000	1
17	Me and My Family (7:10)	237,000	6
18	Me and My Family (10:10)	196,000	5
19	The War Campaign	190,000	3
20	The Detective (1:3)	188,000	3

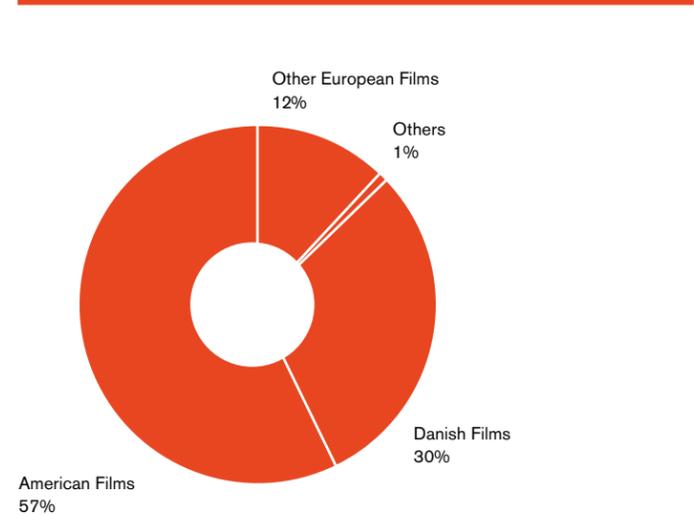
Source: TNS Gallup Infosys.

## Admissions and Domestic Market Shares in Danish Cinemas, 2004-2013

	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013
Total admissions (million)	12.8	12.2	12.6	12.1	13.2	14.1	13.0	12.4	13.6	13.6
Total admissions for Danish releases (million)	3.0	4.0	3.1	3.1	4.3	2.4	2.9	3.4	3.9	4.1
Domestic market share	24%	32%	25%	26%	32%	17%	22%	27%	29%	30%

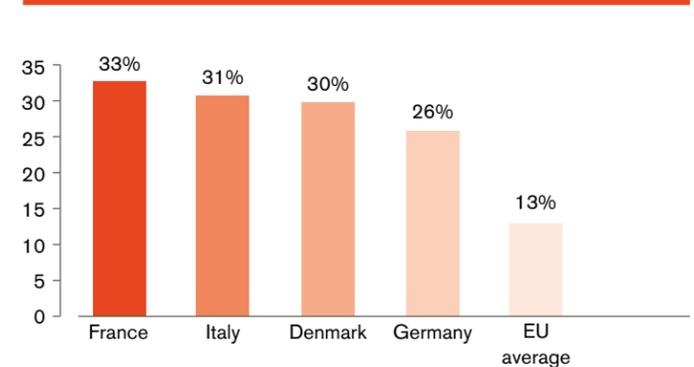
Source: Statistics Denmark and, for 2013, Danish Film Distributors Association (FAFID).

## Market Shares Based on Admissions in Danish Cinemas, 2013



Source: Danish Film Distributors Association (FAFID).

