A black and white close-up portrait of a man's face. He has dark hair, light-colored eyes, and a slight stubble. A single tear is visible on his right cheek. The background is dark and out of focus.

./FILM./

**DFI-FILM**  
**BERLIN ISSUE**

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# :/FILM/

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BERLIN ISSUE**

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# GLOBAL ALLIANCES

A few years ago there was some concern that Danish cinema would close in on itself in the smug conviction that we had found the secret recipe for filmmaking.

Looking at the Danish contributions to this year's Berlinale, that doesn't seem to be the case. On the contrary. *The Act of Killing*, a shocking documentary about an Indonesian genocide, is directed by an American, Joshua Oppenheimer, who settled in Copenhagen when he found a skilled and persistent producer here to carry the complex task.

New Zealand-born Daniel Joseph Borgman attended the alternative Danish film school Super16 and his lyrical first feature, *The Weight of Elephants*, is a Danish-New Zealand co-production.

*Killing Strangers* was made in a collaboration between the Mexican filmmaker Nicolás Pereda and Jacob Schulsinger of Denmark after they were teamed up during the ambitious talent development programme DOX:LAB. Produced under tight conditions, the film radiates cross-continental energy and inspiration.

Meanwhile, Bille August, who has been working internationally for years, is in the main programme at Berlin with his new film, a German-Swiss-Portuguese production, *Night Train to Lisbon*.

Recently a group of prominent directors and producers joined forces in a creative alliance with the ambition to combine the best of Scandinavian film traditions and practices with the strength and scale of the film industry in the US to make films in English.

Add to that all the Danish filmmakers across the world who are making films and TV series and learning from a mutual exchange of methods and attitudes. Veteran directors like Susanne Bier, Lone Scherfig, Niels Arden Oplev, Ole Christian Madsen and others have successful international careers. Danish actors like Mads Mikkelsen, Thure Lindhardt and Ulrich Thomsen are carefully building theirs, as are younger directors like Nicolas Winding Refn, Nikolaj Arcel and Janus Metz. Not only that, but cinematographers, editors, sound designers and film technicians at all levels are also taking part in enriching global collaborations.

It might be too early to declare jingoism dead, but the number of Danish filmmakers who are gaining international experience and inviting in foreign talent has certainly never been higher.

*Henrik Bo Nielsen, CEO*

# NEWS & NOTES



Night Train to Lisbon Photo: Concorde Film

## AUGUST ON A PHILOSOPHICAL JOURNEY

**BERLIN /** Bille August's *Night Train to Lisbon* is screening in the main programme in Berlin. A romantic thriller based on the Pascal Mercier bestseller, the film stars Jeremy Irons, Melanie Laurent and Jack Huston.

Last year, Bille August returned to Denmark and directed *Marie Krøyer*, his first Danish film in 25 years. Now the director is back in international waters with a big German-Swiss-Portuguese production, *Night Train to Lisbon*, which is screening in the main programme out of competition at the Berlinale.

The film is based on a philosophical 2004 bestseller by the Swiss writer Pascal Mercier. A Swiss Professor, Raimund Gregorius (Jeremy Irons), stumbles on a book by a Portuguese author that moves him to abandon the boring life he has been bogged down in for years and embark on a tantalising quest. Searching for the author, Gregorius is like a detective putting together a puzzle of political and emotional intrigue. Transcending time and space, his journey takes him through the realms of history, medicine and love in search of the true meaning of his life.

The international cast features Jeremy Irons, Mélanie Laurent, Jack Huston, Martina Gedeck, August Diehl, Christopher Lee, Charlotte Rampling, Bruno Ganz and Lena Olin. The film was shot in Lisbon, which was also the location of August's Isabel Allende adaptation *The House of the Spirits* in 1993.

August had his international breakthrough with *Pelle the Conqueror*, which won the Palme d'Or at Cannes, a Golden Globe and an Oscar for Best Foreign Language Film. The director has two other literary adaptations in the pipeline, Vladimir Nabokov's *Invitation to a Beheading* and the Danish author Henrik Pontoppidan's *Lykke-Per*. FD

## MAD MADS

**BERLIN /** Mads Mikkelsen stars as a gangster boss in Fredrik Bond's *The Necessary Death of Charlie Countryman*, which is in competition at Sundance and Berlin. The Danish actor is currently on shoot in Toronto as the title star of the NBC series *Hannibal*.

