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Nicolas Winding Refn and Ryan Gosling are back on the red carpet in Cannes, this time with Refn's Danish-produced *Only God Forgives*. Taking cues from cinematic Bangkok and Eastern mysticism, Refn's new film explores a man's search for something to believe in. A talk with the director about erotic reds, karaoke and about not playing it safe.



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YOU CAN'T KEEP TRUE TALENT DOWN

To filmmakers applying for grants it may sound cynical, but for a national film institute it's a privileged situation to have more talent than money. Though this may sound extravagant to the outside world, the truth is that there is fierce competition for funds in Denmark. There are always qualified projects that fail to get a grant because funds are limited. Having to hustle is healthy for quality. But it also obligates a public film policy to carefully and considerately seek out, develop and nurture new talent.

Danish film policy has a focus on creating a fine, well-functioning food chain of film talent. Practical and theoretical media understanding is on the curriculum in the elementary school system and young people looking to start a professional film career have several options available, including publicly funded open film workshops around the country and the European Film College in Ebeltoft.

The National Film School has enriched the film world with many remarkable talents, and over the years this elite programme has been supplemented with alternative programmes started on the initiative of dynamic young people who just want to make films.

So how do you spot filmmaking talent? We are looking for curiosity, passion, an unbridled desire to tell stories and a personal voice – a voice that should be powerful enough to overcome resistance and survive the challenge of working in the close, demanding collaboration of a film production.

In the often lively public debate about the distribution of Danish film subsidies, the polemical point is sometimes made whether a young Lars von Trier would be able to get a grant today – the implication being that his talent is too wild and strange for that.

I think true talent will find a way. But a visionary public film policy should create the best conditions for everyone to get to test their talent – the wild and the strange, the loud and the meek, the cocksure and the searching.

Denmark is brilliantly represented at Cannes this year. Big congratulations to the creative team behind *Only God Forgives* and Nicolas Winding Refn, who, incidentally, declined his place at the National Film School because he wanted to go his own way. And to Gudmundur Arnar Gudmundsson, who is a graduate of the Icelandic Art Academy and made his short film *Whale Valley* with support from the DFI Film Workshop in Copenhagen.

Henrik Bo Nielsen, CEO

NEWS & NOTES



Adam Price Photo: Agnete Schlichtkuhl, DR

TV WRITERS RECRUITED TO HBO AND BBC

The Killing creator Søren Sveistrup is developing a crime thriller for HBO, while *Borgen's* Adam Price will be writing a political drama for the BBC.

Saying goodbye was hard. Sarah Lund, Birgitte Nyborg and Katrine Fønsmark were just cooler, smarter, more idealistic and hardworking than their male colleagues. Now fans of the DR hit drama series *Borgen* and *The Killing* can look forward to new international projects from the people behind the two series.

Søren Sveistrup, creator of *The Killing*, is developing a crime thriller for the HBO affiliate Cinemax. Piv Bernth, head of drama at the national broadcaster DR, which is working with the American cable giant, says HBO is looking for a tough, bilingual noir drama in the vein of *The Killing*.

Meanwhile, *Borgen* creator Adam Price has been hired to write a political drama series for the BBC. Price is teaming up with Michael Dobbs, a Conservative politician and author of the book that became the BBC series *House of Cards*, a big hit these days in Netflix's American remake with Kevin Spacey.

Speaking to the BBC, Dobbs calls the coming collaboration "a very major project" that he expects will air on British television in 2014. The series will not be concentrated on party politics but discuss Britain's political situation on a larger scale. Like *Borgen*, the series will centre on a strong woman, a political widow trying to lift the mantle from her late husband in Westminster.

"I like strong female characters and Adam writes them brilliantly. The life of a woman in Westminster is often quite different than a man, and we could have much more fun with it. It's time for a change," Dobbs tells *The Daily Telegraph*. FD

Photo of Adam Price, creator of the hit series *Borgen*.

VINTERBERG HEAD OF JURY

Last year at Cannes, *The Hunt* won Thomas Vinterberg an award for Best Actor (Mads Mikkelsen). Now the director is back at the festival as Un Certain Regard's jury president. Vinterberg made a big splash at the festival 15 years ago with his Dogme film *The Celebration*, which took home the Jury Prize.



Director Thomas Vinterberg Photo: Marc Hen



The Salvation Photo: Patrick Toselli

KRISTIAN LEVRING IN THE WILD WEST

IN PRODUCTION / Mads Mikkelsen and Eva Green star in Kristian Levring's upcoming western The Salvation.

A rarity in Denmark, westerns haven't been made in feature-film form since the so-called potato western parodies of the 1970s. Now, Kristian Levring and Zentropa are taking a serious stab at the genre in their lavish *The Salvation*, which recently

started shooting in South Africa. Paying homage to classic westerns and taking inspiration from the Nordic sagas, *The Salvation* is an epic tale of broken dreams, wrecked love and revenge.

The film is set in the American West in the 1870s. When the Danish settler John (Mads Mikkelsen) kills the man who murdered his family, he unleashes the fury of a notorious gang leader, Delarue. Betrayed by his corrupt and cowardly community, the peace-loving pioneer must turn vengeful hunter, slay the outlaws and cleanse the town's black heart.

Director Kristian Levring was one of the four original Dogme brothers. His Dogme film *The King Is Alive*

premiered at Cannes 2000 in Un Certain Regard, while his latest film *Fear Me Not* (2009) played at festivals including San Sebastian and Toronto. Alongside his features, Levring has a successful career as a commercials director based in London.

The cast includes Mads Mikkelsen, Eva Green, Jeffrey Dean Morgan, Mikael Persbrandt, Jonathan Pryce, Eric Cantona, Michael Raymond-James and Nanna Fabricius Øland (the Danish singer known as Oh Land). The film is mainly in English, with occasional Danish. Sisse Graum Jørgensen is producing for Zentropa. Danish release is set for October 2014. FD



Solecito Framnegrab

OLAFUR ELIASSON SHINES IN CANNES

Solecito by Colombian director Oscar Ruiz Navia is one of 16 short films made in response to an invitation from the Danish-Icelandic artist Olafur Eliasson and the Danish producer Tine Fischer to create a film about light, life, energy, and Eliasson's solar-powered Little Sun lamp. The Colombian-Danish-French production is edited by Danish Jacob Thuesen. The film is selected for Directors' Fortnight in Cannes.

FILM PEOPLE

■ In June, **Lone Scherfig** starts shooting *Posh* based on Laura Wade's acclaimed play about an exclusive Oxford University student dining club. Sam Claflin, Max Irons and Holliday Grainger play the leading roles in this British production.

■ After wrapping up the Depression era drama *Serena*, **Susanne Bier** has lined up her fourth American production, an adaptation of Helen Schulman's bestseller *This Beautiful Life* about two teenage guys who set off a viral scandal.

■ Danish doc's enfant terrible **Mads Brügger** is developing *Operation Celeste* in which he tries to uncover the circumstances surrounding the death of former UN Secretary-General Dag Hammarskjöld in 1961. The project was pitched at Hot Docs Forum. Electric Parc is producing.

■ After directing the pilot of CBS' *Under the Dome*, **Niels Arden Oplev** will return to Denmark to helm Nordisk Film's coming-of-age drama *Kapgang*, set in the mid-70s, about a teenager dealing with adolescence and his mother's sudden death. Expected release in 2014.

■ **Ole Christian Madsen** is developing *Itsi Bitsi*, an impossible love story set in the unbridled 1960s. Madsen has written the screenplay with Bo hr. Hansen. Nimbus Film is producing.

■ **Lars von Trier** didn't get *Nymphomaniac* ready in time for Cannes, but the wild story of a woman's (Charlotte Gainsbourg) erotic journey will be released later this year, on 25 December. Follow at www.nymphomaniacthemovie.com.

■ **Simon Staho** and Zentropa are wrapping up *The Miracle*, a drama set in Ireland, starring Sonja Richter and Ulrich Thomsen. Expected release in the fall.

■ **Frederikke Aspöck** whose *Out of Bounds* was selected for Cannes is developing her second feature *Lillebror* at Nordisk Film about a young fisherman who falls in love with his father's Filipino wife.

■ Last year's winner of Best Actor in Cannes **Mads Mikkelsen** once again stars in a Competition film, in the title role of Arnaud des Pallières' French-German production *Michael Kohlhaas*.

■ Mads' older brother **Lars Mikkelsen** (*The Killing*, *Borgen*) kick-starts his international career playing a Serbian hitman in the British urban action film *Montana* by Mo Ali. **Zlatko Buric** (*Pusher*) also has a small role.

RUBEN GENZ DIRECTING JAMES FRANCO

Henrik Ruben Genz is making his first English-language film, *Good People*, a thriller starring James Franco, Kate Hudson and Omar Sy.

"We're just on our way to a special effects meeting," Henrik Ruben Genz' Danish producer, Thomas Gammeltoft of Eyeworks Fine & Mellow, tells FILM on the phone from London. Genz is making his English-language debut with the thriller *Good People*. Not exactly the kind of subject matter we associate with the director of quirky, darkly funny art-house dramas like *Terribly Happy* (2008) and *Excuse Me* (2012). Still, it was *Terribly Happy* that convinced Millennium Films to hire

the Danish director and producer duo when the American company was looking to give its action and genre film profile a European quality upgrade.

Good People, starring James Franco, Kate Hudson and Omar Sy (*The Intouchables*), is a thriller about a couple deep in debt who find a hoard of cash in their dead neighbour's apartment. When they take the money, bad things begin to happen.

Kelly Masterson, Paul Grellong and Christina Hodson wrote the script based on a novel by Marcus Sakey. Gammeltoft is producing with Ben Forkner, Tobey Maguire, Eric Kranzler and Mark Gill. Shooting starts in London shortly. *FD*

Photo of Henrik Ruben Genz winning the Karlovy Vary Crystal Globe for *Terribly Happy* in 2008.



Director Henrik Ruben Genz Photo: Petr David Josek



Actor and director Ulrich Thomsen Photo: Benjamin Kuresten

"I REALLY LIKE TO BE IN CHARGE"

The *Banshee* star is making his directorial debut with *In Embryo*, a love thriller.

The Danish actor Ulrich Thomsen is known as the returning son in *The Celebration* and a Russian henchman in *The World is Not Enough* and is currently starring as

an Amish gangster in the Cinemax series *Banshee*. Now he is making his debut behind the camera with an independent feature, *In Embryo*. Thomsen, who is writing, directing and producing, wrapped principal photography in the Hollywood Hills in March and is now doing post-production. The film is scheduled for release in 2014.

In Embryo is a gritty love story about fear, hope and new beginnings. Sean, a second-generation drug dealer, is trapped in a world of sleazebags and easy women – until he meets Lilly, a mysterious beauty and

his soul mate. Yet, what was supposed to be a new beginning soon becomes a fatal descent into a maelstrom of fear and violence.

The cast features Ross McCall, Kristen Hager, Tom Bower, Rita Zohar, A. Martinez and David Fine, plus the director himself in a minor role. Thomsen describes directing as anxiety provoking and a lot more difficult than acting – but a lot of fun, too. "I really like to be in charge," he tells Danish TV 2. *FD*

Photo of Ulrich Thomsen on the set of *In Embryo*.

At a time when the film industry and we who create the content are facing some big, important changes and a new reality, where the silver screen is no longer the audience's only option for enjoying cinematic narratives, it's easy to get scared. Danish filmmakers aren't.

Annette K. Olesen, new head of the Danish Film Directors association

THE IMPORTANCE OF BEING INTERNATIONAL

No matter what we think, we are already linked to the rest of the world, says Danish Minister for Culture Marianne Jelved who welcomes the fact that Danish filmmakers are constantly reaching out to international audiences.

By Marianne Jelved, Danish Minister for Culture

For the third year running, a Danish film is competing for the Palme d'Or. The participation of Danish films in yet another high-profile international competition happens so often now that we tend to forget how exceptional it really is. But we shouldn't forget, and we should remind ourselves how we got there. By believing in cinema as a vital art form and by focusing on three important aspects of modern filmmaking: respect for talent, schooling and professionalism; a demanding and generous support system; and an international outlook. That is what has made Danish cinema flourish in the last two decades.

In February, I was lucky enough to accompany the Danish team behind *A Royal Affair* to Hollywood and the Oscars. We spent four amazing days in Los Angeles and, although *A Royal Affair* didn't win, it was great for me to see how Danish filmmakers relate to the international world of cinema. They share a common language and a common dream of creating great art, while creating something of importance to a global public.

As minister for culture, I welcome the fact that the Danish film community is constantly reaching out to international audiences – while staying true to their own cultural roots. They tell very specific and moving stories about Denmark at a particular time in history in ways that most people around the world can understand and appreciate. One of the reasons we do this so successfully is the international focus of the Danish film industry itself. The facts from this year's Danish participation in Cannes speak for themselves: *Only God Forgives* is directed and written by a Dane, but it stars a



Danish Minister for Culture Marianne Jelved Photo: Steen Brogaard

Canadian and is set in Thailand. The short *Whale Valley* is directed by an Icelandic, Guðmundur Arnar Guðmundsson, but financed with Danish money. Finally, the Danish director Thomas Vinterberg, who was in the main competition last year with *The Hunt*, is now heading the jury of the Un Certain Regard section.

Art teaches us to be human, and no art form does this better than cinema. Through the moving image we get access to the lives of others (as one recent German film put it) as in no other art form. Films take us instantly across the globe and into the living rooms of our neighbours. We may not

In February, I was lucky enough to accompany the Danish team behind A Royal Affair to Hollywood and the Oscars.

understand the language, yet we understand the challenges and accomplishments of people from vastly different cultures than our own.

The great interest we take in films from all over the world is a sign that we are developing a more global cultural outlook. Engaging with the world does not mean that we lose our national and local identity. On the contrary, it makes it stronger. Because no matter what we think, we are already linked to the rest of the world – politically, economically and culturally – and this is even more true for the film industry. We are all linked in a common destiny with common challenges that we will have to find a way to confront. One way to do this is by learning more about each other through the exchange and interchange of culture ■

BETWEEN HEAVEN AND HELL

Cannes Competition

Nicolas Winding Refn and Ryan Gosling are back on the red carpet in Cannes, this time with Refn's Danish-produced *Only God Forgives*. Taking cues from cinematic Bangkok and Eastern mysticism, his new film explores a man's search for something to believe in. You might even say the director got some supernatural assistance ...

"The title came to me when the story was in early stage. It came from the idea about doing a movie about a man who believes he's god," Refn says of the police lieutenant Chang. "And another man, Julian, searching for a religion to believe in ..."

"But also, it's clearly about this mother-son relationship and within that there is this whole list of emotions that we go through, from revenge to hatred to redemption to love."

He continues: "I decided to do it as a heightened reality essentially, as a fairytale. The mother is all evil and the son is under her spell."

Finding His Twin

Only God Forgives was a project Refn envisioned even before he made his US production *Drive* in 2010. He says he's glad now that this film got more gestation time. "I think I needed a much longer development period in terms of its script," he says.

Drive, of course, won him the Best Director prize at Cannes in 2011 and now *Only God Forgives* is back in Competition. People are sure to draw comparisons between the two films, especially with Ryan Gosling playing the lead in both.

Luke Evans had originally signed up to star in *Only God Forgives*, but dropped out for other filming commitments. Refn was thrilled to get the chance to work with Gosling again so soon after *Drive*.

"Ryan is a very intuitive actor ... I don't like to rehearse, I like to see what happens a lot. So we're extremely similar that way. We came up with the analysis that we must have been twins separated at birth."

"One of the great things about Ryan being such a brave actor, he embarks on a character that's all about an internal journey," he adds. "It's about

I decided to do it as a heightened reality essentially, as a fairytale. The mother is all evil and the son is under her spell.

visualising that journey with his behaviour – because once you verbalise the journey, it becomes less mystical. I couldn't imagine anyone else doing it."

The British actress Kristin Scott Thomas plays very much against type as the despicable, crass American mother Crystal – complete with tight clothes, bleached blonde hair, fake nails and stilettos. Refn relished giving her the unusual role. "When I met KST, as I like to call her, we very quickly saw the potential. She said she really wanted to transform herself, and that it would be fun for her to make a film like this, to go all out there. And I was like, 'that's music for my ears.'" He adds with a laugh that she was "very good at switching on the bitch switch."

By Wendy Mitchell

While Nicolas Winding Refn was living with his family in Bangkok getting ready to shoot *Only God Forgives*, his youngest daughter started seeing a ghost. "There was clearly something in her room that communicated and woke her up at night," the writer-director recalls. "We had a lot of discussions back and forth if it was true or not true. But when I told the Thai production manager if she could be helpful in this situation, she accepted it as a matter of fact." A shaman was brought in to sooth the spirit.

It wasn't the ghost itself that stuck with Refn, but the Eastern approach to the unexplainable. "That kind of acceptance of a magical world that is equally as relevant as the so-called real world, that was very interesting and it definitely influenced the film," he says.

In *Only God Forgives*, that openness to mystery and mysticism flavours the story of a destructive mother-son relationship that comes to a head in the violent underbelly of Bangkok. Ryan Gosling plays Julian, an emotionally stunted drug smuggler and owner of a Thai boxing club. When his brother (Tom Burke) is murdered, his overbearing American mother (Kristin Scott Thomas) comes to town to push Julian to avenge his brother's death. A corrupt police lieutenant, Chang (Vithaya Pansringarm), becomes the family's nemesis.

Refn says the script changed "immensely" from when he first envisioned the story. "It was coming to Bangkok and being influenced by the city and the Eastern way of life," he adds. "Logic and science are so embedded in Western culture and the film was probably much more conventional in that earlier form."

When he first started formulating a new film with French backers Wild Bunch and Gaumont, he jokes that he "came up with a fight movie, because that was an easy sell." It still is a fight movie – both in Julian's boxing gym and throughout Chang's rampage. But there is more to the film than that.



Director Nicolas Winding Refn Photo: Seren Solkaer Starbird

Bright Neons and Erotic Reds

Refn had spent time in Bangkok on family holidays and thought it was “an extremely cinematic place.”

Only God Forgives reunited him with *Bronson* cinematographer Larry Smith. “I wanted the film to feel embedded between heaven and hell. But at the same to have a feel of authenticity, so it didn’t feel fake,” he says. “Knowing that I would want to shoot 360 degrees much of the time, Larry was limited on what he could do and could not do with lighting. We had to be quick and fast in our shooting, and in what we could afford, because we were working on an ambitious seven-week schedule with a lot of locations. Larry is extremely clever in figuring out how we could achieve a lot with very little.”

Refn shot in some unconventional locations – like a seedy bar in Chinatown – and avoided having

more expensive and slower,” he says, somewhat proudly. As is his preference, he shot the film chronologically.

The look of the film – bright neons and erotic reds contrasting with the dark recesses of after-dark Bangkok – are even more impressive considering that Refn is colour blind. “Everything has to be very contrast-y,” he says. “I can’t verbalise colour most of the times, so when we did the grading Matt Newman, my editor, came in and helped with the grading. He communicates what I’m trying to say. I can’t define what the colour palette has to be.”