## Largest European Domestic Market Shares, 2013



Source: Provisional numbers from European Audiovisual Observatory

# FEATURE FICTION FILMS / SUPPORTS

## Feature Fiction Films Supported for Production by DFI, 2013

Title	Production company	Director	Budget Euro (1000s)	DFI subsidy (%)	DK public service television	DK regional funding	Intl. co-production	Children/youth
<b>Commissioner Scheme</b>								
When Animals Dream	Alphaville Pictures Copenhagen	Jonas Alexander Arnby	2,266	60%	x			x
Danny's Doomsday	Miso Film ApS	Martin Barnewitz	2,145	51%	x			x
Itsi Bitsi	Nimbus Film	Ole Christian Madsen	3,966	33%	x		x	
Medina	Nordisk Film	Omar Shargawi	1,629	61%	x			
Key House Mirror	Nordisk Film	Michael Noer	2,129	50%	x			
Lillebror (Danish title)	Nordisk Film	Frederikke Aspöck	1,944	57%	x	x		
A Second Chance	Zentropa	Susanne Bier	4,785	25%	x	x	x	
Comeback	Toolbox Film	Natasha Arthy	2,162	47%	x		x	
Emma	Zentropa	Mads Matthiesen	2,325	46%	x		x	
Sorgenfri (Danish title)	Meta Film	Bo Mikkelsen	1,703	73%				x
One, Two, Threesome	C. Bjerre Filmproduktion	Claus Bjerre	395	61%				
Long Story Short	Miso Film	May el-Toukhy	2,324	52%	x			
The Shamer's Daughter	Nepenthe Film	Kenneth Kainz	6,650	22%	x		x	x
Men & Chicken	M&M Productions	Anders Thomas Jensen	4,821	24%	x	x	x	
<b>Market Scheme</b>								
The Reunion 2 – The Funeral	Nordisk Film	Mikkel Serup	2,387	35%		x		
Malta All Inclusive	Happy Ending Film	Hella Joof	2,347	37%		x		
On the Edge	Zentropa	Christian E. Christiansen	1,809	44%	x	x	x	x
Albert	M&M Albert	Karsten Küllerich	2,317	37%	x			x
9 April	Nordisk Film	Roni Ezra	3,486	26%	x		x	
Silent Heart	SF Film Production	Bille August	1,783	38%	x	x		
The Absent One	Zentropa	Mikkel Nørgaard	5,297	18%	x		x	
Antboy II	Nimbus Film	Ask Hasselbalch	2,681	33%	x		x	x
<b>Minor Co-productions</b>								
IDA	Phoenix Film	Pawel Pawlikowski	1,456	5%				x
The Word	SF Film Production	Anna Kazejak	1,300	14%	x			x
The Mountain	Windelov/Lassen	Yaelle Kayam	528	14%				x
The Golden Horse	Copenhagen Bombay Rights	Reinis Kalnaellis, Valentas Askinis	3,035	7%			x	x
The Boy with the Golden Trousers	Cosmo Film	Ella Lemhagen	3,862	5%			x	x
Good People	Eyeworks Fine & Mellow	henrik ruben Genz	18,286	1%	x			x
Detained	SF Film Production	Lisa Aschan	2,212	8%	x			x
The Serious Game	Nimbus Film	Pernilla August	5,730	6%	x			x
Longway North	Nørlum	Rémi Chayé	6,401	6%	x		x	x

# DOCS, SHORTS, NEW DANISH SCREEN / SUPPORTS

## Documentaries, Short Films and New Danish Screen Films Supported for Production by DFI, 2013

Title	Production company	Director	Budget Euro (1000s)	DFI subsidy (%)	DK public service television	Series	Intl. co-production *	Children/youth
<b>Documentaries</b>								
Ai Weiwei The Fake Case	Danish Documentary Production	Andreas Johnsen	442	53%	x			
Wind Catchers	Fridthjof Film	Amir Escandari	496	12%	x		x	
The Circus Dynasty	Hansen & Pedersen Film og Fjernsyn	Anders Riis-Hansen	456	49%	x			
The Secret Flight	Fridthjof Film	Andreas Kofoed	684	33%	x			
Cathedrals of Culture	Final Cut for Real	Karim Ainouz, Michael Glarwogger, Michael Madsen, Robert Redford, Wim Wenders, Margreth Olin	2.802	6%	x	x	x	
The Castle	Danish Documentary Production	Eva Mulvad	228	22%	x			
Shadow of a Hero	Fridthjof Film	Laurits Munch-Petersen	375	80%	x			
Concerning Violence	Final Cut for Real	Göran Hugo Olsson	670	6%	x		x	
Lost in Perfection	Zentropa	Erik Gandini	965	4%	x		x	
7.9.13	Plus Pictures	Bettina Mouridsen, Brian McGinn, Kaspar Astrup Schröder, Louise Detlefsen	697	44%	x			
1989	Magic Hour Films	Anders Høgsbro Østergaard	1.193	19%	x		x	
If I Can't Dance It's Not My Revolution	Fridthjof Film	Marie Skovgaard, Obaidah Zytoon	670	42%	x			
The Little Wild Ones	Frejas Focus, Wake Film	Laila Hodel	215	70%	x	x		x
Light Fly, Fly High	Made in Copenhagen	Susann Østigaard, Beathe Hofseth	456	10%	x		x	x
Chikara – The Sumo Wrestler's Son	Final Cut Real	Simon Lereng Wilmont	201	70%	x			x
Dagbog fra Porn Valley (Danish title)	Made in Copenhagen	Nicole N. Horanyi	228	29%	x			x
Love, Love, Love	Fridthjof Film	Louise Detlefsen	228	75%	x			x
Hvide kæbe (Danish title)	Loke Film	Adam Schmedes	161	61%	x			x
Misfits	Sonntag Pictures	Jannik Splidsboel	295	55%	x		x	x
Good Things Await	Danish Documentary Production	Phie Ambo	429	50%	x			
Up in Smoke	Larm Film	Tom Heinemann	375	44%	x			
Raging Grannies	Fridthjof Film	Håvard Bustnes	670	8%	x		x	
A Home in the World	Sonntag Pictures	Anders Koefoed	389	37%	x			
Den fantastiske læge (Danish title)	Plus Pictures	Louise Kjeldsen, Louise Detlefsen	335	32%	x			
Drone (Danish title)	Radiator Film	Tonje Hessen	684	6%	x		x	
No Title	Danish Documentary Production	Pernille Rose Grønkjær	630	41%	x			
Inside Fur	Electric Parc	NN	670	8%	x		x	
The Look of Silence	Final Cut for Real	Joshua Oppenheimer	670	20%	x			
Til minde om lejrene (Danish title)	Final Cut for Real	André Singer, Stephen Frears	644	5%	x		x	
Afghan Justice	Made in Copenhagen	Nicole N. Horanyi	644	39%	x			
Den røde tråd (Danish title)	Nils Vest Film	Mette Knudsen	362	57%	x			
Jacob Holdt	Copenhagen Film & TV	Niels-Ole Rasmussen	416	60%	x			
<b>Short films</b>								
Jamila – If Only I Could Fly	Dansk Tegnefilm 2	Jannik Hastrup	161	63%				x
Tale of a String	M&M Productions	Karsten Kilerich	174	79%				x
Lillefinger (Danish title)	Copenhagen Bombay Rights	Mette Skov	442	53%	x	x		x
Her og nu (Danish title)	Globus	Jeremy Weller	308	80%	x			x
Kænguruerne (Danish title)	Mastiff	Carsten Myllerup	670	36%	x	x		x
Peter Pix	Nepenthe Film	Trine Heller Jensen	268	84%	x	x		x
<b>New Danish Screen</b>								
Baby	SF Film Production	Camilla Ramonn	358	94%	x			x
Lulu	SF Film Production	Caroline Sascha Cogez	489	89%	x		x	
Flow	Beofilm	Fenar Ahmad	842	87%	x			x
Kivitok	Fischer Film	Frederik Jacobi	180	82%	x			
Mini	Windelov Lassen	Milad Alami	262	43%	x		x	x
Rodløs (Danish title)	Gammeltoft	Kira Richards Hansen	148	99%	x			x
Suburbs	Blenkov & Schønnemann	Jeppe Rønde	896	81%	x		x	x
Vokseværk (Danish title)	First Lady Film	Tor Fruergaard	323	90%	x			x
Brothers in Arms	Film Maker	Cav Bøgelund	355	90%	x			
We Are Journalists	Danish Doc Production	Ahmad Farahani	227	100%	x			