Mads Mikkelsen was in Berlin last year as the star of Nikolaj Arcel's *A Royal Affair*, which took home two Silver Bears and was recently nominated for an Oscar. This year, the Danish actor is back in the main competition at Berlin as the star of *The Necessary Death of Charlie Countryman*, the US-produced debut feature by Frederik Bond, a Swedish director best known for commercials.

The romantic thriller sends a young American, Charlie (Shia LaBeouf), off to Eastern Europe where he falls in love with Gabi (Evan Rachel Wood), a woman with a dark and mysterious past. Things get hairy when her ex-boyfriend Nigel shows up, a psychopathic gangster boss played by Mikkelsen. The film had its world premiere at the Sundance Film Festival.

Psychopathic would also seem to describe Mikkelsen's next role as the legendary Hannibal "The Cannibal" Lecter in the new NBC series *Hannibal*, premiering in the spring. Hugh Dancy plays an FBI agent who goes to psychiatrist Dr Lecter for assistance in his search for a serial killer. The series follows Lecter just before he is exposed and imprisoned. According to series creator Bryan Fuller, we will meet a looser, funner, less unequivocally villainous Hannibal than the one we know from *The Silence of the Lambs*. *FD*



Photo: Jacob Mydtkov

## PROMINENT DIRECTORS IN CREATIVE ALLIANCE

**BERLIN /** A new development outfit will see six Nordic filmmakers develop and direct films set in the US.

Lone Scherfig, Per Fly, Ole Christian Madsen, Dagur Kari, Thomas Vinterberg and Janus Metz have joined forces with producers Lars Knudsen and Jay Van Hoy plus Danish producers Nikolaj Vibe

Michelsen and Jacob Jørgensen to form a co-op which will see each director develop and direct a film in English for the international market.

Creative Alliance is the name of this new development outfit whose ambition it is to combine Scandinavian film traditions with the strength and scale of the US film industry.

All films will be developed out of Denmark, and the focus of the company is to provide the resources for the directors to work together on individual projects, harnessing their collective experiences and individual strengths.

"For many years, some of us have talked about creating a forum for innovation, creativity and film

development, where a dedicated group of people could sit around the same table and systematically discuss, challenge and strengthen each other's ideas and projects. But not until now have we been able to realize this idea with a setup that is truly appealing," says Per Fly, one of the six directors of the co-op. *AH*

Photo of the Creative Alliance, from left to right: Jacob Jørgensen, Dagur Kari, Lars Knudsen, Lone Scherfig, Jay Van Hoy, Per Fly, Thomas Vinterberg, Janus Metz, Ole Christian Madsen, Nikolaj Vibe Michelsen.



TPB AFK: The Pirate Bay Away From Keyboard Photo: Nonami

## PIRATE BAY TRIAL ON FILM

**BERLIN /** Director Simon Klose makes his message clear: his film about the world's largest file sharing site Pirate Bay goes online the moment it premieres in Berlin. Danish Final Cut for Real is co-producing.

"From the very beginning, we wanted the financiers and the broadcasters to embrace the idea of the film being made under a Creative Commons license as well as the whole online release strategy, which is quite unique," says Danish producer Anne Köhncke.

Now the Swedish documentary *TPB AFK: The Pirate Bay Away From Keyboard* is ready to be shown at the Berlin Film Festival, but not only that: the film will be released online at the same time as it premieres at the festival.

"Luckily the Danish backers, national broadcaster DR and the Danish Film Institute totally supported the release strategy from the start, and the collaboration with all the financiers has been filled with a special pioneer spirit."

The question of sharing, of course, touches at the heart of Simon Klose and production company Nonami's film about the three young Pirate Bay co-founders Fredrik, Gottfrid and Peter who are

found guilty on copyright infringement charges and are facing 13 million dollars in damage claims to Hollywood. Moreover, they are confronted with the reality of life offline. But still, deep down in dark server halls, clandestine computers quietly continue to duplicate files. This is where the world's largest file sharing site is hidden.