After *Drive*, Refn was also keen to work with composer Cliff Martinez again. “Cliff had also spent a lot of time in Thailand, and he was very aware of the musical culture. He introduced me to the Isan sound which became very inspiring for the film,” Refn says. “It’s from the north of Thailand, and it’s a unique Thai folk music.” The music is known for its rhythmic vocals and an almost funky percussion.

Adding to the musical offerings are stylized and striking karaoke performances from Chang. “In Asia, karaoke is as normal as brushing your teeth, it’s part of the culture,” Refn explains. “And the idea is that if he’s God then he has to be worshipped. I had this idea that he would sing Thai songs because there is something very nationalistic about that.”

As with some of Refn’s past works including *Drive* and *Valhalla Rising*, the film is light on dialogue. Julian doesn’t get much chance to explain himself verbally, but his mother gets some jaw-droppingly offensive lines. “When I had to figure out how evil

I think that I always say that I make feminine movies, I’m a very feminine man. But I seem to always make movies about men.

to re-dress locations for more conventional views of Bangkok. “The locations experts were used to crews coming and wanting a more conventional view of Bangkok and expected us doing stuff more on a larger scale. So it took a few rounds of going back and forth to emphasise that I wanted to shoot in these smaller, more authentic places and use them as they were.”

Refn insisted on only shooting at night, for more of an “alien planet look.” “That’s harder and



Only God Forgives Photo: Space Rocket Nation



Only God Forgives Photo: Space Rocket Nation

Endless corridors and feverish reds form a suggestive backdrop to Ryan Gosling’s silent character Julian.

When Refn first met Kristin Scott Thomas she asked him why he was considering her for the part of Crystal: “Because my mother really likes you.”

COLLABORATIONS

On *Only God Forgives*, Refn has continued his close partnership with a handful of American and British film professionals:

Composer **Cliff Martinez** also signed the ethereal europop of *Drive*, and production designer **Beth Mickle** created *Drive*’s noir-ish visual style.

Editor **Matt Newman** first met Refn on *Miss Marple* and has worked with him since, including *Bronson* and *Valhalla Rising*, and he also put together the dreamlike structure of *Drive*.

Cinematographer **Larry Smith**, Stanley Kubrick’s longtime cameraman, goes back to Refn’s first English-language venture, *Fear X*, and continued as DP on *Miss Marple* and *Bronson*.

she could be in terms of her language, I would ask Ryan, “What’s the most degrading thing you could say about a woman in America?” Refn recalls.

Exploring Manhood

Manhood and its various incarnations of hero and antihero are common themes in Refn’s films, starting back from his debut feature *Pusher* in 1996.

“I think that I always say that I make feminine movies, I’m a very feminine man. But I seem to always make movies about men. The character Julian is very much a man who is trapped within his mother’s womb, that’s his curse,” he says. “His journey is to cut the cord in order to be born. The police lieutenant, he represents what Julian needs to awaken from his mother’s womb.”

In creating this evil, calculating lieutenant, Refn saw similarities to a character such as Mads Mikkelsen’s One Eye in *Valhalla Rising* and Gosling’s The Driver in *Drive*. “You can see the evolution in these three characters, they are very similar, they are all about men who live in a heightened reality. In *Valhalla Rising*, he’s discovered and given a name and given an identity of One Eye. In *Drive*, a similar

character is defined by his actions, by being The Driver. In this movie, he has no definition, he's just *it*. There is a very strong thread between those three characters."

With Refn's versions of manhood, violence always feels like it could erupt at any moment. *Only God Forgives* has its share of gruesome moments, not just your typical bloody beatings (Gosling's face becomes a canvas of pain) but also a hypnotic, almost dance-like scene involving torture with hairpins.

"There was something very sensuous about using the hair pins. It's a very feminine device on one hand but extremely deadly on the other hand."

Refn explains: "With violence, it's like sex. It's all about the build-up, and then if you're expecting to see something, you don't show it. Eroticism and violence is very much the same palette of buttons to push. There has to be a fetish orientation."

Not Playing It Safe

Refn dedicates *Only God Forgives* to Chilean-French director Alejandro Jodorowsky. "Some years ago he baptised me his spiritual son," Refn says with pride.

In Asia, karaoke is as normal as brushing your teeth, it's part of the culture. And the idea is that if he's God then he has to be worshipped.

"I think that Jodorowsky always reminds you that if you just make the film the way you want to make it, in the end it will be okay."

Growing up in Denmark in a cinematic household – his mother is cinematographer Vibeke Winding and his father is editor Anders Refn – Refn was inspired by horror films of the '80s as well as Jodorowsky cult classics *El Topo* and *The Holy Mountain*. "I always believe the chief enemy of creativity is being safe and in good taste. So Jodorowsky is the man," he says.

Not playing it safe himself, Refn made his own path into the film business growing up in Denmark. He left the prestigious National Film School of Denmark in order to make *Pusher*. "When I was younger, I hated any authority and anything that was about the right way or the wrong way or representing good taste. That was the chief enemy, it had to be destroyed. I felt very much outside, but I also *wanted* to be outside," he recalls.

Refn had success with *Pusher* but was humbled with his second film *Bleeder* in 1999 and especially 2003's *Fear X*, which bankrupted him (as seen in Phie Ambo's documentary *Gambler*). During that time, he remembers going to work in the UK on the *Miss Marple* TV series, something he says that then "felt like a low point, but looking back it's the best thing that happened to me."

Only God Forgives Photo: Kapong Shi, Komporphan



The omnipotent Bangkok sheriff, played with force by Vithaya Pansringarm, practices his own brand of justice karma.

REFN'S DANISH PRODUCER

Nicolas Winding Refn and his producer Lene Børglum have known each other for 25 years but had never worked together before they did *Valhalla Rising* in 2007-2008 with Nimbus Film.

That went so well that they decided to establish Space Rocket Nation together, the company which is also behind their new collaboration, *Only God Forgives*. Gaumont and Wild Bunch are onboard the film as co-producers.

Lene Børglum began her film career with experimental films in 1986. She joined Zentropa in 1992 and was involved in the building of the company with her main focus on international financing for Lars von Trier's films.

"I got success very young and I thought I could walk on water. When I realised I could also drown very fast, reality kicked in," he recalls.

"Having to claw my way back, pay my million dollar debt to the bank because of a personal guarantee, it was pretty depressing times, but looking back on it, it was the only thing that could happen. I needed to crash when I was younger because I needed to rebuild again before I turned 100. The most important thing in anything in art is figuring out what didn't work and making that into your strength the next time."

Throughout his ups and downs, he's thankful for the enormous support from the Danish industry, and indeed *Only God Forgives* is produced by his local production company Space Rocket Nation, established with his long-time producer Lene Børglum. He says even with Gaumont and Wild Bunch's support, there is no way the film could have been made without financing from the Danish Film Institute.

"Here in Denmark we have the best support system in the world," he notes. "Working in LA or in England, you see how lucky we are. And how much support we have, and freedom, and everything that comes with that."

He is, however, not sure if he will ever make another film in the Danish language. "The films I make are very much easier to finance if I do them in English. English just provides a larger distribution net. But it also depends on what kind of films you make. Never say never ..."

Barbarella and Beyond

Refn is now working on several new projects, including the second planned film with Gaumont and Wild Bunch, a Los Angeles-set thriller called *I Walk With The Dead*, which he is now writing and hopes to shoot in early 2014.

He is also planning an English-language TV series based on *Barbarella* to shoot at the end of 2013 or early 2014. "Sci-fi television is a very undiscovered medium at the moment," he enthuses.

We came up with the analysis that we must have been twins separated at birth.

And he will produce a US remake of *Maniac Cop* (the 1998 film by his friend William Lustig), which could be developed into a new franchise. Graphic novelist Ed Brubaker will write the script and no director is attached yet.

After abandoning plans to reteam on a remake of *Logan's Run*, he and Gosling still want to keep working together. "We want to do a comedy together next," Refn reveals. "We're trying to find it. It's going to come from the heavens very quickly" ■

Only God Forgives, selected for Cannes Competition, is produced by Lene Børglum for Space Rocket Nation. For more information, see reverse section.



Bangkok after dark: Ryan Gosling and Nicolas Winding Refn during the shooting of *Only God Forgives*.

Ryan Gosling and Nicolas Winding Refn Photo: Thanaporn 'Golf' Arimmanon

NICOLAS WINDING REFN SELECTED FILMS



Drive (2011) ↑ Ryan Gosling planted a big, sloppy kiss on Nicolas Winding Refn's lips on the red carpet in Cannes, when Refn won the award for best director for his Hollywood production *Drive*. The stylish, modern noir was Refn's massive international breakthrough and the start of a beautiful friendship between Refn and Gosling, who had personally headhunted the director. In the film, Gosling plays the quiet, mysterious Driver, Hollywood stuntman by day and getaway driver at brutal stickups by night.

Valhalla Rising (2010) → In this Viking epic, Mads Mikkelsen plays Refn's favourite outsider hero, the supernaturally powerful, mythical warrior One Eye, anticipating Ryan Gosling's enigmatic Driver. A harshly violent moral tale of vengeance and identity that journeys into the heart of darkness, British and French critics praised *Valhalla Rising* for its hypnotic imagery and original take on the genre. The film premiered in Toronto and Venice.



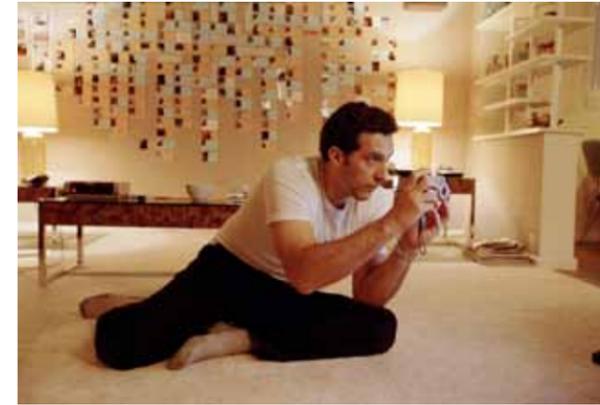
Bronson (2009) → Having directed two episodes of the BBC's *Miss Marple* series, Refn was hired to helm the English crime biopic *Bronson*. The film was a big breakthrough for Tom Hardy in the title role as one of Britain's most dangerous criminals, Charles Bronson. Painting a portrait of Bronson the legend rather than Bronson the person, the film is ultraviolent, surrealist and aestheticised, giving us glimpses of his life, as narrated by the self-aware antihero.



Only God Forgives (2013) → From one City of Angels to another: In Refn and Ryan Gosling's second film together, Bangkok makes an otherworldly setting for a tale of Thai boxing, crime and stunted emotions. When the brother of Gosling's noir anti-hero Julian is killed, he is caught in a spiral of brutality, finding himself in the burning spotlight of a notorious Bangkok police boss.



Fear X (2003) → In Refn's first English-language film, John Turturro plays a security guard who becomes obsessed with finding out the real circumstances leading to his wife's death. The ambitious, nightmarish revenge thriller, which premiered at Sundance, flopped badly, forcing Refn into bankruptcy. Score by Brian Eno.



The Pusher Trilogy ↓ (1996, 2004, 2005) Refn left the National Film School of Denmark at 24, when he got the funding to make his first feature, the action drama *Pusher*, a breakthrough film for Mads Mikkelsen. This uncompromising story from the Copenhagen underworld quickly became a cult hit, marking a new departure in Danish cinema with its genre-consciousness, raw realism, handheld camera and gritty images. Seven years later, mainly for financial reason (chronicled in the documentary *Gambler*), Refn followed up the success of *Pusher* with two sequels.

Bleeder (1999) ← Refn continues the style and streetwise portrayals from *Pusher* in this darker, edgier film. Revealing inner reactions to outer situations, the highly stylized film depicts the crisis of masculinity embodied in two of society's losers, *Pusher's* Kim Bodnia and Mads Mikkelsen, who push back with violence and take their anger and frustrations out on their girlfriends. The film was selected for Venice.



Documentaries about Refn

Gambler directed by Phie Ambo (*Free the Mind, Family, Mechanical Love*) tracks Nicolas Winding Refn when the director files for bankruptcy in the aftermath of *Fear X*. Up to his eyeballs in debt and having a baby to support, he decides to make two sequels to his biggest commercial hit, *Pusher*. Pokerfaced, bluffing and choking back Alka-Seltzers, Refn manages to placate his bank, his wife and his creditors, while convincing the Danish Film Institute's film commissioners to fund his film dreams and still keeping his artistic integrity intact.

NWR by the French filmmaker Laurent Duroche tracks Refn from the screening of *Drive* at Cannes 2011 back to Copenhagen and on to Thailand to direct *Only God Forgives*. An open, engaged Refn discusses paradoxes and hidden aspects of his work and his relationship to his family. Participants include Ryan Gosling, Mads Mikkelsen, Refn's wife, Liv Corfixen, and the filmmaker Gaspar Noé.



Photo: Gunnar Auðunn Jóhannsson

The rugged Icelandic landscape frames Guðmundur Arnar Guðmundsson's tale of two brothers who bond after a watershed event. With support from the DFI Film Workshop, *Whale Valley* could be completed in time for the short film competition at Cannes.

A TALE OF TWO BROTHERS

By Kristoffer Hegnsvad

"This is the first time I have had the nerve to pursue my own vision completely. Trust my gut. And I think that makes for a much better film," Guðmundur Arnar Guðmundsson says. The 31-year-old Icelandic director of *Whale Valley*, which is running in the Short Film Competition at Cannes.

Set on an isolated farm in Iceland, *Whale Valley* follows a seven-year-old boy who accidentally interrupts his older brother's suicide attempt. His brother makes him promise not to tell their parents, and the film examines the relationship between the two brothers in the aftermath.

I really like making films about kids and young people, because those are years that make life stand out in very clear, beautiful and sometimes very tough ways.

"It's a very personal story," Guðmundsson says. He, too, grew up in a small fishing village in Iceland. "Life there could be beautiful and tough at once. I had a good friend, just a few years older than me, who I thought of as a brother and who later took his own life.

"My intention with *Whale Valley* was to make a film about the strong bond between two brothers. I wanted to delve into the brothers' lives and see how their upbringing and surroundings affect them. I really like making films about kids and young people, because those are years that make life stand



Photo: Gunnar Auðunn Jóhannsson

out in very clear, beautiful and sometimes very tough ways," says Guðmundsson who uses images of rugged scenery to express the young boys' inner turmoil and feelings of isolation.

Funds to Finish the Film

Guðmundsson is Icelandic but has lived in Denmark for the last five years, and his film is supported by the Danish Film Institute's Film Workshop, which is also supporting another of his projects, *Artun*. For *Whale Valley*, the director got a grant to finish the film, which he had already shot in Iceland.

A number of Danes are working on the production, including co-producer Jacob Oliver Krarup, who singles out the unique role of the DFI Film Workshop in Danish cinema.

"We couldn't have finished *Whale Valley* without the Film Workshop. They helped us out with gear, network and financial support for post-production," Krarup says. He sees the DFI Film Workshop as a central part of the Danish film industry. "It's an important place for talent development, where you can basically come in from the street with a good idea and get help to have it produced."

Growing Your Voice

The DFI Film Workshop did well by Guðmundsson. He didn't go to the National Film School of Denmark. A trained visual artist, he gravitated toward film and has been working in the industry for the last eight years. He relished the opportunity to grow his storytelling voice as he worked on *Artun* and *Whale Valley*. The DFI Film Workshop was a big help, he says, because it gives room for you to fail. It teaches you to trust your gut.

"That's a good thing for young filmmakers. Once you accept that your film could be a total failure, it's easier to take chances and make your own strong choices. I think the Film Workshop is a big

reason why there are so many talented filmmakers in Denmark. We have nothing like it in Iceland and that makes it tough to get your first project out. Here, you get to challenge yourself and take the next step in your career," Guðmundsson says.

Now, the young director is ready to try his hand at bigger projects.

"I hope I'll win in Cannes, of course, but I'm also looking forward to meeting other filmmakers and making new contacts that can help me move forward. I'm writing a screenplay for a feature, another coming-of-age story. My producer and I just need commercial partners" ■

Whale Valley is produced by Guðmundur Arnar Guðmundsson and Anton Máni Svansson for Fourhands Film. For more information, see reverse section.

DFI FILM WORKSHOP

Whale Valley received a so-called completion grant from the Danish Film Institute's Film Workshop.

The DFI Film Workshop aims to promote talent development and professional experimental cinema, giving the filmmakers a chance to test themselves and try out new ideas outside the usual commercial channels.

More than 1,000 people have directed films at the Film Workshop since it was established in 1970 and more than 1,300 individual works have been produced. The Film Workshop supports about 50 productions annually.



Photo: Sturla Brandth Grovum

Guðmundur Arnar Guðmundsson

Director Guðmundur Arnar Guðmundsson, 31, was born in Reykjavik, Iceland, and graduated from the Icelandic Art Academy in 2006. He now lives in Copenhagen and works as a director and screenwriter.

Guðmundsson made the short film *Ártún* (2012) at the DFI Film Workshop. He was assistant director and script consultant on Rúnar Rúnarsson's *Volcano* which premiered in Directors' Fortnight at 2011's Cannes festival.

Whale Valley is selected for Cannes Competition.

I NEVER WENT TO A FUNERAL WHERE NO ONE LAUGHED

The last 10-15 years have seen a steady stream of divorced police detectives and psycho killers coming out of Scandinavia. Now, Mikkel Nørgaard has adapted *The Keeper of Lost Causes* by the bestselling Danish crime writer Jussi Adler-Olsen. What did he do to stand out from the crowd and give the film its own style?

By Per Juul Carlsen

Director Mikkel Nørgaard Photo: Isak Hoffmeyer



“I really feel I have a big responsibility,” Mikkel Nørgaard says. “So much good TV is being made these years, in crime serials and in general. The bar has been raised and expectations are high. Why should people pay 10 euros to go to the movies if they can watch something just as good or even better on TV? We have a huge obligation as cinematic storytellers.”

Of course, anyone pitching a film could say that, but clearly Nørgaard really did go the extra mile. He energetically discusses the tiniest details of *The Keeper of Lost Causes*. Adding his choppy, boyish haircut and gangly physique to his youthful enthusiasm, you almost forget that he was born way back in 1974 and has more than 10 years of experience as a director of several Danish TV series and a feature, *Klown*.

In *The Keeper of Lost Causes*, Nørgaard is plunging head first into a genre that a lot of Scandinavian filmmakers have had a stab at in the last 10-15 years. The world has been lapping up all the Scandinavian Noir coming out of Denmark, Sweden and Norway – books by Stieg Larsson and Jo Nesbø, TV series like *Unit One*, *The Killing* and *The Bridge* and films like Niels Arden Oplev’s *The Girl with the Dragon Tattoo*, Morten Tyldum’s *Headhunters* and Lasse Hallström’s *The Hypnotist*. In a few short years, three of the world’s most prosperous and peaceful nations have become wholesale purveyors of harrowing divorces, serial killers and psychopaths of all stripes.