\* Of the international co-productions, the two films 1989 and Misfits are Danish majors; the remaining films are Danish minors.

# OVERVIEW OF SUPPORTS 2007-2013

## Feature Fiction Films Supported for Production by DFI, 2007-2013

	2007	2008	2009	2010	2011	2012	2013
Commissioner scheme (incl. Råfilm)	12	13	11	13	10	8	14
Market scheme (former 60/40)	5	6	9	10	9	10	8
Minor co-productions	7	6	6	7	6	9	9
<b>All Productions</b>	<b>24</b>	<b>25</b>	<b>26</b>	<b>30</b>	<b>25</b>	<b>27</b>	<b>31</b>

## Financial Structure of Feature Fiction Films Supported for Production by DFI, 2007-2013

	2007	2008	2009	2010	2011	2012	2013
100% Danish finance	9	8	11	16	16	12	13
Major co-productions	8	11	9	7	3	6	9
Minor co-productions	7	6	6	7	6	9	9
<b>All Productions</b>	<b>24</b>	<b>25</b>	<b>26</b>	<b>30</b>	<b>25</b>	<b>27</b>	<b>31</b>

## New Danish Screen Films Supported for Production by DFI, 2007-2013

	2007	2008	2009	2010	2011	2012	2013
Feature films	1	4	4	2	0	1	2
Documentaries	0	11	8	3	7	5	1
Short films	2	11	7	9	7	4	7
Interactive	0	0	0	0	1	1	0
<b>All Productions</b>	<b>3</b>	<b>26</b>	<b>19</b>	<b>14</b>	<b>15</b>	<b>11</b>	<b>10</b>

Note: The supports are broken down by type of films in their final format.

## Documentaries and Shorts Supported for Production by DFI, 2007-2013

	2007	2008	2009	2010	2011	2012	2013
<b>All Productions</b>	<b>31</b>	<b>37</b>	<b>31</b>	<b>46</b>	<b>40</b>	<b>32</b>	<b>38</b>

Note: The figures include Danish productions and minor co-productions.

DFI.DK/FACTS



## SILENT HEART

Everything may seem right in this scene from Bille August's new film, *Silent Heart*, but this is no ordinary family dinner.

The family has gathered at the matriarch's house for the weekend. Terminally ill, she wants them to bid her a final farewell, having decided to end her life come Sunday. As the weekend progresses, the atmosphere grows almost unbearably tense. August has won the Palme d'Or twice, for *Pelle the Conqueror* in 1988 and *The Best Intentions* in 1992. *Silent Heart* is produced by SF Film Production and will be released in late 2014.