Anne Köhncke and her fellow producer at Danish production outfit Final Cut for Real, Signe Byrge Sørensen, are part of the producer team, which also includes director Simon Klose and Martin Persson.

Final Cut for Real is behind Joshua Oppenheimer's widely acclaimed *The Act of Killing*, also in Berlin. The company is co-producing yet another Berlin title, the Indian-Danish *Char...* *The No-Man's Island* directed by Sourav Sarangi. *AH*



Antboy Photo: Rolf Konow

## ANTBOY

**NEW FILM / Spiderman, Superman, Batman – move over! Denmark has its first big-screen superhero and his name is Antboy.**

He's strong as an ant, he can crawl like an ant and pee toxic ant acid. Plus, he is hooked on sugar. Inside Antboy's costume, the most expensive in the history of Danish film, is a 12-year-old boy named Pelle. After an ant bites him, he gets amazing super powers and with the help of his friend Wilhelm, a comic book nerd, he creates a secret identity for himself as the superhero Antboy. But it soon turns out that Pelle isn't the only one in town who has superpowers. The Flea, a mad scientist and arch villain, shows up on the scene and Antboy has to save the day. Based on a popular series of children's fantasy books by Kenneth Bøgh Andersen, *Antboy* is the first feature film by Ask Hasselbalch. Nimbus Film is producing. Release in October. *FD*

## DYRHOLM AND PERSBRANDT REUNITE

**IN PRODUCTION / Pernille Fischer Christensen is shooting her fourth feature, *Someone You Love*.**

Following Silver Bear winner *A Soap* and winner of the FIPRESCI Award *A Family*, director Pernille Fischer Christensen once again directs an emotional drama about love, family and existential choices.

In *Someone You Love*, Mikael Persbrandt (*In a Better World*) plays the world famous Los Angeles based singer-songwriter Thomas Jacob. When he travels back to Denmark to record a new album with his producer, Molly Moe (Trine Dyrholm, *In a Better World*, *A Royal Affair*, *The Shooter*), his daughter, Julie (Birgitte Hjort Sørensen, *Borgen*), shows up with his 11-year-old grandson, Noa, whom Thomas has never met. Then disaster strikes and Thomas is forced to make a choice that will change his life forever.

As Fischer Christensen's previous films, the director has co-written the screenplay with Kim Fupz Aakesen. Zentropa is producer. Shooting began in January, and release is scheduled for March 2014. *FD*



Director Pernille Fischer Christensen Photo: Rolf Konow



Director Niels Arden Oplev Photo: Nordisk Film

## OPLEV AND RAPACE IN REVENGE THRILLER

**Niels Arden Oplev is premiering his first American film, *Dead Man Down*, in March.**

Niels Arden Oplev and Noomi Rapace bowled over the world with *The Girl with the Dragon Tattoo*. Now the Dane has directed the Swedish star in the revenge thriller *Dead Man Down*.

Oplev's first American production is the story of a woman who infiltrates a criminal gang to exact

vengeance upon its leader. The cast also stars Colin Farrell, Dominic Cooper, Terrence Howard and Isabelle Huppert. The film is scripted by *Fringe*-writer J.H. Wyman and opens in the US on 8 March.

Soon, Oplev is getting back in the director's chair for another big American production. *Under the Dome*, a CBS series based on the Stephen King novel, is produced by Steven Spielberg's Amblin Entertainment.

Then the busy director will return to Denmark to helm *Kapgang* (Danish title), a coming-of-age story that follows up his Crystal Bear winner *We Shall Overcome*. The film is expected to be released in February 2014. *FD*

3096 Photo: UIP



## THURE LINDHARDT AS ÜBER-VILLAIN

The new biopic *3096* stars Thure Lindhardt as Wolfgang Priklopil, the Austrian who kidnapped 10-year-old Natascha Kampusch and held her for eight years.

Danish actors are having a lot of success playing bad guys in American films and TV series. Most recently, Thure Lindhardt has been making an international name for himself. Last year, the actor was nominated for a Gotham Independent Film Award and a Spirit Award for his role in Ira Sachs's *Keep the Lights On*. Soon, we'll be savouring Lindhardt as a hit man in season three

of the Showtime Renaissance series *The Borgias*. Series creator Neil Jordan also cast the Danish actor as a vampire in his new movie *Byzantium*.