Nørgaard’s studio, Zentropa, has announced 10 films in 10 years based on the Danish writer Jussi Adler-Olsen’s bestselling series about Department Q featuring chief detective Carl Mørck. Considering

I wanted a warmer tone, more leather and wood, more texture, more organic, more analogue.

that Adler-Olsen so far has written just five books about detective Mørck, Nørgaard will more than likely be less busy than the Zentropa announcement would propose. But he knows it will still take hard work to make his films stand out among the general flood of Scandinavian Noir.

Leather and Wood

“To put it a bit simplistically, Scandinavian crime stories often have a blue note and a touch of glass and steel,” Nørgaard says with what can only be a hint of tongue in cheek, since Nordic mysteries on film and TV practically wallow in steel-grey gloom and blue melancholy. This presents a prime opportunity to go for a different look on the Nordic crime scene, and *The Keeper of Lost Causes* takes it.

“I wanted a warmer tone, more leather and wood, more texture, more organic, more analogue as opposed to digital,” Nørgaard says. “You should be able to feel the film with your fingers. The locations

we chose and the sets we built were all with this texture in mind.”

A full year before shooting started, Nørgaard began to devise this texture with his production designer, Rasmus Thjellesen, and his DP, Eric Kress. With a budget of 5 million euros, there were funds left over to lavish on the details.

The film was shot in the fall to incorporate the golden, warm colours of the season in the film’s look. Eight carpenters and eight painters worked on the sets at peak production. Costumes, furniture, paint and locations with the right “wood and leather” feel were zealously scrounged up.

Part of the fun of Jussi Adler-Olsen’s books is how he uses humour in his character descriptions.

“It was a huge job and we put a high priority on it,” Nørgaard says.

You might even say the film has a ’70 style inspired by the directors that Mikkel Nørgaard and scriptwriter Nikolaj Arcel grew up with – Steven Spielberg, Martin Scorsese, Francis Ford Coppola.

Funny, Serious Men

The Keeper of Lost Causes also showcases a phenomenon that does not usually distinguish the gloomy Scandinavians, and that is humour.

“Part of the fun of Jussi Adler-Olsen’s books is how he uses humour in his character descriptions. I’m a big believer in dynamism, switching from a slow pace to a fast pace, but I also believe that humour used right after something scary happens can deliver a good laugh. To me, it’s all *drama*,

THE KEEPER OF LOST CAUSES

Zentropa producer Louise Vesth has signed on to adapt the best-selling Department Q crime novels of Jussi Adler-Olsen. *The Keeper of Lost Causes* is the first book in the series, written for the big screen by Nikolaj Arcel (*A Royal Affair*):

Chief detective Carl Mørck (Nikolaj Lie Kaas) wants to get his old job in the homicide department back, even as he is still recovering after he was shot on the job. Instead, his boss transfers him to Department Q where he can sit in peace and quiet and look through cold cases with his assistant, Assad (Fares Fares). Soon, the notoriously gnarly Mørck finds a cold case that piques his curiosity and, defying the order to stay put, he and Assad try to solve the disappearance of a young female politician who went missing without a trace.



Beauty and horror, past and present mix in *The Keeper of Lost Causes*.

NORDIC NOIR

There’s been much talk about the rise of Scandinavian mysteries – in novels, films and on TV. But what is it that makes the Scandinavian thrills so irresistible?

Heaps of reasons have been voiced: Nordic crime stories fascinate because of their deep focus on their characters. They provide insight into Scandinavian society, at once oddly familiar and exotically different. They show the cracks in the perfect surface of the Scandinavian welfare states, revealing a darker and more intriguing picture of society. They simply tell good stories.

Stieg Larsson’s groundbreaking *Millennium* trilogy blazed a trail for Scandinavian mysteries in films and on TV. Other respected Nordic writers’ crime stories have made it to the big screen, including Jo Nesbø’s *Headhunters*, Jan Guillou’s *In the Interest of the Nation* and now Jussi Adler-Olsen’s *Department Q* series. Popular crime series on TV include *The Killing*, *The Bridge* and the Arne Dahl *Intercrime* series.

whether it's a mystery, a comedy or what have you. I want to include as many colours as possible in a drama. There's a tendency sometimes to think that humour has no place in a real drama. That's a mistake. Humour is such a big part of our lives, even in the biggest dramas of our lives. I never went to a funeral where no one laughed. There are times when we need to go 'Do you remember the time he was such an idiot?' to even be able to breathe. Then we can get back to being serious."

Several of the actors in this dead-serious thriller story are funnymen. Nikolaj Lie Kaas stars as the tight-lipped detective Carl Mørck. The Swedish actor Fares Fares plays his assistant Assad, while Søren Pilmark, Troels Lyby and Rasmus Botoft appear in supporting roles. They are actors who know how to switch between serious and comedic roles seamlessly, and that is precisely why they were cast for *The Keeper of Lost Causes*.

"Key for me is that I'm always looking for the drama, no matter whether I'm doing a comedy or a mystery. As I see it, *Klown* is a classic drama, only it's told as a comedy. Nikolaj is a great actor with huge range. His character, Carl Mørck, has a very dry sense of humour that only comes out a few times

The Keeper of Lost Causes Photo: Christian Geisnaes



SONJA RICHTER OPPOSITE STREEP AND SWANK

She stars as the missing politician in *The Keeper of Lost Causes* and will soon be making her Hollywood debut. Sonja Richter has landed a role in Tommy Lee Jones' *The Homesman*, a western drama about a man who teams up with a pioneer woman to escort three insane women across the prairie back to civilization. Richter will play one of the three women. In addition to the director himself, the cast includes Meryl Streep, Hilary Swank, James Spader and John Lithgow.

Richter broke through in *Open Hearts* (2002), playing opposite *The Keeper's* Nikolaj Lie Kaas in Susanne Bier's *Dogme* film about a young couple whose happiness is crushed by a near-fatal car accident.

The Keeper of Lost Causes
Photo: Christian Geisnaes



Sonja Richter plays Merete Lynggaard, a dedicated and up-and-coming politician who went missing year's back.

JUSSI ADLER-OLSEN

Jussi Adler-Olsen is Denmark's premier crime writer. His books routinely top bestseller lists in northern Europe, and he has won just about every Nordic crime-writing award, including the prestigious Glass Key Award – also won by Henning Mankell, Stieg Larsson and Jo Nesbø.

Adler-Olsen's thrillers about Department Q have sold more than seven million copies worldwide since the first novel, *The Keeper of Lost Causes* (or *Mercy*), came out in 2007. Last year the book won Adler-Olsen the American Barry Award for Best Novel of the year and made it to The New York Times bestseller list. Adler-Olsen's fifth book in the series was released in December.

Odd-couple policemen Carl Mørck and Assad, played by Nikolaj Lie Kaas and Fares Fares, warming up to their first cold case.

in the film. It takes real comic sensibility to use that tiny little window to open up the character."

Time and Thoroughness

Production design and humour are two areas that Nørgaard put a lot of work into. But above all, he singles out cinematic thoroughness as the one element that prevents disappointed moviegoers from demanding their money back.

"Scriptwriter Nikolaj Arcel and I spent a really, really long time adapting the book in front of us, holding onto the essential things. The story is the most important thing, clearly. Then, it's about assembling the best cast and a good team behind the camera. As I told my crew, I want to take *cinema* back. That is, *Dogme*, which was great, put all the focus on the story and made room for the actors to create great films. I wanted to add the *cinematic*, the uniquely filmic, on top of that. We still have a good story and the acting is great, but it also has to look like a million bucks" ■

The Keeper of Lost Causes is produced by Louise Vesth for Zentropa. For more information, see reverse section.



Mikkel Nørgaard

Director Mikkel Nørgaard, 39, has directed a number of TV series, including the highly popular *Clown* (2004-2009), a raunchy comedy about the two comedians Frank and Casper.

The series was made into the feature film *Klown* in 2010, Nørgaard's debut on the silver screen. The film reached sky-high box-office numbers in Denmark and received awards at Austin Fantastic Fest and the Montreal Fantasia film festival.

Nørgaard graduated in direction from the National Film School of Denmark in 2001. Prior to film school, he assisted on a number of feature films, working with, among others, directors Lone Scherfig and Lars von Trier.

Photo: Isak Hoffmeyer

NIKOLAJ LIE KAAS ACTOR

Did season three of *The Killing* give Nikolaj Lie Kaas, 40, a taste for crime? No doubt audiences will thrill to Kaas as detective Carl Mørck in Zentropa's *The Keeper of Lost Causes*. Whatever the role, the Danish star's charm is hard to resist.

By Morten Pii

Truly Human (2001) → Playing a pure fantasy character, Kaas delivers his perhaps most outstanding performance in a leading role. Åke Sandgren's Dogme film merges fantasy and everyday realism, and Kaas ties it all together with his open boyish face, even as his Kasper Hauser character is subjected to xenophobia and exploitation. Not as a sentimentalised victim but as a pure-hearted newborn in a strange world: the Danish welfare state in the year 2001.



Flickering Lights (2000) ↑ Kaas (left) as a gangster is not so much thuggish as a little developmentally challenged. He and his friends decide to go straight and he has an epiphany when he stumbles on an old book with the poem, by the beloved Danish writer Tove Ditlevsen, that gives the film its title. He reads the poem to his friends and senses new worlds opening up. Kaas's boyish simplicity, in Anders Thomas Jensen's direction, makes the scene both witty and touching.

The Idiots (1998) ↘ He only has a supporting role in Lars von Trier's famous Dogme film, but Kaas crafts one of the most beautiful love scenes in von Trier's oeuvre. Kaas is one of the small group of "spazzes" searching for their "inner idiot" to live more instinctively and honestly. But he has to fight for his love, and he does so in a scene of painful intensity that stands as an emotional highlight of the film. The photo shows Kaas (middle) cheering with his co-"spazzes".

The Killing III (2012) → TV serials aren't usually Kaas's bag, but his performance here earned him a special Robert award. A policeman working for the national security service, PET, he has to solve a mystery with his assigned partner, Sofie Gråbøl's Sarah Lund. The small-screen role demanded a more detached acting style than Kaas usually employs, but he nailed it with supreme professionalism and natural authority.



Reconstruction (2003) → In Christoffer Boe's Camera d'Or-winning first feature, Kaas' leading man is a young photographer whose life is turned upside down when he falls head over heels in love: his best friend no longer known him and his apartment is gone! With sensitive charm and virility, Kaas brings the story's strange twists down to earth, rendering credible the subversive power of love.



A Funny Man (2011) ↑ Among the younger generation of actors, Kaas has won the Danish Bodil film award more than anyone else, an impressive four times. His Bodil-winning portrayal of Dirch Passer, Denmark's all-time favourite comedian, shows virtuosic range and a knack for striking a tender note of humanity. Despite no outward likeness to Passer, Kaas finds an inner affinity with Passer's comedy and the tragedy that marred his life.

Nikolaj Lie Kaas / selected films

- The Keeper of Lost Causes**
- Mikkel Nørgaard (2013)
- The Shooter**
- Annette K. Olesen (2013)
- Almost Perfect**
- Hella Joof (2012)
- The Killing III**
- Various directors (TV, 2012)
- A Funny Man**
- Martin Pieter Zandvliet (2011)
- Beast**
- Christoffer Boe (2011)
- The Whistleblower**
- Larysa Kondracki (Germany, 2010)
- Angels & Demons**
- Ron Howard (US, 2009)
- Just Another Love Story**
- Ole Bornedal (2007)
- Adam's Apples**
- Anders Thomas Jensen (2005)
- Murk**
- Jannik Johansen (2005)
- Brothers**
- Susanne Bier (2004)
- The Green Butchers**
- Anders Thomas Jensen (2003)
- Reconstruction**
- Christoffer Boe (2003)
- Open Hearts**
- Susanne Bier (2002)
- Truly Human**
- Åke Sandgren (2001)
- Flickering Lights**
- Anders Thomas Jensen (2000)
- The Idiots**
- Lars von Trier (1998)
- The Boys from St. Petri**
- Søren Kragh-Jacobsen (1991)

A STRONG THREAD OF HUMANISM



The Hour of the Lynx Photo: Per Arnesen

Søren Kragh-Jacobsen was one of the four Dogme Brothers. While Thomas Vinterberg and Lars von Trier took Cannes by storm in 1999, Kragh-Jacobsen's *Mifune* won the Silver Bear in Berlin and was a big audience hit in Denmark and around the world. Now the director is back with *The Hour of the Lynx*, a chamber piece based on a play by the Swedish writer P.O. Enquist.

Frederik Johansen plays the tormented young boy in *The Hour of the Lynx* which reunites Søren Malling and Sofie Gråbøl from *The Killing*.

By Kim Skotte

On the face of it, *Mifune* was probably the most mainstream of the four original Dogme films, but the veteran filmmaker Søren Kragh-Jacobsen simply had a quiet chuckle to himself. Basically, he was just doing what he always did. Handheld? He did lots of that in his first feature back in 1978!

While Søren Kragh-Jacobsen, 66, is probably less known abroad than von Trier, Vinterberg and Bille August, in his 35 years as a director he has left a massive thumbprint on Danish cinema.

Kragh-Jacobsen early on apprenticed as an electrical engineer and worked in a factory before making the leap to the Prague Film School in 1969. Returning to Denmark, he became part of the fertile scene at national broadcaster DR's legendary Children & Youth Department. That was reflected in his first film, *Wanna See My Beautiful Navel?* (1987). Apart from directing, he also wrote and performed a set of original songs for the film that for a couple of generations now have been the gold standard of all that it means to be young, in love and insecure. In 1981, he followed up with the children's film *Rubber Tarzan*, which ever since has epitomised the famed humanist Danish children's film tradition.

He has tried his hand at thrillers, mysteries and adult dramas, though they have often featured children and young people in key positions as well. So, too, *The Hour of the Lynx*. Based on a play by the Swedish writer P.O. Enquist, the film is a chamber drama revolving around the macabre double murder of an elderly Swedish couple in a locked psychiatric ward. To boot, it may be the site of a miracle. The nameless murderer in the ward is just a boy.

Films about Kids

"I think it has a poetry of cruelty," the director



The Hour of the Lynx Photo: Per Arnesen



The Hour of the Lynx Photo: Per Arnesen

says about his chosen subject. “I think it’s well in keeping with the rest of my work. I have been trying to do other kinds of stories for years, but what I keep getting back to is how it’s all about treating your kids right.”

Indeed, Kragh-Jacobsen never really had a knack for doing “evil” films. Growing up, his now-famous colleague, *Drive*-director Nicolas Winding Refn, faithfully watched Kragh-Jacobsen’s films. Young Refn was usually enthusiastic, though he always proffered his standard critique: “Not enough violence!”

“Maybe I should be less of a sissy,” Kragh-Jacobsen admits. “Maybe I should have tangled with weirder stories. But, as it is, humanism always gets me. Heaven knows, I’ve tried to be evil. I just never succeeded.”

Kragh-Jacobsen describes himself as a very thorough director. He spends a painfully long time in pre-production. *The Hour of the Lynx*, too, has been through a long process. The director spent six months visiting locked institutions. Some real tough places. One place had an inmate who had punched the staff 156 times in just three months.

When, after countless screen tests, he finally found the right actor to embody his main character, he had to overhaul the script one more time to fine-tune it to his young star with the unique charisma – Frederik Johansen, now 21. This meticulousness may partly explain why Kragh-Jacobsen hasn’t

I think every filmmaker has dreamed about making a film set in a prison or psychiatric hospital at some point in his life.

made more movies in those 35 years. In fact, the director strives to combine his penchant for extreme meticulousness with the spontaneity of a musician. But, he says:

“I wish I had played more gigs. I get pretty annoyed at my laziness, that in all my years in the business I only made 11 films.”

THE HOUR OF THE LYNX

In this adaptation of P.O. Enquist’s play, Sofie Gråbøl plays the priest Helen who is approached by Lisbeth, a psychologist who is leading an experiment at a psychiatric ward. When a young patient attempts suicide while rambling about God, the two women must overcome their differences to save the young man. Director Søren Kragh-Jacobsen wrote the script with Tobias Lindholm (*Submarino*, *A Hijacking*, *The Hunt*) and Jonas T. Bengtsson (*Submarino*).



Director Søren Kragh-Jacobsen Photo: Per Arnesen

Søren Kragh-Jacobsen

Director Søren Kragh-Jacobsen, 66, reinvigorated Danish children and youth cinema, starting with his first two films, *Wanna See My Beautiful Navel?* (1978) and *Rubber Tarzan* (1981).

His fine direction of child actors and eye for youth themes continued in *Emma’s Shadow* (1988), *The Boys from St. Petri* (1991) and *The Island on Bird Street* (1997).

As one of the original four Dogme brothers – with Lars von Trier, Thomas Vinterberg and Kristian Levring – he made *Mifune* (1999), winner of the Silver Bear in Berlin. Also selected for Berlin was *What No One Knows* (2008). Concept director on DR’s *Borgen* (2010-13).

Over the years, he has taken long breaks from features, directing episodes of TV series, including the well-known *Borgen*, which all show his special touch.

The Girl from The Killing

Internationally, it will draw some eyeballs that the film stars Sofie Gråbøl. Wearing the iconic “Scandi jumper,” the Danish actress is known the world over as the female detective in the TV series *The Killing*. In *The Hour of the Lynx*, Gråbøl plays Helen, a priest of shaky faith. A psychologist with a self-serving agenda puts Helen in touch with the boyish killer who thinks God speaks to him and ordered him to kill.

Another central character is Knud, a prison guard played by Søren Malling, who was Gråbøl’s partner in *The Killing*.

“He is the humanist who never gets involved in the skirmishes between the priest and the psychologist,” Kragh-Jacobsen says about the film’s narrative which sets the religious and the scientific worldviews on a collision course in the compressed microcosm of the prison.

“I think every filmmaker has dreamed about making a film set in a prison or psychiatric hospital at some point in his life,” he says. “We don’t have much of a tradition for that in Denmark. We live so peacefully in Scandinavia and we don’t have a lot of arenas.”

Naturally, the director-slash-musician puts a lot of care into the sound design of his films.

“I get very involved in the musical aspects of my films,” he says. “It can really only go two ways: it either swings or it doesn’t.”

Kragh-Jacobsen is already busy at work on his next project, *The Last Journey of Monsieur Pichon*, an internationally produced Chopin film scheduled for release in 2014 ■

The Hour of the Lynx is produced by Lars Bredø Rahbek for Nimbus Film. For more information, see reverse section.



Actor Søren Malling Photo: Kennet Island/Havgaard

LATE BLOOMER

By Christian Monggaard

Søren Malling last year celebrated 20 years in the acting business. But he has only really been getting serious attention in the last few years for his roles in the TV series *The Killing* and *Borgen* and films like *A Hijacking*. “I simply wasn’t good enough,” the 49-year-old actor says as the reason for his late breakthrough.

Søren Malling was Sara Lund’s unpolished, antsy partner in the first season of *The Killing*, the tough old-school newsroom chief who is, so to speak, castrated in season three of *Borgen*, and the cool, no-nonsense shipping company head who starts cracking in Tobias Lindholm’s powerful pirate drama, *A Hijacking*. No matter what he plays, the Danish actor with the characteristic features presents a deft balance of strength and sensitivity.