All of these villains are pussycats, though, next to Lindhardt's next movie role as Wolfgang Priklopil, the man who notoriously kidnapped a 10-year-old Austrian girl, Natascha Kampusch, and held her prisoner for eight years. Sherry Hormann directed *3096*.

The film is based on Kampusch's autobiography and the title refers to the number of days Priklopil held her in a custom-built cellar prison – from the time she was kidnapped on her way to school in 1998 until she finally escaped in 2006.

Lindhardt is playing opposite the Irish actress Antonia Campbell-Hughes as Kampusch and the Danish actress Trine Dyrholm as Kampusch's mother. The film, which is produced by Constantin Film of Germany, opens on 28 February. *FD*



Regner Grasten and Anne-Grethe Bjarup Riis. Photo: Kamilla Bryndum

## LEGENDARY TROTTER ON FILM

**NEW FILM / Anne-Grethe Bjarup Riis and Regner Grasten, the duo that brought us the top-grossing Danish film of 2012, are chomping at the bit to put out their new film, *Tarok*, about the harness-racing comet that became a national treasure in 1970s Denmark.**

Everybody knows Black Beauty, The Black Stallion, Flicka and Seabiscuit – horses whose iron wills, swift legs and patient owners put them a nose hair in front of the rest. Now it's time to meet a new four-legged hero on the silver screen, the legendary Danish trotter Tarok, in the upcoming film of the same name directed by Anne-Grethe Bjarup Riis.

Tarok remains a legend in Denmark. Entering the annals of Danish sports

history, the red stallion won hearts and countless trophies in a string of international victories, sporting a victory rate of 77 and uniting the nation in the financially depressed '70s. When the horse died suddenly of an intestinal disease in 1981, an entire nation mourned.

More than anything, *Tarok* is about the Laursen family who triumphed against all odds. A family that stuck together through all their struggles to realise their dreams. A story of overcoming that is every bit as relevant on the edge of the fiscal cliff, in 2013.

The film is directed by Anne-Grethe Bjarup Riis and produced by Regner Grasten for Regner Grasten Film Production. The duo brought us last year's top-grossing film in Denmark, the World War II drama *This Life*. Release is set for October. The role of Tarok has reportedly not yet been cast. *FD*

The Hour of the Lynx Photo: Per Amesen



## OFF WITH THE JUMPER AND ON WITH THE FROCK

**NEW FILM / Sofie Gråbøl is starring in Søren Kragh-Jacobsen's new thriller, *The Hour of the Lynx*.**

Her trademark knit jumper is a cult item in the UK, and she set the world abuzz about who killed Nanna Birk Larsen. Sofie Gråbøl has been busy in recent years, starring as police detective Sarah Lund in three seasons of the BAFTA-winning drama series *The Killing*.

Gråbøl is currently starring in Søren Kragh Jacobsen's new thriller, *The Hour of the Lynx*, adapted from a play by the Swedish playwright Per Olov Enquist.

Gråbøl plays opposite Signe Egholm Olsen, known from the Danish series *Borgen* and Sean Penn's *Into the Wild*.

Gråbøl and Kragh-Jacobsen previously worked together on the director's Dogme film, *Mifune*, which won a Silver Bear in Berlin in 1999. Earlier in his career, Kragh-Jacobsen directed a string of classic children's films, including *Rubber Tarzan* (1981), *The Boys from St. Petri* (1991) and *The Island on Bird Street* (1997). More recently, he has served as the conceptual director of *Borgen*.

Tobias Lindholm, director of *R* and *A Hijacking* and writer of *Borgen* episodes plus Thomas Vinterberg's *Submarino* and *The Hunt*, wrote the screenplay with Jonas T. Bengtsson. Nimbus Film is producing. Release is set for May. *FD*

See profile of Sofie Gråbøl on page 28.

# SCENES OF THE CRIMES

Berlin Panorama

The Act of Killing, Framegrab



Joshua Oppenheimer's widely acclaimed, Danish-produced *The Act of Killing* draws its power from the director's daring choice of perspective. Rather than make a film about the victims of Indonesia's 1965-66 genocide, he chose to make a film about the winners: powerful men who are motivated by pride and vanity to reenact their "heroic" deeds for the cameras.

By Tom Charity

History is written by the victors, we know, but for many documentary filmmakers the prime responsibility is to share the stories of the vanquished: the suffering, injustice, death and despair written out of the official version.

It's a noble impulse, and it inspired Joshua Oppenheimer to make a film about the families of Indonesian communists murdered during the political upheaval that led to General Suharto's military dictatorship in 1965.

Oppenheimer will finish that film in due course. But in *The Act of Killing* he has done something subtly different; something more original and more dangerous. Because while the victims certainly register powerfully in this shattering, already widely-acclaimed film (it premiered at the Toronto Film Festival in September), Oppenheimer has elected instead to make a movie with the winners, North Sumatra's ruling elite. These self-styled heroes have enjoyed the spoils of victory for nearly half a century, all on the back of the mass extermination they committed in their youth.

Unlike the genocidal ex-Khmer Rouge coaxed into confession in Rithy Panh's *S21: The Khmer Rouge Killing Machine* or Rob Lemkin and Thet Sambath's *Enemies of the People*, Anwar Congo and his cronies prove enthusiastic collaborators in Oppenheimer's project, motivated not so much by guilt or the need for forgiveness, but by pride and vanity, the desire to reenact their "heroic" deeds for the cameras.

When these gangsters first return to the scene of their crimes, a rooftop courtyard where hundreds, maybe thousands, died, they're immune to the suffering they caused. Anwar – a mild-mannered, silver-haired, dapper gentleman who looks a little like Nelson Mandela – recalls that at first he bludgeoned his victims, but it was too bloody for comfort. Instead he hit on a more efficient, cleaner method, and happily demonstrates how he used a wire noose to strangle them. Then he breaks into a little dance.

For some films, such a scene might be an ending point. In *The Act of Killing*, it's only the beginning. Rather than demonize this apparently amoral monster and his cohorts, the film seeks to understand how these men see themselves, an investigation in which cinema is itself an integral part of the story.

### MOVIE THEATRE GANGSTERS

An expatriate American who lived in London for 14 years and more recently has made his home in Denmark, Joshua Oppenheimer first visited Indonesia in 2002, researching workers' rights for a project called *The Globalization Tapes* (2003). Together with his co-director Christine Cynn, he found an impoverished and exploited work force unable to agitate for better conditions because they were still living side by side with the men who had killed their parents, aunts, uncles and grandparents for belonging to the plantation workers' union in the mass killings of 1965-1966.

"They were afraid to talk to us about it," he recalls. "They said we should talk to the killers, which is what we did. We went hanging around their homes pretending to shoot village life, hoping we would be invited in – and very quickly we were. All we had to do was ask, and the first guy we talked to immediately launched into how he beat Communists 'til they were unconscious, and then drowned them in irrigation ditches."

*"All we had to do was ask, and the first guy we talked to immediately launched into how he beat Communists 'til they were unconscious, and then drowned them in irrigation ditches."*

This man seemed impervious to shame. Quite the opposite: he told this story in front of his ten-year-old granddaughter, whose bored reaction suggested she had heard it many times before. "The basis of a gangster's power is to be feared," Oppenheimer explains. "If you have killed all these people, how better to be feared than to boast about it?"

In other parts of Indonesia the military had forged alliances with religious groups to purge the leftists – groups who have been more scrupulous in sweeping the genocide under the carpet. But in North Sumatra, the gangsters' links with the military run deep, they're immune from prosecution and have always been celebrated as the heroes who saved the country from Communism. As one killer rationalizes, "War crimes are defined by the winners. I'm a winner, so I can make my own definition ..."

Working his way up the chain of command, Oppenheimer interviewed about 40 members of the death squads before he met the heads of the most feared outfit in Medan (Indonesia's third largest city),



the notorious “Frog Squad”, led by Anwar Congo and Adi Zulkadry.

Anwar and his buddies were “movie theatre gangsters”. That is, they used to haunt the cinemas when the movies were the primary source of entertainment in Indonesia, and made money scalping tickets. They were also avid movie fans (Cecil B De Mille’s *The Ten Commandments* and *Samson and Delilah* were particular favourites). Anwar talks about watching Elvis Presley movies at the cinema where he used to scalp tickets, then strolling across the street to the newspaper office where they slaughtered suspected Communists, killing “in a happy way,” as he puts it. He even attributes his preferred killing technique to cinema, a little something he picked up from gangster movies.