You don’t always know what’s going on with the characters he plays, which only makes you more curious about what’s hiding beneath the surface. The same thing happens when you meet him in real life – in this case, at a café behind the Royal Theatre, in the street where he lives with his wife, who is also an actor, and their children.



The Killing Photo: Tine Harden



Borgen Photo: Mike Kollöffel

Søren Malling got his breakthrough as Sarah Lund's hard-hitting partner in *The Killing* (left). In *Borgen* he plays a news editor who feels pressure from all sides.

Malling is amiable, attentive and seriously answers your questions, with intermittent flashes of a big grin. He's honest, candid and motor-mouthed, and you quickly get the sense that you're dealing with someone who's not going to pretend he's something he isn't.

A classically trained actor, Malling is currently plying his talents on Danish TV, ribbing the Danes in a satirical series. Moreover, he is shooting director Ole Bornedal's lavish TV series about the war of 1864, when the Prussians beat Denmark so badly that, historians say, the Danish national identity never really recovered and the modern Danish

I think it's more interesting to watch stories where you actually show some vulnerability. That even the person who has to be cynical and efficient suddenly can't handle his personal life or his job.

self-image was born. To boot, Søren Malling, like his colleagues Ulrich Thomsen, Thure Lindhardt, Mads Mikkelsen and Nikolaj Coster-Waldau, is starting to get roles internationally.

Can you talk a little bit about how you work with a role?
 "Stanislavski once wrote about outer and inner techniques. The inner is about psychology, starting from the inside and building up your character in the American method-acting way. The outer technique is about adapting a character by observing and forming an image of it. I definitely use the last method.

"Take the shipping company head in *A Hijacking*. Of course I looked up the real deal, a Danish shipping company CEO. I got to sit in his office and be a part of his CEO's environment, a fly on the wall: How do people like that speak? How do they

walk? What are their reaction patterns like? What's the difference between the top guy and the guy just under him? Can you tell, is it clear? Do they have to say it out loud? Does it have anything to do with their clothes? How do they drink a cup of coffee?"

"It may sound banal, but I get a lot out of just sitting around and observing these things. I think that, if you're good at the adapting thing, something happens inside, something happens with the actor Søren Malling, because I start walking in a certain way and looking at things in a certain way."

How much do you let the audience look behind your own facade?

"As a starting point, I think that less is good. It's a lot more interesting to see someone who's on the verge of breaking down than someone who's actually breaking down. 'Boy, can you get sad!' It gets a little, 'Look how clever I am.' If you had asked me 15 years ago, I was into other things, but because of my age and because I have been in the game for such a long time, I personally think it's more interesting to watch stories where you actually show some vulnerability. That even the person who has to be cynical and efficient, almost robotic, suddenly can't handle his personal life or his job, like the shipping company CEO or Torben Friis in season three of *Borgen*. I have become more motivated to show that vulnerability, and more skilled at it."

You graduated from acting school in 1992. Your fame, if we can call it that, has come within the last five to six years?

"*The Killing* definitely paved the way for that. TV has an insane amount of power, if you can use that word."

Has it been an exciting journey?

"I'm still here. Haven't gone under. I'm not an old man who feels like he never got seen. I have



The Hour of the Lynx Photo: Per Amesen

A central character in Søren Kragh-Jacobsen's new drama *The Hour of the Lynx* is Søren Malling's humanist prison guard Knud. Malling plays alongside Signe Egholm Olsen and Frederik Johansen.

a family and three kids now. That's a big thing in your life. I did a lot of theatre for many years and, honestly, I didn't feel like I got seen for the first five to ten years. My peers and the people I went to acting school with got all the roles in plays and films, and I wondered why it wasn't me.

"I slowly realized that I simply wasn't good enough. I think I was trying to do what I thought theatre managers and casting agents wanted me to do. But that's not what they want. Now I bring in the package of personality and experience that I have. Turning around how I look at that whole thing was good for me."

Isn't it also about finding your voice as an actor, same as in any other art?

"I find that other actors my age, even if they have tried everything, can be incredibly insecure about maybe being too old and all kinds of things. I don't care that I look like shit and will soon be 50. I really feel like I have a certain gravity in terms of where I am in my life. And I actually feel very young (laughs) – even if my hair is grey and from now on I'll only be getting dad or granddad roles or playing the single guy who never got married."

Why did you become an actor?

"In the 1970s we had drama in school, which was a new thing. We had a very enthusiastic drama

teacher and something was sparked inside of me. I dropped out of high school and started doing children's theatre, but I don't think I really knew what I was doing. But something had fallen into place. At 23, I was thinking, 'I have to give this a shot,' but I nearly crapped my pants about applying to theatre school. I also remember thinking that, in spite of my fear, I don't want to be sitting around at 50 going, 'You didn't dare to do it. You only have yourself to blame. You have to give it a shot. Step out where the water is so deep you can't touch bottom.' I did and I got accepted. That's the best answer I can give."

Why did you keep on acting?

"I have done a lot of different things in my life. I think the reason why I keep acting is I like it, plain and simple. I also really think it's a huge job that I take on with the greatest humility. Why do I keep at it? I guess I can't help myself. I could become a mason – I've worked as one before – but I don't think laying bricks from now on until I couldn't do it anymore would give me the same satisfaction. That's not saying I couldn't build my own house. A lot of artists couldn't do that" ■

WOULD YOU HOLD MY BABY, PLEASE?

For producer Mikael Chr. Rieks, trust and honesty are key in working with directors and investors. He only gets involved professionally with people he would leave his kids with.

By Marianne Lentz

Coming into a room that has bad energy makes him sneeze. It always did. It's a kind of disorder. As Mikael Chr. Rieks sees it, he has very sensitive antennas. For that reason, he always builds his professional relationships on trust and honesty. While that has forced him to say no to a few projects over the years, it's the only way he can work.

"I say what I feel. I can't cover it up. If I read something and I think it's bad, I have to say it. In the professional game, you have to be brutally honest," the 43-year-old producer says. He would never undertake a professional partnership with someone he wouldn't leave his kids with.

"There is so much at stake. We spend so many years of our lives on a film. It's such a strength to be able to trust someone so much that you could say, 'Here, would you hold my baby for me, please?'"

"For me there is no greater team play than film where so many people are working together to make it happen. A film production is such a fluid process. It's a real miracle every time you succeed."

Like a Love Story

Rieks has found that trust in his partnership with the director Martin Pieter Zandvliet. Together they made the dramas *Applause* (2009) and *A Funny Man* (2011). They first met at a symposium and instantly clicked.

"I met this guy who was really upset because he had just had something rejected. Inside of thirty seconds, we were telling each other these really honest things. I woke up the next day and thought,

Producer on the Move

Mikael Chr. Rieks

Producer Mikael Chr. Rieks, 43, joined Nordisk Film in 2003, where he came aboard the producers' team of the internationally acclaimed documentaries *Overcoming* (Tómas Gislason, 2005) and *Ghosts of Cité Soleil* (Asger Leth, 2006).

In 2008 Rieks founded Koncern Film where he produced Martin Pieter Zandvliet's two feature films, *Applause* (2009) and *A Funny Man* (2011), both selected for a number of festivals including Toronto. Paprika Steen, Rieks' wife, garnered several accolades for her towering performance in *Applause*.

Today, Rieks has reteamed with Nordisk Film who is producing *A Place under the Sun*. Rieks is selected as Danish Producer on the Move in Cannes.



Producer Mikael Chr. Rieks Photo: Isak Hoffmeyer

'Here's someone who knows how to do a thing or two,'" Rieks says.

Shortly after, they met again, and their partnership slowly started to gel. "I had no guarantee that this guy was a great director, but he is. It was all about the humanity. You meet someone – and you just know. It's a bit like a love story between us. A bromance, if you will. That's something I look for in the directors I work with."

The duo's next film, *A Place under the Sun*, is about young German soldiers forced to clear landmines on the Danish North Sea coast after World War II. During the German occupation of Denmark, Hitler's soldiers planted 2.2 million mines on the West Coast and when the war ended, the Germans were made to clean up after themselves. The demining was done under compulsion by very young German soldiers who were held as prisoners of war.

"A lot of young boys were killed or maimed doing that work, so it's hardly a rosy Danish story. Some serious human rights abuses were committed," Rieks says.

The protagonists are a 16-year-old German soldier and a Danish sergeant, who is overseeing the demining. The film is produced by Nordisk Film Productions with an expected release in 2015.

Putting Faces on History

On the whole, period films seem to turn Rieks' crank. Apart from *A Place under the Sun*, he has a film in development about Denmark's King Frederik IX, who reigned from 1947-1972, and he dreams about making an epic about the composer Wagner.

Rieks lights up when he talks about history. Post-war Denmark and how the image of the family

I say what I feel. I can't cover it up. If I read something and I think it's bad, I have to say it.

started changing. Women's liberation and the new role of the royal family as a unifying force after the two world wars. King Frederik IX's radical look with his tattooed body from his years at sea.

Moreover, Rieks and his directing partner Zandvliet are doing a Danish-American coproduction, *The Great Americans*, about the recession and its impact on an American family. The film follows one of the many families who lost their home in the recession.

All these films – about mine clearing in Jutland, the American recession, Frederik IX and Wagner – are anchored in historical events that shaped how the world looks today. That's what films can do, Rieks says. Put a human face on history.

"It typically starts with a scene you envision. Then you build on that. The point is not to make films for the sake of history. The challenge is to create a good drama while also saying something about the period in which it is set" ■

A DUVETYN JACKET, RUFFLES AND 600 MILITARY UNIFORMS



Costume designer Manon Rasmussen. Photo: Robin Skjoldberg

She has been designing film costumes for 35 years. Even so, she still loses sleep worrying before a film starts shooting. Meet the award-winning Danish costume designer Manon Rasmussen.

and how people dressed in summer and winter. It's a very introverted process where I construct images inside my head. I get completely focused on the period. It's a little bit autistic," she says.

Putting Intuition to Work

In addition to painstaking research, intuition plays a huge role when Rasmussen comes up with costumes for her movie characters. In 1997, she was asked to design costumes for Niels Malmros' *Barbara* about a liberated 18th-century woman. Rasmussen couldn't get a handle on the title character until she was in London one day going through long rows of clothing.

"Most of it was really ugly," she says. "I have very specific taste: I don't like rough fabrics. It has to drape, have character and life. But suddenly my hand landed on a cream-coloured skirt with little rust-coloured floral embroidery and I knew exactly what Barbara's clothes should be like. I went back to my hotel room and sketched out her entire wardrobe. Having a revelation like that gives you a real sense of pleasure."

Finding costumes is often like that for her. She makes sure to share the director's vision and create the universe he wants, while also working with her own sense of the characters. And she makes sure to have several different costumes ready for the actors every day of a shoot.

By Marianne Lentz

Manon Rasmussen has been doing movie costumes since 1978. She designed the evening dress that Nicole Kidman, as Grace, wears when she arrives at the village of *Dogville*. She created Kirsten Dunst's wedding dress in *Melancholia*, and she found and adapted the costumes for Thomas Vinterberg's small-town drama *The Hunt*. Clearly, Rasmussen lives to design costumes.

"I especially love the research period, where you totally immerse yourself in a period, look at paintings and exhibits, leaf through books and read about the royals, the middle class, the poor,

"Every morning I have several different options ready for what they could wear. I look at the sun and the mood, at the colours of the set and, not least, at how the actors are feeling, before I decide on what they should wear. They love that – that I'm open to how they are doing and consider the character."

Knee-Deep in Mud

Despite her 35 years in the industry, every film production is like starting over again.

"It's a new process every time, and every time I cross my fingers that it will work out. I lose sleep on every production," she says.

Keeping her up these days are the costumes for *1864*, a film and a TV series about the traumatic Danish loss at Dybbøl, when the country lost the provinces of Schleswig and Holstein to Prussia. For the production, which is directed by Ole Bornedal and is shooting in Prague until summer, Rasmussen is in charge of dressing 170 actors, 600 soldiers and thousands of civilian extras from head to toe.

"Every single actor has to be built up and have his own unique character and singularity. That's a huge job," she says.

For example, the soldier's uniforms, which are sewn from scratch, are no good if they look too new. They need patina. And so, at the time of this writing, Rasmussen's staff is busy distressing all the factory-fresh woollen uniforms.

"They can't be all stiff and smooth and lifeless. They have to be broken down. So I have people soaking them in water and then distressing them. The fabric, leather, belt buckles and buttons have to have wear and tear, as if the soldiers had been wearing the same clothes for months."

When the shoot starts and the soldiers have to slog through knee-deep mud and ankle-deep snow, the uniforms have to be hosed down every day so they are ready for the next day's scenes.

"But, once I see all of these 600 soldiers fight and march with cannon through the mud in Prague, and everything looks the way I want it, it's all wonderful" ■

Read more about Ole Bornedal's *1864* in our News & Notes section.



Nymphomaniac

"Charlotte Gainsbourg, who plays the adult woman, is very easy to dress. She's so delicate.

"We follow the film's protagonist from the 1960s to the present. I strive to have the clothes support the character's personal development and the periods she goes through, from the time she is 16 and has her first sexual experience in the 1970s until she is a grown woman and a mother in the 1980s and on. She goes through a period where she seeks out a lot of sexual experiences, and her wardrobe there is mostly dresses.

"I love working with Lars. He made my career in a lot of ways. I have had the chance to do some completely incredible things with him – from his first film, *The Element of Crime*, which was so groundbreaking, to Kirsten Dunst's wedding dress in *Melancholia*."

Directed by Lars von Trier, release 25 December.



The Hunt

"Doing a picture set in the present, like *The Hunt*, is no less of a challenge than a period film. Because you still have to create a believable person. Through the clothes, you should show what kind of a person Mads Mikkelsen's character, a mild-mannered kindergarten teacher, is.

"Mads came into my costume storeroom before we started shooting. He had been picturing the kind of jacket he wanted to wear and I had got some different ones out. We found the jacket he wears throughout the film – a green duvetyn jacket that also fits the film's hunting theme."

Directed by Thomas Vinterberg and winner of Best Actor (Mads Mikkelsen) in Cannes 2012.



A Royal Affair

"I'm always true to the period, but things can't be too rigid. We decided early on not to have everyone wear white wigs, because that just doesn't look very sexy. Lots of people back then didn't even wear wigs. Also, I keep an eye on today's fashion, so the clothes will be worn in a way that looks attractive today.

"The actresses loved to wear the big dresses, while the men weren't crazy about the breeches, ruffles and white stockings. But I find 18th-century fashion totally sexy, especially the men's fashion. If I had the time, I would love to design a fashion line inspired by the 18th century."

Directed by Nikolaj Arcel, took home two Silver Bears in Berlin 2012.

Last August, director and screenwriter Nikolaj Arcel and his writing partner Rasmus Heisterberg boarded a plane to Los Angeles, bringing a suitcase with a few ideas for an international film project. Today, the two Danish filmmakers behind *A Royal Affair* have done better than their wildest dreams ...

PUTTING THEIR DREAMS TO WORK IN L.A.

FILM asked the rock-solid filmmaking duo about their experiences in Tinseltown and their three American projects, the first of which is an adaptation of American author Don Winslow's *The Power of the Dog* about Mexican drug cartels. Nikolaj Arcel is directing, and he and Rasmus Heisterberg have penned the script together with the film's producer Shane Salerno.

It's quite a leap from a film about 18th-century Denmark to a crime story on drug trade. How did you end up adapting Don Winslow's bestseller *The Power of the Dog*?

Nikolaj Arcel: Rasmus had read the book and loved it. And the moment I read it, I knew it was right for us. It has elements of all our favourite stories, from *The Godfather* to *Heat* and *City of God*. We were telling ourselves we'd be lucky to get to do that film in five years or later after we had proved ourselves via other American projects. But we made it happen! We really were extremely stubborn. I think Shane [Salerno] and Don [Winslow] turned us away four or five times before we convinced them to actually see *A Royal Affair* and talk to us.

Rasmus Heisterberg: It's a gripping tale of two people on different sides of the fence between America and Mexico. It opens with the formation of the first drug cartel in the late '70s and runs all the way through to 2004, and the story is set against the political backdrop of the American role in Central America. Winslow's book has a lot in common with

A Royal Affair that way, at least in the way it tells a story: intimate character studies, epic time span, and political drama. In fact, I think that's probably why Don thought we were up for the job.

You've really tried your hand at a lot of different genres. What's that about?

NA: When I was younger, I thought that if I tried making every kind of film, I would probably die a happy man with a healthy sense of accomplishment. I'm smarter now, but the idea still makes sense, because your curiosity and innocence stay fresh when you have to deal with a new kind of story every time.

RH: A lot of screenwriters and directors have the kind of temperament that compels them to investigate a particular subject over several films. I'm the complete opposite. For me, the greatest privilege of writing is having the pick of the litter every time I start something new.

NA: I totally agree. But even though our films are so different from each other, I still think there's a clear thread in what we do. A certain style, the tone of the acting, the rhythm of the written word ...

A lot of Danish filmmakers are throwing themselves into English-language projects these days. What was your idea behind going to Los Angeles?

NA: We wanted a year in the sun to get inspired and see something else besides the familiar view from Zentropa's windows. Our girlfriends wanted to go,



"We have always had a great respect for each other's opinions and way of doing things. I don't think we have had a single controversy in the 13 years we have worked together," says Nikolaj Arcel about his professional partnership with co-writer Rasmus Heisterberg. Private photo from their home in Los Angeles.

too, so the timing was perfect. Of course, we did think a lot about potentially making the leap to English-language films. But it wasn't a clear decision on our part. The only promise Rasmus and I made ourselves was not to take on a project unless it was one we were really dreaming about doing. We already talked about *The Power of the Dog* before coming over ...

RH: We have written features together for 10 years and have always tried to challenge ourselves more and more for each film. So, after *A Royal Affair*, it seemed obvious to gravitate towards an international project.

Your success with *A Royal Affair* – including two Silver Bears plus an Oscar and a Golden Globe nomination – must have put wind in your sails in Hollywood?

NA: We were received incredibly well over here, because of *A Royal Affair* as well as *The Girl with the Dragon Tattoo*, which we also wrote together. But no actual contracts were drawn up until the nominations started rolling in.

RH: That's true ... Some of our key deals fell into place in remarkable synchronicity with our Golden Globe and Oscar nominations.

NA: A producer told me that industry people in Hollywood would make the worst stockbrokers, because everyone only puts money into the strongest stocks in town, and only when someone's already on top. For me, that was an important lesson in doing business over here – that I had to get better at "selling" who I am.

THICK AS THIEVES

Nikolaj Arcel and Rasmus Heisterberg both graduated from the National Film School of Denmark in 2001 and have written all of Arcel's films together, including *King's Game* (2004), *Island of Lost Souls* (2007) and *Truth About Men* (2010). They hit an international high with their latest collaboration, the lavish historical drama *A Royal Affair*, winning them two Silver Bears in Berlin and a Golden Globe and Oscar nomination.

The two of them also wrote the original Stieg Larsson mystery blockbuster *The Girl with the Dragon Tattoo* (2009), and both work as screenwriters on individual projects, the most recent being Mikkel Nørgaard's *The Keeper of Lost Causes* (Arcel) and Michael Noer's *Northwest* (Heisterberg).