Only natural, then, that he should be concerned with how he comes across on screen. But it’s not any moral qualm that gives him pause. Reviewing the unedited footage from the rooftop, Anwar’s main worry is that it lacks authenticity: “I would never have worn white pants,” he says. “And my hair was darker then ...”

He wants to redo the scene the way he would have looked in 1965 – the way it looks in the movie in his head. And that’s a notion that takes *The Act of Killing* away from documentary conventions, and into richer, darker and infinitely stranger territory; what Oppenheimer calls “a documentary of the imagination”.

### THE FILM TAKES ON A LIFE OF ITS OWN

With Anwar and several sidekicks playing themselves, Oppenheimer sets about staging scenes that they themselves devise: recreating their memories of interrogations, torture, and execution, not as straight re-enactments, but in the style of the movies these men enjoy. Some scenes play like episodes from low budget 1950s Hollywood crime thrillers; others evoke war movies, horror films, musicals, even cowboy films.

It’s probably safe to say you haven’t seen a documentary that looks anything like this one before – and most especially a documentary about such unspeakable atrocities. Surreal, at times sublime, and also grotesquely camp, *The Act of Killing* dares you not to laugh – one corpulent heavy exhibits a surprising inclination to dress up in drag. But the laughter is guaranteed to catch in your throat the next minute, when we’re confronted again with the extent of the iniquity that underlies this corner of Paradise.

“I don’t come from a documentary background per se. One thing that struck me was how arbitrary it is to pretend that there is no camera there, and no film crew, when you are filming an observational documentary,” Oppenheimer says. “I was more interested in creating a non-fiction film about storytelling and giving the characters the chance to create themselves for the camera.”



Director Joshua Oppenheimer Photo: Henry Garfunkel

### Joshua Oppenheimer

Director Joshua Oppenheimer, 38, is behind award-winning films such as *The Globalization Tapes* (2003, co-directed with Christine Cynn), *The Entire History of the Louisiana Purchase* (1998, winner of a Gold Hugo in Chicago), *These Places We’ve Learned to Call Home* (1996, winner of the Gold Spire in San Francisco), and numerous shorts.

Upcoming films include *The Look of Silence* (working title), about a family of Indonesian genocide survivors that confronts the men who murdered their son.

*The Act of Killing* (2012) had its first screening at the Telluride Film Festival, celebrated its official world premiere at the Toronto International Film Festival, and won the main prize at CPH:DOX. The film is selected for Panorama Dokumente at the Berlin Film Festival 2013.

Oppenheimer is Artistic Director of the Centre for Documentary and Experimental Film at the University of Westminster. Educated at Harvard and Central St Martins, London.

Getting ready to play their victims: Adi Zulkadry and Anwar Congo, leaders of Sumatra's most feared death squad from the 1965-66 genocide.



The Act of Killing Photo: Anonymous

*“The fiction scenes take over the film as it goes on, but at the same time they also take Anwar deeper into his experience, until it becomes a kind of descent into hell.”*

## THE ACT OF KILLING IN INDONESIA

“The film is like the child in Hans Christian Andersen’s *Emperor’s New Clothes*: everyone knew the king was naked, but no one dared say so. Everyone knows the country’s ‘democracy’ is a corrupt charade built on genocide, but no one dared say so,” says the film’s director Joshua Oppenheimer.

All that changed in December 2012, when *The Act of Killing* was released in Indonesia. The film has forever broken the silence around the 1965-66 genocide, and is the most talked about movie in Indonesian history. Each day since, screenings have been held across the country, some public, most in secret – screening organizers risk attack by the paramilitaries and army. At time of writing, 265 screenings have been held in 89 cities across Indonesia, and 253 articles about the film have appeared in the Indonesian press.

“*The Act of Killing* is fundamentally changing how Indonesians perceive their country,” says Oppenheimer. “The film inspired a special edition of Indonesia’s premier newsmagazine, which praised the film as ‘the most important work in any medium ever produced about our nation,’ and included 75 pages of killers’ testimony from around the country – something unprecedented in the history of Indonesian journalism.”