Apart from *The Power of the Dog*, you inked another deal, for Warner Brothers?

NA: Yes, an action-adventure film, which we will be doing with Harry Potter producer David Heyman and which is based on one of my all-time favourite comic books. I can't tell you what it is yet, but I never ever in my wildest dreams thought we would get that film.

And Nikolaj, you'll be directing a third project, also a bit of a classic ...

NA: I'll be directing *Rebecca* – which Hitchcock adapted in 1940 and which won him two Oscars. As a starting point, Rasmus isn't officially onboard. But of course, he will be a consultant on the script. It's not a remake of the Hitchcock film but a contemporary take on the Daphne du Maurier novel, putting the characters front and centre.

You are directing the film for Steven Spielberg's DreamWorks. What does it mean for you to have one of the greatest icons of American cinema as your producer?

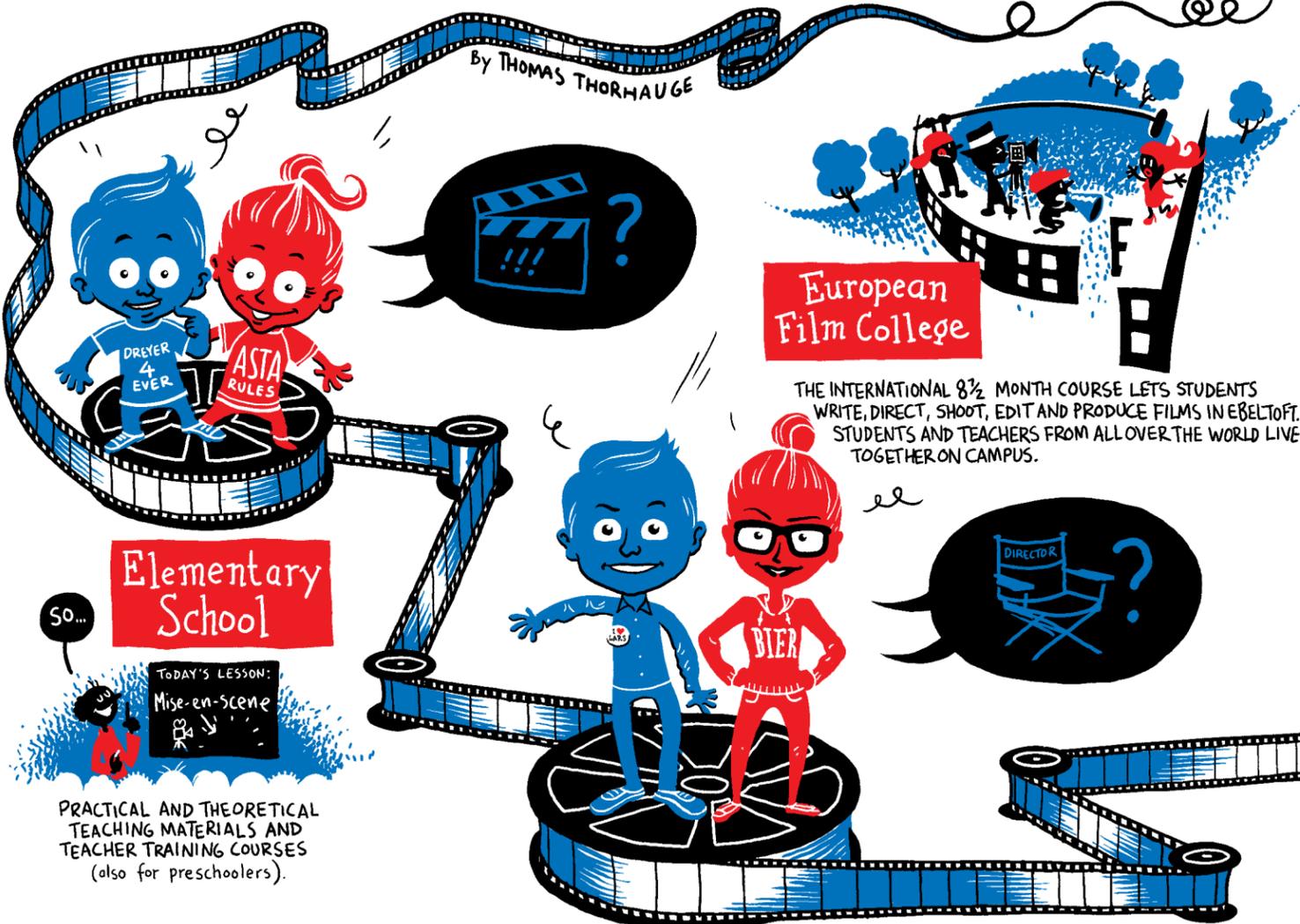
NA: It's because of Spielberg that I started making films. He inspired me even as a kid. I can't wait to work for his company. I have this naïve fantasy that he'll keep popping into the editing suite with coffee and donuts, though it will probably be a bit different in real life! AH

DENMARK'S GOT TALENT

NURTURING

DANISH FILM POLICY PUTS A HIGH PRIORITY ON TALENT DEVELOPMENT. HERE'S HOW

By THOMAS THORHAUGE



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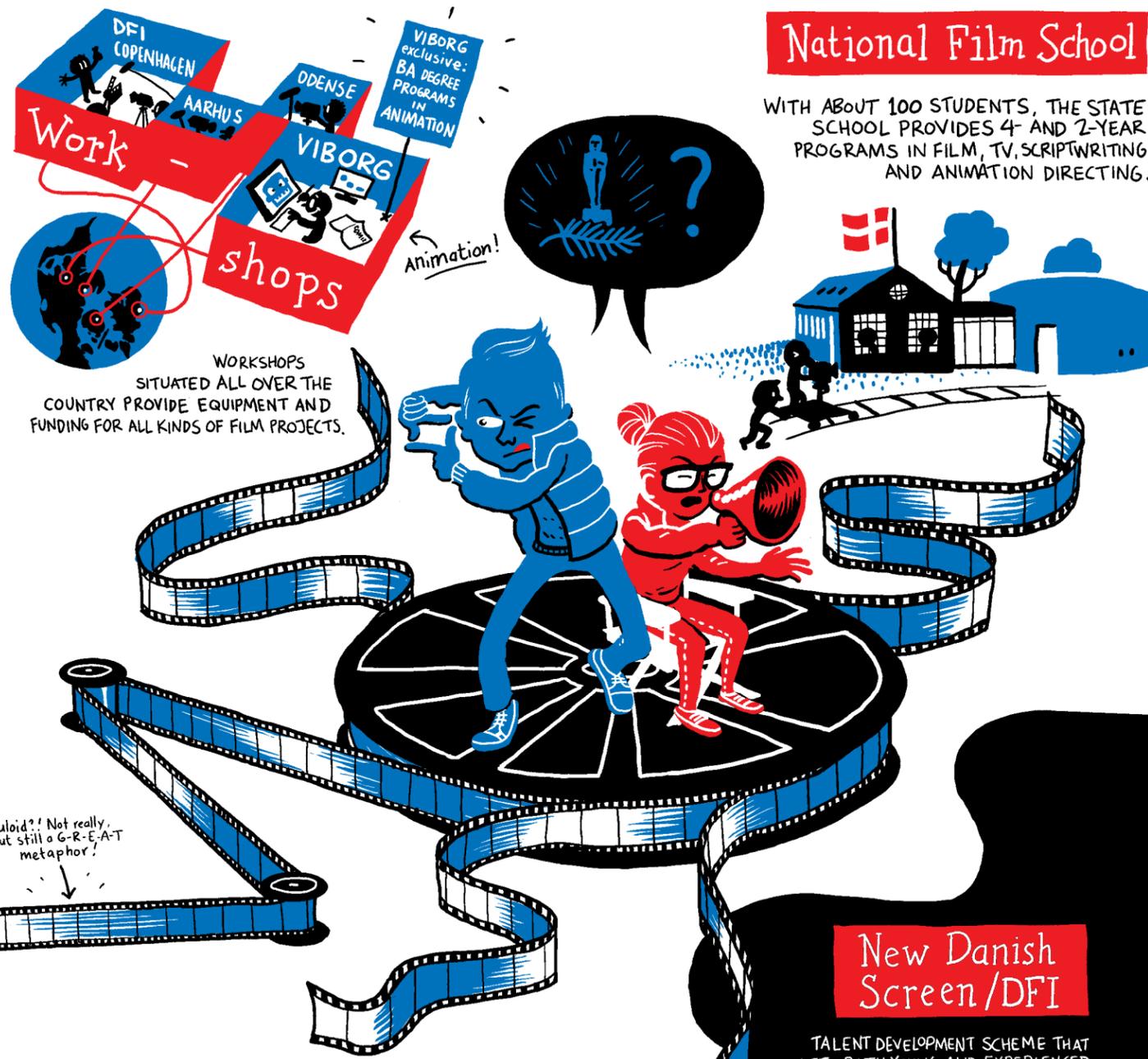
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Celluloid?! Not really, but still a G-R-E-A-T metaphor!

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Borgman by Alex van Warmerdam



Sister of Mercy by Pawel Pawlikowski

Two minor co-productions with Danish participation: Alex van Warmerdam's Cannes competitor *Borgman*, a co-production between Dutch Graniet Film, Belgian Epidemic and Danish Angel Films, and *Sister of Mercy*, a collaboration between Polish Opus Film and Danish Phoenix Film Investments and directed by Pawel Pawlikowski.

GLOBAL AMBITIONS

“There are more and more Danish filmmakers venturing out there and figuring out how to finance films internationally,” reports the DFI’s International Producer Noemi Ferrer Schwenk.

By Wendy Mitchell

International work is becoming more attractive both creatively and financially in Denmark, says Ferrer Schwenk, a veteran of Zentropa, the Irish Film Board, Eurimages and Germany’s Prokino, who joined the Danish Film Institute in September 2011.

Her job was created after a study done in 2010. “It identified that Danish films have a huge international potential but, probably given the amount of changes currently in the financing landscape of films like minimum guarantees no longer being available for smaller films, VOD revenues not replacing DVD yet, TV having a different remit right now, there would be a need for people to find some money outside of Denmark or even Scandinavia,” Ferrer Schwenk notes.

Italy, Argentina, South Africa ...

That financial shift comes at a time when creative impulses are expanding abroad as well. She explains: “There is a creative drive of directors and writers in Denmark who were bored with kitchen sink drama. They had explored all of Danish society and politics, so they began working on scripts set somewhere completely different.”

That includes Susanne Bier’s Italy-set *Love Is All You Need*, Tobias Lindholm’s Somali pirate story *A Hijacking*, Ole Christian Madsen’s *Superclásico*

set in Argentina, and Kristian Levring’s Western *The Salvation* currently shooting in South Africa.

“They have to go out and find funds from somewhere else because they are shooting somewhere else,” she says of the modern era of Danish filmmakers. “Producers are being pushed outside. They feel that they want to tell different stories, and they know that they will have to learn more about international co-production.”

The Right Direction

As part of her multi-faceted job, Ferrer Schwenk gives Danish producers the tools they need to work successfully internationally, such as organising seminars and talks from potential foreign partners. She also guides them to the right international events – for instance, getting Danish producers involved earlier this year with Rotterdam’s CineMart, the Berlinale Co-Production Market and the producers’ workshop EAVE.

Her position encompasses supervising funding of minority co-productions, working with Eurimages and the MEDIA Desk, and consulting about international opportunities with Danish producers. “I can lead them in the right direction about other funds, or put them in touch with people who could be good co-producers,” she says.

There is a long tradition of the Nordic countries co-producing with each other, which continues to be healthy. “We’re trying to not lose the ties to

the north but at the same time enabling people to work outside of Scandinavia and to be curious enough to possibly work with completely different parts of the world.”

First Co-production with Israel

Change is already tangible, as more non-Nordic minority co-productions are being put forward for DFI Funding. Recent awards include two projects with Poland – Pawel Pawlikowski’s *Sister of Mercy* and Anna Kazejak’s *The Word*, plus there is a first co-production with Israel being backed. She says Denmark working with Israel is “a real breakthrough.”

Other recent co-productions include British director Sally Potter’s *Ginger & Rosa*, Dutch director Alex van Warmerdam’s *Borgman* (Cannes competition), Irish animator Tom Moore’s *The Song of the Sea*, and Boris Rodriguez’s *Eddie The Sleepwalking Cannibal* with Canada.

The DFI’s backing for minority co-productions is now steady at 1.6 million Euros per year through

They had explored all of Danish society and politics, so they began working on scripts set somewhere completely different.

2014 (supporting 6 to 9 films per year). Some projects have gotten backing of up to 335,000 Euros per project. “In the future if a project is very interesting we could be able to go a little higher than that,” she adds.

Even with that pot of funding, co-producing with Denmark doesn’t make sense financially for many productions, partly because there is no tax incentive as is found in many other countries or US states.

One new initiative that could make Denmark more attractive to foreign producers will be the launch later this year of the Copenhagen Film Fund, which was confirmed in January and is expected to be operational this summer. “With the possibility of getting additional money from Copenhagen Film Fund, it makes more sense for foreign producers to invest,” she notes. The Fund, which is completely separate from the DFI, is likely to have a budget of 4.7 million Euros over three years, to support 10-15 projects ■

FAQ: HOW TO CO-PRODUCE WITH DENMARK

What kind of funding is available in Denmark for co-productions, and how do I find a Danish co-producer? Here are a few straight answers.

Q: What kind of funding is available in Denmark for co-productions?

A: The Danish Film Institute (DFI) has minor-coproduction schemes for *feature fiction and animation films* with three deadlines a year, and for *short and documentary films* with two deadlines a year. DFI may support 6-9 minor co-productions in feature films and 4-6 minors in short and documentary films a year.

Q: What are the requirements for applying for funding?

A: If you have a project you would like to co-produce with Denmark, the first step is to find a Danish co-producer. The Danish co-producer can then apply to the DFI. Also, there must be Danish creative or technical participation in the production plus a distribution deal for theatrical distribution in Denmark or broadcast on national Danish television.

Q: How do I find a Danish co-producer?

A: These are good places to start: Our online trade directory **DFI-Bogen** contains contact info on people, companies and institutions in the Danish film industry. You can find the directory in an English version: dfibogen.dk/english. Also, check our annual **Facts & Figures** brochure to see which minor co-productions were supported in previous years and which producers have been active internationally: dfi.dk/facts. In the case of documentary films, try **Filmkontakt Nord** who promote international networking in documentary and short filmmaking. The office can give you an idea as to whom it might be interesting to contact: filmkontakt.com. Finally, **MEDIA Desk Denmark** offers general guidance about the Danish film, TV and game industry. The MEDIA Desk has a large Danish and international network and can mediate contacts to co-production partners: mediadeskdenmark.eu.

Q: How will the project be evaluated?

A: The project evaluation is based on the following aspects: artistic qualities, the creative and financial collaboration between the Danish and international producer, including previous collaborations and future plans, the Danish share of the creative and technical collaboration, and the distribution potential.

Q: Which amounts are we talking about?

A: *Features* are typically subsidized with grants of up to 335,000 euros. The overall budget for minor features is 1.6 million euros per year. The DFI is able to allocate funding up to a maximum of 60% of the Danish spend. For *shorts and documentaries*, there are no fixed budgets.

Q: What about regional film funds – how do they work?

A: There are three regional funds in Denmark: **The West Danish Film Fund** in Denmark's second largest city of Aarhus supports and invests in co-productions that have a Danish artistic or technical participation with a connection to the region. A recent example of a minor co-production is the Irish-Danish *Song of the Sea* (in production), co-produced with the Danish company Nørlum. **FilmFyn** invests in national and international film and TV productions that provide business and exposure to South Funen. A recent minor co-production is Swedish-Norwegian-Danish-German-Dutch *Simon and the Oaks*, co-produced by Asta Film. Finally, **Copenhagen Film Fund**, launched on 25 January, is expected to be up and running by summer. The fund will mainly be supporting major co-productions, TV series and, in exceptional cases, documentaries.



Noemi Ferrer Schwenk coordinates the Danish Film Institute's work with international co-productions. See contact info in reverse section.

FILMS WE LOVE

Three of the fifteen titles in the Drafthouse catalogue are Danish. From his office in Austin, company head **Tim League** talks about his fondness for Danish films and the ideas driving his independent distribution label.

Our biggest distinguishing factor is that we only work on films that we love. What we are trying to do is earn the trust of our audience by continuing to distribute films that we find intelligent and thought provoking.

We've acquired only fifteen movies so far and three of them are Danish! I've been such a huge fan of Danish cinema for a long time. The Danish Film Institute supports so many talented and provocative directors that it's actually no surprise that Danish films make up such an important part of our catalogue.

Alamo Drafthouse

Three Danish films are so far bought for US distribution: *Klown* by Mikkel Nørgaard and *The Ambassador* by Mads Brügger, both released last summer, and *The Act of Killing* by Joshua Oppenheimer, to be released this summer.

Alamo Drafthouse is headed by Tim League (photo). The company's core business is Drafthouse Cinema. The distribution arm Drafthouse Films was founded in 2010 out of an idea of building a community around the cinemas, bringing a carefully curated selection of films from around the world closer to an American audience.

The genre film festival Fantastic Fest is part of the Alamo Drafthouse brand.



Tim League Photo: Annie Ray

Take *The Act of Killing*, for example. Creative director Evan Husney and I saw the film at the film festival in Toronto and could not stop thinking about it for days afterwards. That's a great indicator for us. It's a truly unsettling film. Most of us haven't realized the scope of the Indonesian genocide. The film gets us talking about it. I expect there'll also be some dramatic reactions when we release it this summer, because of Joshua's [Oppenheimer] original and daring approach.

Mads Brügger's *The Ambassador* also turns conventions on their head. Mads has the same kind of fearlessness in the way he treats his subject. I think a lot of people didn't fully understand *The Ambassador* and the character Mads had created. They didn't get his caricature, The Man with the Yellow Hat gone bad. To us that was truly visionary.

***Klown* is, of course, totally different.** We booked the film into our genre film festival, the Fantastic Fest. The crowd's reaction was incredible. After the film swept the Audience Award, we proceeded with an offer to acquire it. Yes, it's a really fun, raunchy comedy, but it has this sweetness and charm to it because it's really about a father saving his unborn child and trying to live up to the concept of fatherhood.

My mother has seen two of our films. She doesn't understand them. I guess we are looking at a younger audience for our films. It's a good time to be in distribution, but you have to follow tightly how audiences are consuming. I strongly believe that people want to get out of the house once in a while and enjoy the cinema, but I also am a big believer in VOD and online transactions. We try to make the films available everywhere and let the consumers decide how they want to view.



Klown became a big hit at Fantastic Fest and was bought by Drafthouse Films for a wider US release. Now Warner Bros is preparing a remake of Mikkel Nørgaard and Zentropa's envelope-pushing comedy about Frank and Casper and their "Tour de Pussy". Danny McBride is set to write and star in the remake. *The Hangover* director Todd Phillips is producing. Photo of poster, Drafthouse Films.

FORGET ABOUT LOVE

A campaign, unfolding the multi-faceted universe of Lars von Trier's *Nymphomaniac*, will stretch over the next eight months, offering an extensive variety of materials. Check in at nymphomaniacthemovie.com.



LOVE AND WAR

IN PRODUCTION / Ole Bornedal is shooting the epic war series 1864, DR's most expensive TV production to date.

1864 was a fateful year for Denmark. 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 measure of self-respect. The ignominious defeat became a national trauma that can still make Danes feel small.

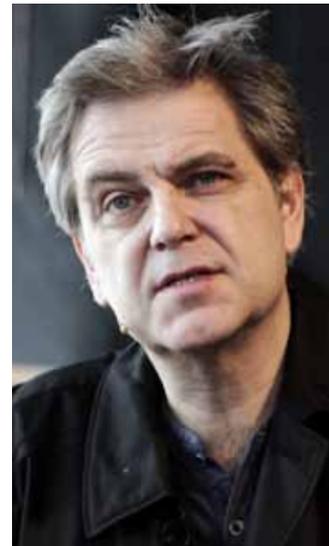
Now this bloody period of Danish history will be the setting for an epic new undertaking by the national broadcaster DR – *1864*, a drama of politics, war and love. Ole Bornedal (*The Possession*, *Nightwatch*) is directing and wrote the script based on the best-selling novels by the historian Tom Buk-Swienty, *Slagtebænk Dybbøl* and

Dommedag Als (translate as *Dybbøl* and *Apocalypse Als*, ed.). Produced by Miso Film (*Varg Veum*), the project embraces a TV mini series of eight 58-minute episodes and a 150-minute feature. A budget of 23 million euros makes *1864* DR's costliest drama production ever.

1864 is a dramatic love story told against the backdrop of the Danish-Prussian war. Two brothers, Laust and Peter, grow up poor but happy far off in the Danish countryside. Both fall in love with adorable Inge, a well-read landholder's daughter who lectures them on poetry, philosophy and women's suffrage. Inge loves them both. But when their father dies from a German bullet wound, they volunteer for the army.

The multinational cast features the *Borgen* stars Sidse Babett Knudsen, Pilou Asbæk, Søren Malling and Jens Frederik Sætter-Lassen, *The Killing* headliners Sofie Gråbøl, Nicolas Bro, Bent Mejding, Lars Mikkelsen and Søren Pilmark, along with Zlatko Buric (*Pusher*), the Norwegian actor Jakob Oftebro (*Kon-Tiki*), the German-speaking Rainer Bock, Barnaby Metschurat and Heikko Deutschmann, plus

the British actors Barbara Flynn and James Fox. Shooting runs until October in the Czech Republic and on Funen, Denmark. The series will be broadcast on DR in fall 2014 and the feature will premiere in early 2015. *FD*



Director Ole Bornedal. Photo: Blane Bergus Hermansen, DR



TROLLS GO HOLLYWOOD

DreamWorks has bought the rights to the classic Danish troll dolls, making an animated feature to be released in 2015.

1959 was a lean year for Thomas Dam, a Danish fisherman and woodcarver. He couldn't afford to buy Christmas presents for his young daughter, Lajla. Instead, he carved a piece of wood in his own image, inspired by that mythical creature of Scandinavian folklore, the troll.

When the other kids in the village of Gjøl saw the troll, they all wanted one, too. Soon, the troll was mass-produced, first in rubber, now in plastic, and always with a gaudy tuft of troll hair. In the course of the 1960s, the troll, marketed as the Good Luck Troll or the Dam Troll,

became one of the most popular toys around the world. The toy became popular again in the 1990s with video games and TV shows.

Now the little troll is going to be a movie star. DreamWorks Animation has bought the intellectual rights to the troll franchise around the world – with the exception of Scandinavia, where Dam Things still holds the license. DreamWorks is bringing the trolls to life in an animated feature with the working title *Trolls*, with an expected release in 2015. Anand Tucker is directing, and Chloë Grace Moretz and Jason Schwartzman are lending their voices.

"My father would have been very happy to know that his Troll has found its dream partner in DreamWorks Animation," says Niels Dam, who now runs the family business. *FD*

ANNE-GRETHER BJARUP RIIS

Anne-Grethe Bjarup Riis, actor and director of last year's Danish blockbuster *This Life*, is shooting her new film, about the legendary trotter Tarok. Producer Regner Grasten says the film gives "a thrilling snapshot of the transition from the liberated '70s to the selfish '80s, when money was everything." *Tarok* will open in Danish cinemas in October.



Photo: Isak Hoffmeyer

LAUGH AROUND THE WORLD

LevelK launches the comedy label Komediy at Cannes.

Can a comedy from the other side of the planet have audiences laughing on the floor as much as the one created right on their doorstep? Danish sales company LevelK thinks so. The company sets up a comedy label division, Komediy, bringing together hit-comedies from all over the world with the aim to present different styles of comedies that have the potential to resonate across borders. The division kicks off at the Cannes Festival with domestic box-office hits *Almost Perfect* and *All for Two*, alongside titles from Finland, Sweden, Australia, Bulgaria, Canada and Brazil.

"Danes make great comedies, as do Australians, Swedes and Bulgarians. The idea is to provide audiences with the opportunity to experience these quality productions and open them up to more than local and studio fare. It is a nice moment when the audience can relate and find humour in a film created in a culture that previously seemed so far removed from their own," says CEO of LevelK, Tine Klint.

"The response so far to the Komediy label, even before the launch, has shown that there is a demand for quality comedy products, and that audiences are recognizing their high entertainment value." *FD*

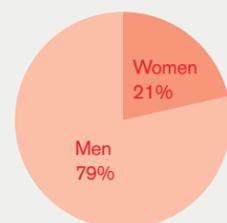
FIREBRAND SWINGS SAMURAI SWORD

A Danish samurai film? Come again? We had to hear about *Dark Samurai* second-hand, from our international sources in the know. First-time feature-film director Sidney Lexy Plaut and producer Adriana Filipczuk are realising the ambitious project out of pocket. *Dark Samurai* is a Japanese fusion arthouse-genre film about a samurai-yakuza warrior's great, but strictly forbidden, love for a woman. With sparse dialogue and a hypnotic visual style, the film is a cinematic poem of a journey into the deep and dark places of a lost man's mind. Shot in Denmark, in Japanese, the film stars Danish-Japanese David Sakurai and Louise Cho. Plaut, director of various short films, works as a DP on commercials and music videos. *Dark Samurai* is produced by Adriana Filipczuk for Spearhead Pictures. Lene Børglum (*Only God Forgives*) is executive producer.

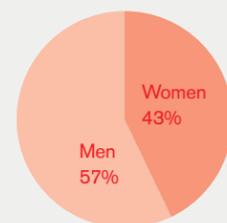


Dark Samurai. Framgrab

Directors, feature films: support granted



Producers, feature films: support granted



In the next few years, the Danish Film Institute will be focusing on diversity, especially in terms of ethnicity and gender. Subsidy schemes and other activities will be subjected to a diversity check – there are no plans to introduce quotas, though.

39%

The domestic market share at Danish cinemas in the first four months of 2013

LETH OG KØRNER ARE TALKING TO YOU

Jørgen Leth celebrates his 50th anniversary as a filmmaker with a portrait of one of Denmark's greatest visual artists John Kørner. Leth has followed Kørner for five years, fascinated by his art, but puzzled by his political motives. *I'm Talking to You – A Portrait of the Artist John Kørner* is produced by Karoline Leth for SF Film Production.



HIGH-STAKES POLITICS

Three new Danish documentaries look at human rights, international politics, and cold and hot war.



IN HOUSE ARREST WITH AI WEIWEI

Andreas Johnsen's *Ai Weiwei The Fake Case* is a portrait of an artist, an intimate story of a man's struggle for freedom and a stirring picture of China today.

The adventurous, highly unorthodox filmmaker Andreas Johnsen is known for his sharp eye for subcultures and knack for getting beneath the surface of the rebels and freedom seekers he portrays.

After watching Johnsen's *Murder*, about women suffering the consequences of restrictive abortion laws in Nicaragua, the Chinese artist and dissident Ai Weiwei in 2010 agreed to be portrayed in what has now become the documentary *Ai Weiwei The Fake Case*. Johnsen got unique access to film Ai Weiwei, and the film follows the artist from the time he was released from detention in 2011 and over the following year, when Ai Weiwei was in house arrest and essentially banned from speaking to journalists. The ban did not deter the two firebrand artists, Ai Weiwei and Johnsen, from taking their chances and claiming their freedom of expression. Johnsen takes an intimate look at Ai Weiwei the person during a vulnerable time, when he is living under constant pressure from the Chinese government.

Ai Weiwei The Fake Case is produced by Katrine A. Sahlstrøm for Rosforth Films and Danish Documentary.



UNCOVERING THE IRAQI INVASION CAMPAIGN

The War Campaign by Boris Bertram pops the lid off the political manoeuvring in the US, UK and Denmark leading up to the war in Iraq in 2003.

Boris Bertram's ambitious and thoroughly researched *The War Campaign* is a genuine political thriller that gathers the threads of the complicated international manoeuvring, spin and war rhetoric that led to the war in Iraq. Centrally placed witnesses and whistleblowers, including former UN weapons inspector Hans Blix, Lawrence Wilkerson, former Chief of Staff to United States Secretary of State Colin Powell, and former United States diplomat Joseph Wilson, take us into the offices where the campaigns were conceived. With unprecedented clarity, *The War Campaign* provides comprehensive insight into the ways in which the governments of the US, UK and Denmark initiated, planned and implemented the political seduction.

Bertram's debut film *Diplomacy* (2008) tells the inside story of the diplomatic battle in the United Nations Security Council to stop the genocide in Darfur. *Tankograd* (2010) follows a Russian dance company in the most radioactively polluted place on earth.

The War Campaign is produced by Lise Lense-Møller for Magic Hour Films.



THE MAN WHO DIDN'T PUSH THE BUTTON

Peter Anthony's *The Man Who Saved the World* is a historical thriller and personal redemption story about a Soviet commanding officer who prevented nuclear war.

Few people have heard of the retired Soviet military officer Stanislav Petrov, yet hundreds of millions of people are alive today because of him. On September 26, 1983, he was the commanding officer on duty at a Soviet nuclear early warning centre when the system reported the launching of five nuclear missiles from the United States. In the harrowing moments that followed, Petrov overruled the system's warning, personally declaring it a false alarm and disobeying the chain of nuclear launch commands. Petrov was demoted for acting against protocol. It's only now, three decades later, after his life has unravelled around him, that his contribution to the world is finally being recognised. In an epic tale mixing fiction and documentary, *The Man Who Saved the World* follows Petrov during his crucial decision in 1983 and today as he embarks on a spectacular journey to save himself.

The Man Who Saved the World is Peter Anthony's first feature. The film is produced by Jakob Staberg for Statement Film.

WHAT DANES LIKE

Looking at the first four months of the year, three Danish films appear at the top of the box office list. Here are a few notes and some numbers on the cinema market in 2013 so far.

Thomas Vinterberg's Cannes winner *The Hunt* is the number one film released since January, followed by the family film *My African Adventure* and the comedy *All for Two*. The three films account for 28% of all tickets sold at Danish theatres in the first four months of 2013.

The two top-selling foreign films at Danish theatres so far this year are *The Intouchables* and *The Hobbit – An Unexpected Journey*, released in November and December 2012, respectively. Selling 665,000 tickets in all since its release last year, *The Intouchables* is by far the best-selling French film in Denmark ever.

Looking back on ticket sales the last 10 years, *The Hunt* is the fourth most popular Danish film. Comedies and historical dramas also tend to draw crowds, as witnessed by the top five Danish films of the last decade.

Facts & Figures is the Danish Film Institute's annual publication on Danish film production and the cinema market. Find the latest 2013 edition on dfi.dk/facts.



Top 10 / All films Jan – Apr 2013

Title	Tickets sold
The Hunt (dk)	672,356
My African Adventure (dk)	406,300
All for Two (dk)	390,562
The Intouchables	345,368 / 664,789 *
The Hobbit – An Unexpected Journey	292,225 / 682,602 *
Django Unchained	206,332
Life of Pi – 3D	191,315
Otto Is a Rhino – 3D (dk)	187,200
A Good Day to Die Hard	185,399
Les Misérables	181,204

* Total admissions including tickets sold in 2012

Top 5 / Danish films 2003-2013

Title / Director / Year	Tickets sold	Genre
Klown / Mikkel Nørgaard / 2010	838,881	Comedy
This Life / Anne-Grethe Bjarup Riis / 2012	753,994	Historical drama
Flame & Citron / Ole Christian Madsen / 2008	673,764	Historical drama
The Hunt / Thomas Vinterberg / 2013	672,356	Drama
Love Is All You Need / Susanne Bier / 2012	630,654	Comedy

Sources: Distributors Organisation (FAFD) and Statistics Denmark.

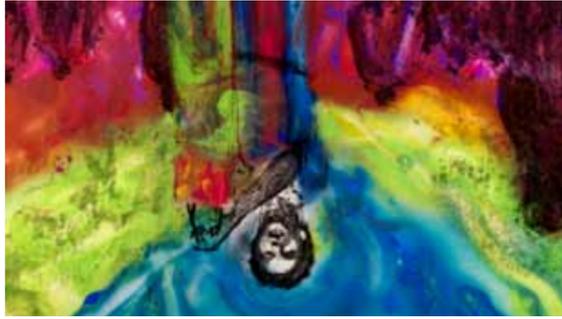


SOMEONE YOU LOVE

Pernille Fischer Christensen's new drama reunites Trine Dyrholm and Mikael Persbrandt for the first time since Susanne Bier's Oscar winner *In a Better World*.

Someone You Love tells the story of a self-contained musician, played by Persbrandt, who gets a chance to redeem himself when a tragic incident turns his life upside down. Dyrholm plays his producer.

The photo takes us behind the camera where the actors share a moment with director Pernille Fischer Christensen (Berlin-winner *A Soap, Dancers, A Family*). Produced by Zentropa, release in 2014.



MINIYAMBA
/ MINIYAMBA

Like thousands of people around the world who every day leave their homeland, Abdu, a young Malian, has decided to reach Europe. A trip to the Niger River to the barbed wire of the Ceuta, where dreams are confronted with the harsh reality, the distant lights of the West...

Moussa Dialo.

Category / Short fiction – Animation
Running time / 14 min
Director / Luc Perez
Screenplay / Michel Fessler, Luc Perez
Actors / Mousa Diallo, Mountaga Diabaté, Samba Diabaté, Mohamed Brakti
Producer / Vibeke Windeløv
Production company / Bezzo Productions
International sales / 24 images / t +33 2 43 78 18 45 / contact@24images.fr / www.24images.fr



PIGGY
/ PIGGY

The year is 1932 and it is a cold December morning. On a farm, we meet a piglet that is sold to a family in Copenhagen. Its new home is a room under the roof tops. Piggy is a pig with bigger appetite than brains and it does not know that the good food he keeps eating will make him the Christmas Eve's main course. Piggy understands this only when the freedom fighter Monty turns up and explains it. Together, they plan their escape but everything goes wrong because of an apple. Monty is caught but Piggy succeeds in escaping onto the roof. In its loneliness Piggy remembers what Monty said about not abandoning your friends, not even when it is a little dangerous.

First film by Rickard Söderström since his graduation from the Danish Film School. For children from 5 years and up.

Category / Short fiction – Children's films, Animation
Running time / 29 min
Director / Rickard Söderström
Screenplay / Rickard Stampé Söderström
Producer / Lise Ann Mangino
Production company / A. Film
Production company / A. Film
International sales / A. Film / info@afilm.dk / t +45 3582 7060 / www.afilm.dk



THE SHADOW ANIMAL
/ SKYGGEDYRET

10-year-old Dennis lives a lonely life in a Copenhagen suburb. His older brother Johnny acts like a father to him, because their father has disappeared. Together, the two brothers have invented a small magic shadow animal that only they can see. One day on his way to school, Dennis overhears that a rivaling drug-selling gang are going to whack his older brother and suddenly Dennis is dragged into Johnny's criminal world. Dennis tries to warn Johnny but the two brothers become mortal enemies, and Johnny takes the Shadow Animal hostage, because Dennis has hidden the gun that Johnny was supposed to defend himself with.

Director Dorte Bengtson's graduation film *The Sypphid* premiered at Cinéfondation.

Category / Short fiction – Animation
Director / Dorte Bengtson
Screenplay / Dorte Bengtson
Producer / Thomas Borch Nielsen
Production company / Nice Ninja APS
International sales / Nice Ninja APS / info@niceninja.com / www.niceninja.com



THE SURVIVAL TRIP
/ WEEKENDFAR

A comedy drama about the super intelligent boy Sune who is forced to go on a survival trip to the Swedish woods with his estranged dad. Father and son end up getting lost and are separated from one another on a trip that was supposed to bring them closer together. It does not help that Sune has brought his best friend Hans along for the trip and they accidentally bump into Sweden's most wanted bank robber Hassé. For Sune, Torben and Hans the trip becomes one of finding each other again, and also one of survival.

Debut film by Johan Stahl Winthèreik.

Category / Short fiction
Running time / 26 min
Director / Johan Stahl Winthèreik
Screenplay / Johan Stahl Winthèreik, Mikkel Bak Sørensen
Actors / Tristan Derry, Thomas Bo Larsen, Kristoffer Johan Fogh Holmkjær, Hassé Hallström
Producer / Ditte Milsted, Jacob Jarek
Production company / Profile Pictures
International sales / Profile Pictures APS / t +45 2873 2680 / ditte@profilepictures.dk / www.profilepictures.dk



THE FLAME AND THE COTTON BALL
/ FLAMMEN OG VATTOTTEN

A little live flame lives in Fire land. He works hard in the noisy mines but he doesn't like it there. He would rather lie on his back, looking up in the sky daydreaming. One day he sees a strange white creature behind a rock. It looks like a living cloud in the shape of a girl. And this turns his world upside down. But the cloud-girl disappears, and his desire to look for her drives him out of Fire land. When he finally finds the girl, she proves to be made of a much harder fabric than her soft appearance. And she is not made of clouds but of cotton. The situation becomes critical as Flame falls in love with her. How can you be with someone who gets so easily burnt?

New short children's animation by Niels Bisbo. His graduation film from the Danish Film School, *The Girl through the Telescope* (2006) was selected for Berlin International Film Festival.

Category / Short fiction – Animation
Running time / 23 min
Director / Niels Bisbo
Screenplay / Paola Pelletteri
Producer / Jacob Jarek
Production company / Eye Candy Film, TSOMM Pictures
International sales / Eye Candy Film / info@eyecandyfilm.dk / t +45 2096 7160



WHALE VALLEY
/ HVALFJORD

The film shows a strong bond between two brothers that live in a remote fjord with their parents. We look into their world through the eyes of the younger brother and follow him on a journey that marks a turning point in the lives of the brothers.

World premiere at Cannes Festival 2013.

Gudmundur Arnar Gudmundsson graduated from Iceland Academy of the Arts 2006. *Whale Valley* is his fifth short film.