How the Indonesian government responds to *The Act of Killing* is a litmus test, says Oppenheimer. “If they ban it, they demonstrate that their ‘democracy’ has no commitment to basic freedom of expression. If they allow it to be released publicly, it will signal that they finally accept that there is no place for impunity in a democracy.”

“All the ‘fiction’ scenes, the scene with the giant fish and the dancing girls, the waterfall vision of the afterlife ... These things that express the emotional, poetic truth of the film – the terror and the trauma – they had to be authentic. Our goal was to create images with as much poetic force as possible. Even if they are also sometimes garish and camp, we tried to make them beautiful. I think the fish is beautiful and ridiculous and sad, and that came directly from [Anwar’s sidekick] Herman. It was most important to me that everything came from them. And it was always Anwar’s wish to make something beautiful.”

Oppenheimer observes his collaborators closely on stage and off, often flowing between the artifice of their constructed scenes and the reality of their filmmaking endeavors in single, unbroken takes so that this notional film somehow contains its own “making of” documentary, just as the present also contains the past. At first the actors imagine themselves as the heroes in these episodes. They see themselves as movie stars. But over the course of the shooting, they slowly begin to grapple with the disturbing realization that not everyone will see things in the same light.

“The fiction scenes take over the film as it goes on, but at the same time they also take Anwar deeper into his experience, until, as you see, it becomes a kind of descent into hell.”

For perhaps the first time, Anwar’s conscience stirs. In one scene, Oppenheimer suggests that Anwar play the communist suspect interrogated and tortured by the Frog Squad. The experience visibly

unsettles him. Elsewhere, his more politically astute comrade and friend, Adi, steps back from a rehearsal and comprehends that they are incriminating themselves. Later, a government minister oversees the re-enactment of the rape and massacre of an entire village. He calls “Cut” as the horror of the scene can no longer be denied, then changes his mind again and lets the sequence play out – better to appear ruthless than weak.

By this time, the film has taken on a life of its own – “like a tsunami that sweeps us all up in it and carries us into the realm of chaos,” Oppenheimer suggests, a metaphor that also speaks to the experience of watching it. Compelled by emotions they probably could not articulate, the gangsters keep on shooting, even to the point of putting Anwar’s nightmares on screen. The lines between real life and the movie become blurred in their heads – but they’re hardly the first filmmakers to decide that the movie is paramount.

### IT’S NOT GOING TO BE OKAY

The same could be said of Oppenheimer of course, who dedicated the best part of eight years to this intense collaboration with self-proclaimed mass murderers. Inevitably, in some quarters he has been accused of both complicity and betrayal, of giving the killers a platform and of treating his subjects in bad faith.

“Their goal at the beginning was to glorify mass murder. That could never have been my goal, therefore that side of them may have been betrayed,” Oppenheimer accepts.

“Anwar is a special case because he starts to realize it unconsciously, in his body. As the film goes on, he starts to feel empathy. And it is scary and uncomfortable and that’s why he wants to shut it down in the penultimate scene, and claims that he gets it now and he feels what the victims felt ... Which he absolutely does *not*.”

*“It was always Anwar’s wish to make something beautiful.”*

“The film develops a kind of empathy for Anwar, and the tightrope we had in editing was moving between repulsion and empathy for him – or if not empathy at least identification. But I don’t feel I betrayed him, and Anwar has seen the film and we have talked and I cannot say he liked the film, but he is not angry with me, because he knew [what the film would contain]. There is a scene at the end of the film where he goes back on the roof. He starts to retch and he can’t stop. As someone who had been through this experience with him for eight years I wanted to go up and put my arm around him and say it’s going to be okay. But it’s not going to be okay and he knows it’s not and I know it’s not, and all I could do was bear witness to his breakdown.”



Producer Signe Byrge Sørensen Photo: Robin Skjoldborg

### Signe Byrge Sørensen

Producer Signe Byrge Sørensen came aboard *The Act of Killing* when she saw a work-in-progress sequence at a seminar in 2007. She immediately called up the director Joshua Oppenheimer and asked if he could use a producer. As a matter of fact, he could.