Category / Short fiction
Running time / 15 minutes
Director / Gudmundur Arnar Gudmundsson
Screenplay / Gudmundur Arnar Gudmundsson
Cinematography / Gunnar Audunn Jóhannsson
Editor / Anders Skov
Sound / Gunnar Óskarsson
Actors / Agust Óm B. Wígum, Einar Jóhann Valsason
Producer / Gudmundur Arnar Gudmundsson & Anton Máni Svansson
Production company / Fourhands Film
International sales / Fourhands Film / t +45 2629 8389 / jk@fourhandsfilm.dk / www.fourhandsfilm.dk

THE WAR CAMPAIGN / KRIGSKAMPAGNEN



A documentary and a genuine political thriller: The threads of the complicated international maneuvering that led to the war in Iraq are gathered. Centrally-placed witnesses and whistleblowers were conceived, intelligence estimates adjusted, and speeches written. These witnesses were insiders to the game but now feel moved to show the world the way they believe the global community was manipulated. The film uncovers the way the governments of Denmark, USA and the UK massaged political and popular opinion in their own countries.

An ambitious and well-researched coverage of the campaign leading up to the invasion of Iraq.

Category / Documentary
Running time / 75 min
Director / Boris Bertram
Screenplay / Christoffer Emil Bruun
Producer / Lise Lense-Møller, Heidi Elise Christensen, Cecilia Valsed Lars Frederiksen,
Production company / Magic Hour Films Aps
International sales / DR International Sales
/ +45 3520 3040
/ drsales@dr.dk
/ www.drsales.dk

THE MAN WHO SAVED THE WORLD / THE MAN WHO SAVED THE WORLD



On September 26, 1983, Stanislav Petrov saved the world from nuclear Armageddon. Two decades later, after his life has unraveled around him, his contribution to the world today is finally recognised, and he embarks on a spectacular journey to save himself.

Category / Documentary
Running time / 103 min
Director / Peter Anthony
Producer / Jacob Staberg
Production company / Statement Film Aps
International sales / Statement Film
/ +45 2615 2138
/ info@statementfilm.com

THE GHOST OF PIRAMIDA / THE GHOST OF PIRAMIDA



Documentary about Danish band Efterklang investigating the melancholy aura of Piramida, an abandoned Russian mining town on the archipelago of Spitzbergen and also the title of the band's 2012 album. The film includes archive material from the Soviet heydays.

By highly productive documentarian Andreas Rasmussen and IDFA regular whose last film, *Ballroom Dancer* (with Christian Bonke, 2011), screened at CPH:DOX and IDFA.

Category / Documentary
Running time / 58 min
Director / Andreas Koefoed,
Screenplay / Andreas Koefoed, Jacob Schulsinger
Producer / Andreas Koefoed, Rasmus Støberg
Production company / Koefoed Film, Rumarke
International sales / Koefoed Film
/ +45 4091 4031
/ info@andreaskoefoed.com

BELINDA BEAUTIFUL / BELINDA BEAUTIFUL



Belinda, 14, is not like other girls. She is neither beautiful nor good at sports, and she has never been kissed. She did kiss her only friend Fredric once, in the storage room at the diner where she works. But he is only 10 and she sort of forced him. In one aspect though, Belinda is just like any other teenager: Her hormones are raging. Fredric doesn't quite get her. He is only interested in dissecting and Rikke Louise Andersson
Production company / Nimbus Film
International sales / Nimbus Film
/ +45 3634 0910
/ nimbus@nimbusfilm.dk
/ www.nimbusfilm.dk

Youth film by Marianne Blücher who graduated from the alternative film school Super16 in Copenhagen. The film deals with forbidden feelings and thoughts in the life of a teenager.

Category / Short fiction
Running time / 23 min
Director / Marianne Blücher
Screenplay / Rasmus Birch
Producer / Eva Jakobsen
Actors / Isabel Patulski Nielsen, Rasmus Aude, Jacob Ulrik Lohmann,
Rikke Louise Andersson
Production company / Nimbus Film
International sales / Nimbus Film
/ +45 3634 0910
/ nimbus@nimbusfilm.dk
/ www.nimbusfilm.dk

DAMN GIRL / FUCKING TØS



A coming-of-age story about a 12-year-old girl who has a hard time dealing with being female. She has built her own boyish universe in which she paints graffiti and roams around with her male friends. Aggressively she struggles to keep her emotions and her budding sexuality at a distance. Her best friend challenges her and that makes her go to even further extremes to keep her emotions at bay. She fights hard to sustain her position in the hierarchy amongst her homies.

A rough and honest youth portrait.

Category / Short fiction – Youth
Running time / 13 min
Director / Kira Richard Hansen
Screenplay / Signe Søby Bech
Actors / Rosalina Krøyer, Frederik Winther Rasmussen,
Mustapha Chouaïki,
Julius Sigurd Heilmann
Producer / Pelle Folmer
Production company / Firelane Motion Pictures
International sale / Firelane Motion Pictures
/ +45 2216 3336
/ pelle@coordinates.dk

LITTLE NIGHT HUNTER / LITTLE NIGHT HUNTER



12-year-old Sonam lives alone with his mum in the small village of Kangjung in East Bhutan. He spends his days looking for a father. One day Sonam meets 22-year-old Pajor who takes him to the place he really comes from.

First film directed by Katja Adomeit – producer of Daniel Joseph Borgman's films.

Category / Short fiction
Running time / 20 min
Director / Katja Adomeit
Screenplay / Katja Adomeit
Actors / Dhendup Gyaltshen, Bumpa Dorji, Chokee Lhamo, Rinchen Dolkar
Producer / Katja Adomeit
Production company / Zentropa Entertainment
International sales / Zentropa Entertainment
/ +45 3686 8788
/ zentropa@filmbyen.dk
/ www.zentropa.dk



BLOOD TIES / BLODETS BÅND

Svend is a charismatic man who is 58 years old. He is the father of 16 children, maybe more, fathered during the years he was working in a travelling fun fair. In the city where he now lives, Svend is considered a jovial and funny man. But within the four walls of his home, there are many difficulties to be dealt with. In this film we follow a different kind of family during a time where the youngest children are moving out and trying to create a life for themselves – and, if possible, to overthrow their social inheritance.

Award-winning director Christian Sønderby Jepsen gets very close to a problem-stricken family with 16 children. Director of *The Will* (2011).

Category / Documentary
Running time / 83 min
Director / Pernille Bernald Jørgensen, Christian Sønderby Jepsen
Screenplay / Rasmus Heisterberg
Producer / Helle Faber
Production company / Made in Copenhagen Aps



DANCE FOR ME / DANS FOR MIG

14-year-old Mie is an elite dancer. When her partner stops dancing, her family decides to search for a new partner abroad. Russian Egor finds out that his mother has set up a tryout for him, and if this turns out well, Egor will travel to Denmark. Since May 2011, he has lived with Mie and her parents in Denmark, where everything indicates that they are the perfect match on the dance floor. In Mie's home, however, problems are piling up. The family has suddenly gained a new member, and had it not been for the growing success, Egor would probably have been put on a plane back to his mum by now. Premiered at IDFA. First feature-length documentary by director Katrine Philip.

Category / Documentary
Danish release / 1704,2013
Running time / 80 min
Director / Katrine Philip
Producer / Lise Saxtrup
Production company / Klassefilm Aps
International sales / Rise and Shine
World Sales
/ t 49 30 4737 298 10
/ www.kloosundco.de

Martino, Victor and Martine are part of the statistics. More and more children are diagnosed with a disorder or they fall outside the "normal range". However, these three children attend a public school that tries to break new ground. Lindevang School has created special classes for children who suffer from ADHD or other attention deficit disorders. Children, parents and teachers participate in an alternative therapeutic method that seeks to improve the children's condition and reduce or eliminate the use of medication. The film follows the children's development from start to finish, at school and at home, on good and bad days, through defeats and triumphs.

By award-winning Norwegian filmmaker Erlend E. Mo who teams up with Magic Hour Films for the third time with a film focusing on children with special needs.

Category / Documentary
Running time / 97 min
Director / Erlend E. Mo
Producer / Lise Lense-Møller
Production company / Magic Hour Films
Hour Films
International sales / Magic Hour Films
/ t +45 3964 2284
/ post@magichourfilms.dk
/ www.magichourfilms.dk

KIDD LIFE / KIDD LIFE



It only took Kidd, a young Danish rapper, a couple of months to become known nationwide. Until spring 2011 he was homeless and poor, but then everything changed. Kidd and his crew uploaded a music video on YouTube and in a couple of hours the video hit 2000 views – today it has reached more than a million. From that point on, the hype just grew bigger. The celebrities, the venues, the groupies – everybody wanted a piece of the success.

Category / Documentary – Music films
Running length / 97 min
Director / Andreas Johansen
Domestic release / 03.11.2012
Producer / Kirstine Bartod, Andreas Johansen
Production company / Rosforth Films, Killit Films
International sales / Rosforth
/ rosrorth@rosforth.com
/ www.rosforth.com

SEPIDEH / SEPIDEH – DRØMMEN OM STJERNERNE



Sepideh wants to become an astronaut. She spends her nights exploring the secrets of the universe, while her family will do anything to keep her on the ground. The expectations for a young Iranian woman are very different from Sepideh's ambitions, and her plans to go to university are in danger. But Sepideh holds on to her dream. She takes up the fight and teams up with the world's first female space tourist, Anousheh Ansari.

Feature debut by Bert Madsen giving a unique view into the life of a girl with extraordinary ambitions.

Category / Documentary
Danish release / 2013
Running time / 90 min
Director / Bert Madsen
Producer / Stefan Frost, Henrik Underbjerg
Production company / Radator Film Aps
International sales / Levelk
/ t +45 4844 3072
/ time.klint@levelk.dk
/ www.levelk.dk

THE EXPEDITION TO THE END OF THE WORLD / EKSPEDITIONEN TIL VERDENS ENDE



A real adventure film – for the 21st century. On a three-mast schooner packed with artists, scientists and ambitious worthy of Noah or Columbus, we set off for the end of the world: the rapidly melting massifs of North-East Greenland. An epic journey where the brave sailors on board encounter polar bear nightmares, Stone Age playgrounds and entirely new species. But in their encounter with new, unknown parts of the world, the crew of scientists and artists also confronted the existential questions of life. Curiosity, grand paths and a liberating dose of humour come together in the film where one iconic image after the other seduces us far beyond the historical footnote that is humanity.

Category / Documentary – Expeditions
Danish release / 06.02.2013
Running time / 90 min
Director / Daniel Denck
Screenplay / Michael Haslund-Christensen, Daniel Denck, Janus Metz
Appearances / Actors: Tal R, Daniel Richter, Minik Rosling, Fer Bak Jensen
Producer / Michael Haslund-Christensen
Production company / Haslund Film Aps
International sales / Haslund Film Aps
/ t +45 2023 1388
/ haslundfilm@gmail.com
/ www.expeditionthemovie.dk



New animation featuring the Olsen Gang, the legendary trio of small-time crooks with big money dreams.

Second animation feature based on the classic Danish film series about the Olsen Gang.

THE OLSEN GANG IN DEEP TROUBLE

/ OLSEN BANDEN PÅ DYBT VAND

THE SALVATION

/ THE SALVATION



1870s, America. When settler John kills his family's murderer, he unleashes the fury of notorious gang leader Delare. Betrayed by his corrupt and cowardly community, the peaceful pioneer must turn vengeful hunter, slay the outlaws, and cleanse the town's black heart.

By the director of festival hit *Fear Me Not*.

Category / Animation
Danish release / 10.10.2013
Status / Completed
Running time / 80 min
Director / Jørgen Lerdam
Screenplay / Tine Krull Petersen,
Tine Krull Petersen
Producer / Tomas Radoor, René Ezra, René Ezra, Tomas Radoor
Production company / Nordisk Film Production A/S, Nordisk Film, A. Film
International sales / TrustNordisk
/ info@trustnordisk.com
/ www.trustnordisk.com
/ +45 3686 8788

Category / Western
Danish release / TBA
Status / In production
Director / Kristian Levring
Screenplay / Kristian Levring, Anders Thomas Jensen
Producer / Sisse Graum Jørgensen
Actors / Mads Mikkelsen, Eva Green, Mikael Persbrandt
Production company / Zentropa Entertainment3Aps
/ info@trustnordisk.com
/ www.trustnordisk.com
/ +45 3686 8788

THE SHOOTER

/ SKYTTE



An environmental thriller about a geophysicist and former Olympic marksman who watches political reporter Mia Moesgaard on TV saying that she, for one, wouldn't be surprised if citizens will go far to stop the risky oil drillings in Greenland and perhaps even turn to violence in the process. The geophysicist decides to form an alliance with her: You write, I shoot! He gives the Danish politicians an ultimatum: "Stop drilling in the Arctic – or I will start taking lives!" Before she realizes it, Mia has become part of his master plan.

By Berthine regular Annette K. Olesen.

Category / Thriller, Drama
Danish release / 28.02.2013
Status / Released
Running time / 94 min
Director / Annette K. Olesen
Screenplay / Ake Sandgren and Lars K. Andersen, Michael W. Horsten
Actors / Tine Dyrholm, Kim Bodnia, Kristian Halken, Nikolaj Lie Kaas
Producer / Ake Sandgren
Production company / Nordisk Film
International sales / TrustNordisk
/ info@trustnordisk.com
/ www.trustnordisk.com
/ +45 3686 8788



Feature Debut

Adrian, 11, lives with his grandmother and his sick uncle. He has difficulty making friends, but when the mysterious Nicole moves into the house opposite his, an odd friendship develops between them. Slowly, he begins to suspect that Nicole is in fact the girl who disappeared in a neighboring town and who is all over the news.

First feature by director Daniel Joseph Borgman. Premiered at the Berthine in the 14plus section. The script was developed with support from Cinefondation. Inspired by the novel *Of a Boy* (2002) by Sonya Hartnett.

Category / Drama
Danish release / 06.06.2013
Status / Completed
Running time / 83 min
Director / Daniel Joseph Borgman
Screenplay / Daniel Joseph Borgman
Actors / Demos Murphy, Matthew Sunderland, Catherine Wilkin, Angelina Cottrell
Producer / Katja Adomeit, Leanne Saunders
Production company / Zentropa Entertainment5
International sales / New Zealand Film Commission NZFC
/ james@nzfilm.co.nz
/ www.nzfilm.co.nz

THE WEIGHT OF ELEPHANTS

/ THE WEIGHT OF ELEPHANTS

CATALOGUE: DOCUMENTARY FILMS



AI WEIWEI THE FAKE CASE

/ AI WEIWEI THE FAKE CASE

Ai Weiwei has always chosen the struggle for human rights over a life of privilege. But now he has become a father and along with love, doubt has entered his life: Shall he risk his life for the people or save it for his son? This film follows Ai Weiwei right after his release from three months in isolated detention. He is on probation and under tight surveillance by the Chinese authorities, and he is met with a lawsuit which he soon names "The Fake Case". The next twelve months are full of uncertainties, provocations and court cases, and Ai Weiwei is forced to find new ways to express himself so he can continue to be a free human being and simply stay alive.

Director Andreas Johansen has had exclusive access to the private life of Chinese artist and activist Ai Weiwei.

Category / Documentary
Running time / 86 min
Director / Andreas Johansen
Appearance / Ai Weiwei
Producer / Katrine A. Sahstrøm
Production company / Rosforth Films, Danish Documentary
International sales / DR International Sales
/ +45 3520 3040
/ drsales@dr.dk
/ www.drsales.dk



TAROK
/ TAROK

A family saga spanning three decades based on the mythology of the most famous race horse Denmark has ever seen. A horse which did the impossible and put Denmark on the world map through its many great victories. The film is first and foremost about the family who owned Tarok and believed in its greatness – and who, against all odds, gave Denmark hope and courage to dream.

Second feature by Anne-Grethe Bjarup Riis, director of the domestic box office hit *This Life*.

Category / Drama
Danish release / 31.10.2013
Status / In production
Director / Anne-Grethe Bjarup Riis
Screenplay / Thorvald Lervad, Jesper Nicolaj Christiansen
Actors / Bjarne Henkjen, Kirsten Lehfeldt, Henrik Vestergaard, Irene Donner
Producer / Regner Grasten
Production company / Regner Grasten Film
International sales / Regner Grasten Film
/ + 45 3963 4424
/ regner@grasten.com

Kartellet

THE CARTEL
/ KARTELLET

The independent electrician, plumbing contractor and family man Martin starts bidding on bigger contracts to get his company through the financial crisis. This provokes the big fish on the market into forcing Martin to join a price cartel. Martin refuses and soon he experiences the consequences for him, his company and his family.

Director Charlotte Sachs Bostруп's first feature for an adult audience. Best known for the three films in the *Karla*-series.

Category / Drama
Danish release / TBA
Status / In Production
Director / Charlotte Sachs Bostруп
Screenplay / Henrik Kristensen, Charlotte Sachs Bostруп
Actors / Anders W. Bertheisen, Lene Maria Christensen, Leif Sylvest, Gitte Siem
Producer / Thomas Heinesen
Production company / Nordisk Film
International sales / TrustNordisk
/ +45 3686 8788
/ info@trustnordisk.com
/ www.trustnordisk.com

THE HOUR OF THE LYNX
/ LOSSENS TIME



Helen, who is a priest, is approached by scientist Lisbeth with a desperate plea for help. A young man who has been sent to a high security psychiatric ward after having killed an old couple, has attempted suicide while rambling about God. Having been part of an experiment attempting to humanize inmates by assigning them pets, the young man has suddenly gone ballistic. Fearing that he will attempt suicide again priest and scientist must now confront their mutual antiposities while trying to grasp the truth. In a race against time the two women begin a shocking journey deeper and deeper into the sick mind of a young man's soul.

By the one of the original four Dogme brothers and director of *What No One Knows* (2008) and Dogme film *Mifune* (1999).

Category / Drama
Danish release / 23.05.2013
Status / Completed
Director / Søren Kragh-Jacobsen
Screenplay / Jonas T. Bengtsson, Tobias Lindholm, Søren Kragh-Jacobsen
Actors / Sofie Gråbøl, Signe Egholm Olsen, Frederik Johansen, Pelle Falk Krusbæk
Producer / Lars Bredø Rahbek
Production company / Nimbus Film
International sales / The Match Factory
/ +49 221 539 709-0
/ info@matchfactory.de
/ www.the-match-factory.com



THE HUNT
/ JAGTEN

Following a tough divorce, 40-year-old Lucas has a new girlfriend, a new job and is in the process of reestablishing his relationship with his teenage son, Marcus. But things go awry. Not a lot. Just a passing remark. A random lie. And as the snow falls and the Christmas lights are lit, the lie spreads like an invisible virus. The shock and mistrust gets out of hand. Soon the small community finds itself in a collective state of hysteria, while Lucas fights a lonely fight for his life and dignity.

Winner of three awards in Cannes 2012.

Category / Drama
Danish release / 10.01.2013
Status / Released
Running time / 111 min
Director / Thomas Vinterberg
Screenplay / Thomas Vinterberg, Tobias Lindholm
Producer / Sisse Graum Jørgensen, Morten Kaurmann
Actors / Mads Mikkelsen, Susse Wold, Thomas Bo Larsen, Lars Ranthe
Production company / Zentropa
Entertainments
International sales / TrustNordisk
/ +45 3686 8788
/ info@trustnordisk.com
/ www.trustnordisk.com



THE KEEPER OF LOST CAUSES
/ KVINDEN I BURET

The odd-couple policemen, Carl Mørck and Assad, are working in Department Q, the department for near-terminated cases. They get involved in a five year old case concerning a missing woman, Merete, and are soon on a journey through Scandinavia's darkest corners to find a psychopathic killer. But the truth is worse than they ever imagined.

The first of four films based on the international bestselling crime novels by Jussi Adler-Olsen, who has sold more than eight million copies worldwide.

Category / Thriller
Danish release / 03.10.2013
Status / Post-production
Running time / 100 min
Director / Mikkel Nørgaard
Screenplay / Nikolaj Arcel
Actors / Nikolaj Lie Kaas, Fares Fares, Sonja Richter, Mikkel Boe Følsgaard
Producer / Louise Vesth
Production company / Zentropa
Entertainments20 Aps
International sales / TrustNordisk
/ +45 3686 8788
/ info@trustnordisk.com
/ www.trustnordisk.com

THE MIRACLE
/ MIRAKLET



A former dancer returns for the first time in years to his childhood village to attend his mother's funeral. He discovers that the love of his youth still lives there, trapped in an unhappy marriage with the town priest. The dancer and his former lover secretly resume their liaison and slowly rekindle their old love.

By festival darling Simon Staho whose films have featured at the festivals in Berlin, San Sebastian and Locarno.

Category / Drama
Danish release / TBA
Status / Completed
Running time / 90 min
Director / Simon Staho
Actors / Sonja Richter, Ulrich Thomsen, Peter Plaugborg
Screenplay / Simon Staho, Peter Birro
Producer / Jonas Frederiksen
Production company / Zentropa
Entertainments30
International sales / TrustNordisk
/ +45 3686 8788
/ info@trustnordisk.com
/ www.trustnordisk.com



/ ONLY GOD FORGIVES

Julian runs a Thai boxing club in Bangkok as a front for the family's drugs smuggling operation. When Julian's brother Billy is killed, their mother Crystal shows up in the city to bring the body of her firstborn home to America and to get Julian to avenge his dead brother.

Nicolas Winding Refn won the Best Director Award

in Cannes in 2011 for *Drive*. *Only God Forgives* is Refn's second feature starting Ryan Gosling in the lead.

Category / Drama
Danish release / 2013
Status / Completed
Running time / 90 min
Director / Nicolas Winding Refn
Screenplay / Nicolas Winding Refn
Actors / Ryan Gosling, Kristin Scott Thomas, Tom Burke, Vithaya Pansringarm
Producer / Lene Børglum, Sidonie Dumas, Vincent Maraval
Production company / Space Rocket Nation Aps
International sales / Wild Bunch
/ t +33 1 5301 5020
/ www.wildbunch.biz



/ OTTO IS A RHINO

Topper thinks summer vacation is boring. He misses his father who is sailing the seven seas. He can't figure out Silie who's cute. And his best friend, Viggo, always has to help out his punctious dad. Mr Lion, in the café on the first floor of the red house where Topper lives on the top floor with his mother. One day, Topper finds a magic pencil and when he draws a rhino on the wall, the drawing comes to life! While Topper and Viggo try to keep bread and raspberry soda before it devours all the furniture, Mr Lion pleads with the local authorities to come and remove the stomping pachyderm.

Third film in an animation series based on the novels by Ole Lund Kirkegaard.

Category / Children's films, 3D animation
Danish release / 07.02.2013
Status / Released
Director / Kenneth Kaizn
Running time / 76 min
Screenplay / Rune Schjøtt
Producer / Nina Crona, Erik Willstrup
Production company / Crone Film A/S
International sales / Sola Media GmbH
/ t +49 71 1 479 3666
/ post@sola-media.net
/ www.sola-media.net

PLAYER / PLAYER



Most people would see it as a bonus to be sent a few days to the Côte d'Azur to solve a smaller routine case, but for the righteous, extremely self-controlled and dull lawyer Michael Helge it is more like a punishment. Sun, sand, and sea are not things that appear on his top ten list. The case is supposedly just a simple divorce, but as soon as Michael Helge sets feet on French soil, everything goes wrong. He gets hustled for 10 million kroner of the company's money, and suddenly the future looks less bright. Fortunately, he meets his old friend, the frivolous gambler Theo, and together they plan how to get all the money back in a true James Bond style...

By the director of *Ar World's End* (2009).

Category / Comedy
Danish release / 10.06.2013
Status / Completed
Running time / 90 min
Director / Tomas Villum Jensen
Screenplay / Marie Østerby
Actors / Rasmus Bjerg, Casper Christensen, Lise Kofoed, Ellen Hillingsø
Producer / Michel Schønemann, Malene Blenkov
Production company / Blenkov & Schønemann Pictures
/ t +45 3333 7525
/ mail@blenkovschonemann.dk
/ www.blenkovschonemann.dk



/ SEX, DRUGS & TAXATION

Maybe the best thing to come out of Scandinaavia during the hippie years was, in fact, the story of a radical libertarian and a hedonist capitalist. Their friendship, forged by being outsiders in a conformist country, took them through years of adulation and success, with slight detours into the welcoming arms of victimation and imprisonment. A joyride through taxation, mass travel, hookers and politics. Not feeling too constrained by historical facts, director Christoffer Boe's story of Simon Spies and Mogens Glistrup covers just a few of their decades in a tale of warmth and humour, defiance and eccentricity.

A film by director Christoffer Boe, Camera d'Or winner at the Cannes festival in 2003 and winner of the Young Cinema Award in Venice in 2006.

Category / Comedy-Drama
Danish release / 29.08.2013
Status / Completed
Director / Christoffer Boe
Screenplay / Simon Pasternak, Christoffer Boe
Actors / Nicolas Bro, Pilou Asbæk
Producer / Tine Grew Pfeiffer, Caroline Schülter Bingsøstam
Production company / AlphaVille Pictures Copenhagen
International sales / Alphaville Pictures Copenhagen Aps
/ t +45 3391 9170
/ office@alphavillepictures.com



/ SOMEONE YOU LOVE

World famous singer-songwriter Thomas Jacob is based in Los Angeles. He is a very successful man who has burned a lot of bridges. He lives and breathes music and very little else. When Thomas travels back to Denmark to record a new album with his regular producer, Molly Moe, his grown-up daughter Julie shows up with his 11-year-old grandson, Noa, whom Thomas has never met. Soon, and much against his will, Thomas is forced to take care of Noa. Against all odds the two slowly begin to connect through music. Then disaster strikes, forcing Thomas to realize that he now has to make a choice that will change his life forever.

By Pernille Fischer Christensen who took home a Silver Bear and the Best First Feature Award at the

Berlinale for *A Soap* (2006).

Category / Drama
Danish release / TBA
Status / Post-production
Director / Pernille Fischer Christensen
Screenplay / Kim Fupz Aakesson, Pernille Fischer Christensen
Actors / Mikael Persbrandt, Tine Dyrholm, Birgitte Hjort Sørensen, Sofus Rønnow
Producer / Sisse Graum Jørgensen, Vinca Wiedemann
Production company / Zentropa Entertainment's 6Aps
/ t +45 3686 8788
/ info@trustinordisk.com
/ www.trustinordisk.com



/ SORROW AND JOY

New film by critically acclaimed Danish auteur Nils Malmros, who has a dedicated home audience. As both screenwriter and director, Malmros maintains a strong autobiographical element in all his works. His last film, *Heartaches* (2009), was shot over a period of three years, taking into account the development of the young actors, some of whom were amateurs and come from the actual milieu Malmros was depicting.

Category / Feature
Danish release / 06.09.2013
Status / Completed
Running time / 106 min
Director / Nils Malmros
Screenplay / Nils Malmros, John Mogens
Actors / Jakob Cederger, John Mogens, Helle Fagralid, Nicolas Bro, Ida Dwingen
Producer / Thomas Heinesen
Production company / Nordisk Film
International sales / TrustNordisk
/ t +45 3686 8788
/ info@trustinordisk.com
/ www.trustinordisk.com



Director portrait

KAPGANG / KAPGANG

We follow a young boy in the middle of adolescence in the mid-1970s who tries to navigate through turbulent times following his mother's sudden death. Not only is he left with the responsibility to hold his grief-stricken family together, he will also soon be receiving the rite of confirmation – while at the same time trying to figure out how to make girlfriends and keep them.

From the director of *The Girl with the Dragon Tattoo* (2009) and the festival hit *We Shall Overcome* (2006).

Category / Coming-of-age drama
Danish release / TBA
Status / Pre-production
Director / Niels Arden Oplev
Screenplay / Bo hr. Hansen
Producer / Thomas Heinesen
Production company / Nordisk Film
International sales / TrustNordisk
/ +45 3688 8788
/ info@trustnordisk.com
/ www.trustnordisk.com



Max has finished school and is becoming an adult. He is on his way to find a life outside his mother's overprotective wings. When he meets Kaya, she gives him the final push to become independent and finally to move out. He moves over to his father but ends up as a lodger at the neighbour Steen Kold. Max would like to go to the Roskilde Festival with Kaya and gets help with the tickets from Steen Kold who is also coming along. Mom is afraid of what will happen to Max, so she decides to follow him and Steen Kold. This leads to many poignant and incredibly embarrassing episodes deeply rooted in her great love for her son, but also in her desire to still be in the centre of his attention.

Third film in the *Max Embarrassing*-series.

MAX EMBARRASSING GOES TO THE FESTIVAL / MAX PINLIG PÅ ROSKILDE – NU MED MOR

Category / Youth films, Comedy
Danish release / 26.12.2012
Status / Released
Running time / 100 min
Director / Lotte Svendsen
Screenplay / Lotte Svendsen,
Mette Agnete Horn, David Sandreuter
Actors / Samuel Heller-Seiffert,
Mette Agnete Horn, Anders Nyborg,
Lars Born
Producer / Per Holst,
Michael Bille Frandsen
Production company / Asta Film APS
International sales / Asta Film APS
/ +45 4030 9366
/ ph@astafilm.dk
/ www.astafilm.dk



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

MINI AND THE MOZZIES / CYKELMYGGEN OG MINIBILLEN

Sequel to *A Tale of Two Mozzies* by Danish animation's grand old masters, Jannik Hastrup and Flemming Quist Møller.

Category / Children's films, Animation
Status / In production
Danish premiere / TBA
Running time / 75 min
Director / Jannik Hastrup,
Flemming Quist Møller
Screenplay / Flemming Quist Møller
Producer / Marie Bro
Production company / Dansk Tegnefilm 2
International sales / TrustNordisk
/ +45 3688 8788
/ info@trustnordisk.com
/ www.trustnordisk.com



MY AFRICAN ADVENTURE / MIN SØSTERS BØRN I AFRIKA

The Berg family wins a journey to Africa. The kids insist on going to Africa to participate in charitable work with endangered animals, since neither of their parents has time to go with them, they persuade Uncle Eric to go instead. In Africa they live on a farm that doubles as a veterinarian hospital and a hotel. Uncle Eric and the kids are surprised to find that Mrs Flint, their harsh neighbour from Denmark, is also staying at the farm with her young niece Julie. As the adults and the kids leave the farm to go camping on the savannah, Mrs Flint is kidnapped by poachers. Uncle Eric and kids go after the African savannah to rescue Mrs Flint and the stolen animals.

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

Category / Children's films, Comedy
Danish release / 31.01.2013
Status / Released
Running time / 85 min
Director / Martin Miehe-Renard
Screenplay / Martin Miehe-Renard,
Michael Obel
Producer / Michael Obel
Director of Photography / Lars Reinholdt
Actors / Peter Mygind, Frida Luna Roswall, Lasse Guldberg, Kamper, Mathilde Høgh Køben
Production company / Obel Film
International sales / Leveik
/ +45 4844 3072
/ time.kint@leveik.dk
/ www.leveik.dk



Second Feature

NORTHWEST / NORDVEST

A gangsterfilm set in the suburbs of Copenhagen. Casper, 18, the oldest of three siblings, survives life on the streets by committing burglaries for the neighbourhood boss, Jamal. When Casper gets an offer to work for Jamal's rival Björn, he jumps at the chance for a better life, making his way into a world of drugs and prostitution. As things escalate between Björn and Jamal, Casper finds himself and his family Oscar Dykjær Giese, Roland Møller, Lene Maria Christensen
Actors / Gustav Dykjær Giese,
Michael Noer
Director / Michael Noer
Running time / 91 min
Status / Released
Danish release / 18.04.2013
Category / Drama

Second feature by award-winning director Michael Noer. Made his feature debut with *R* (together with Tobias Lindholm, 2010). *Northwest* won the FIPRESCI Award at Göteborg International Film Festival.

Category / Drama
Danish release / 18.04.2013
Status / Released
Running time / 91 min
Director / Michael Noer
Screenplay / Rasmus Heisterberg,
Michael Noer
Actors / Gustav Dykjær Giese,
Oscar Dykjær Giese, Roland Møller,
Lene Maria Christensen
Producer / René Ezra, Tomas Radoo
Production company / Nordisk Film
Production AS
International sales / TrustNordisk
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/ www.trustnordisk.com



NYMPHOMANIAC / NYMPHOMANIAC

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

Cannes laureate Lars von Trier has received top awards for six titles including the Palme d'Or for *Dancer in the Dark*.

Category / Drama
Danish release / TBA
Status / Post-production
Running time / Approx. 2 x 120 min
/ Approx. 1 x 240 min
Director / Lars von Trier
Screenplay / Lars von Trier
Actors / Charlotte Gainsbourg,
Stellan Skarsgård, Stacy Martin,
Shia LaBeouf, Jamie Bell,
Christian Slater, Uma Thurman,
William Datoe, Connie Nielsen,
Mia Goth, Udo Kier, Jean-Marc Barr
Producer / Louise Vesth, Marie Gade
Production company / Zentropa
Entertainments31
International sales / TrustNordisk
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ALL FOR TWO
/ ALLE FOR TO

Nikolai is on parole while brothers Kalf and Timo are planning a heist involving the unlikely combination of unsalted butter, a strict diet and a helicopter. When their seemingly impossible heist succeeds, Nikolai asks to borrow some money to start over. The brothers reject him, but when all three are tricked by a fish-loving banking executive, they are forced to team up again.

Sequel to the domestic box office hit *All for One* (2011).

Category / Comedy
Danish Release / 31.01.2013
Status / Released
Running time / 89 min
Director / Rasmus Heide
Screenplay / Mick Øgendahl,
Anders Thomas Jensen
Actors / Mick Øgendahl, Rasmus Børg,
Jonatan Spang, Kim Bodnia
Producer / Ronnie Fridthjof,
Elisabeth Victoria Poulsen
Production company / Fridthjof Film
International sales / TrustNordisk
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ANTBOY
/ ANTBOY

Feature Debut

12-year-old Pelle accidentally gets bitten by an ant and develops unimaginable superpowers. With help from his friend, comic book nerd Wilhelm, Pelle creates a secret identity as the superhero Antboy. Slowly things start to happen in the suburban community, and when a scary and crazy supervillain, Flea, enters the scene, Antboy must step up to the challenge.

Feature film debut by Ask Hasselbalch, a graduate of the alternative film school Super16 in Copenhagen. The story is based on a children's book series by Kenneth Bøgh Andersen.

Category / Children's films
Danish Release / 10.10.2013
Status / Post-production
Running time / 76 min
Director / Ask Hasselbalch
Screenplay / Anders Ølholm
Actors / Oscar Dietz, Nicolas Bro, Samuel Ting Graf, Amalie Kruse Jensen
Producer / Eva Jakobsen, Lea Løbger,
Birgitte Hald
Production company / Antboy I/S,
Nimbus Film
International sales
/ Attraction Distribution
/ xiao@attraction.ca
/ www.dephinfilm.com



DARK SAMURAI
/ DARK SAMURAI

Through life, death, rebirth and the afterlife, the film flows seamlessly between the past, present and future, all simultaneously unfolding in parallel voids and universes. The film explores the very human and agonizing processes that go through the shattered mind of Miyamoto who is so broken and destroyed that the only thing he has left is the rapidly fading memories of his love – his undying, yet to a samurai-yakuzza warrior strictly forbidden love for a woman, the one thing that has ever made him feel like a man and a human being.

Dark Samurai is a Japanese fusion art-house-gente Film, loosely based on the legend surrounding the philosopher and undefeated samurai Miyamoto Musashi who wrote the "Bushido" code – The Way of The Warrior.

Category / Samurai
Danish Release / 2013
Status / Completed
Running time / 73 min
Director / Sidney Lexy Plaut
Screenplay / Sidney Lexy Plaut
Actors / David Sakurai, Louise Cho
Lene Børglum
Production company / Spearhead
Pictures
International sales / Spearhead
Pictures
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/ spearheadpictures@gmail.com



FATHER OF FOUR VII
/ FAR TIL FIRE – ONKEL SOFUS
VENDER TILBAGE

The entire family is at the local cattle show to help Uncle Sofus from Australia win the prestigious milking-competition. But it's a lot of hard work, especially when the cow won't deliver milk and Uncle Sofus turns out to be a mean and demanding man who might need to learn a little bit about how to behave in a real family.

Seventh feature in the children's series *Father of Four*.

Category / Children's films
Danish release / 07.02.2014
Status / Re-production
Director / Giacomo Campetito
Screenplay / Jens Korse,
Giacomo Campetito
Actors / Jesper Asholt, Kurt Ravn,
Bodil Jørgensen, Hans Holtegaard
Marcella L. Dichmann
Producer / Henrik Møller-Sørensen,
Production
International sales / TrustNordisk
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IN REAL LIFE
/ DET ANDET LIV

Every moment we make choices that define our being and create patterns in our lives. Sometimes those patterns are broken – by faith, decision or coincidence. The film is about such moments when our lives are drastically changed. A multi plot drama, created from three years of acting improvisations, the film follows three characters whose lives are woven together by internet dating and by their persistent search for some kind of meaning in life.

Third film by Jonas Elmer who once again uses improvisation as his method of choice.

Category / Drama
Danish release / 2013
Status / Completed
Running time / 102 min
Director / Jonas Elmer
Screenplay / Jonas Elmer,
Rune Tolsgaard, Marie Høst
Producer / Morten Fisker, Nanna Nikali,
Jonas Elmer, Morten Kjems Juhl
Actors / Karen Rosenbergt,
Bo Carlsøn, Uffe Rørbæk Madsen,
Claire Ross-Brown
Production company / Beofilm,
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ITSI BITS!
/ ITSI BITS!

The year is 1962. A young generation rebels against the Establishment. Erik meets Iben and falls head over heels in love with her. Iben accepts Erik's vision of free love and refuses to tie herself to any one man. Erik tries desperately to win her over by transforming himself from poet and writer to nomad, junkie and eventually lead singer in the band The Steppenwolves.

Category / Feature
Danish release / TBA
Status / In development
Director / Ole Christian Madsen
Screenplay / Bo hr. Hansen,
Ole Christian Madsen
Producer / Lars Brede Rahbek
Production company / Nimbus Film
/ +45 3634 0910
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/ www.nimbusfilm.dk

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