Signe Byrge Sørensen has been a producer for 14 years and founded Final Cut for Real in 2009, the company behind *The Act of Killing*. She has produced a lengthy string of international documentaries and was the Danish co-producer for *Steps for the Future* in Southern Africa.

Films include *The Kid and the Clown* (by Ida Grøn, 2011), *Returned* (by Marianne Hougen-Moraga, 2011), and *Football Is God* (by Ole Bendtzen, 2010).

Signe Byrge Sørensen holds an MA in International Development Studies and Communication Studies and is a graduate of Eurodoc (2003) and EAVE (2010).

“As for complicity ... I can be accused of giving the killers a platform, but the truth is the whole country is their platform – that’s what the film is about,” he says. “And maybe my country is not so different. At the beginning I go in, and I’m an American filmmaker making an American movie as far as they are concerned. They love American movies. America supported what they did. And America has championed the regime of corruption and repression that they built. So they just assumed that I was on their side, I really didn’t have to lie. In fact they used words like ‘extermination’ and ‘killing’ very openly – as glorious things – so I could speak very plainly to them. All I had to do was not show how upset I was and to treat them like human beings, not monsters. And they’re not monsters ... We may like to call them monsters or psychopaths, but in fact they’re just greedy, small-minded men, and it’s so human what they do.”

“That’s the hope of the film: that they *are* human and Anwar is affected as a human by what he has done. It’s also the terrible message of the film, because it means maybe many of us could do what he did” ■

*The Act of Killing* is produced by Signe Byrge Sørensen for Final Cut for Real. For more information, see reverse section and [theactofkilling.com](http://theactofkilling.com).

# THE UNBEARABLE HEAVINESS OF CHILDHOOD

Berlin Forum



The Weight of Elephants: Fianegrab

Scruffy children with dirty faces. Boys chucking rugby balls at a mentally challenged girl. Playgrounds overgrown with weeds. Infused with a singular poetic beauty, Daniel Joseph Borgman's *The Weight of Elephants* captures childhood at its loneliest.

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By Anna Bridgwater

New Zealand-born director Daniel Joseph Borgman is off to an impressive start: His first feature film, *The Weight of Elephants*, is selected for the official programme at this year's Berlinale with screenings in both the Forum and Generation sections. A significant showcase for a first feature film.

Daniel Joseph Borgman, 31, is from New Zealand, and his film is shot in New Zealand. It tells the story of 11-year-old Adrian who is lonely and who lives in an isolated area with his grandmother and his mentally unstable Uncle Rory. When three strange and almost feral children move into the house across the street, Adrian finds someone he can connect to.

*The Weight of Elephants* is a Danish-New Zealand co-production produced by Lars von Trier's Danish production company Zentropa. Back in New Zealand,



Borgman had worked as a runner on films and studied film and media at university. “But I’d always wanted to make my own films,” he says and tells the story of how he ended up in Denmark.

“I followed a crazy German girl to Berlin. In 2006, she wrote a letter to Peter Aalbæk Jensen, head of Zentropa, saying ‘I really need a job.’ He wrote back saying ‘If you learn Danish in three months you can have a job.’ So she learned Danish, and Zentropa gave us a home.”

The “crazy German girl” is Katja Adomeit who produced *The Weight of Elephants*, and both she and Borgman are based in Denmark now.

#### **NO BULLSHIT ATTITUDE**

Chance brought Borgman to Denmark, but he feels that Danish films have a certain flavour that he is drawn to.

“Danish cinema has influenced me. The Danes have a strong bullshit filter. They have a lower tolerance for sentimentality. And that’s a good thing for me. Deep down inside I’m a dark, depressed, cheesy filmmaker. So I’m fortunate to have been through the Danish bullshit filter, because it means I’m less sentimental in my films.”

“I just have to be careful that I don’t become too cynical now,” he laughs.

Borgman also feels that there are similarities between the Danish and the New Zealand way of thinking. In both countries, it is almost a cardinal sin to think too much of oneself. The director explains:

“In New Zealand we call it the ‘tall poppy syndrome’ – we cut down anyone who gets too big for their boots.” Having his film selected for the Berlinale has not given Borgman the tall poppy syndrome, he says. “I do feel like a small fish in a really big sea. But it’s a nice feeling.” He likes being a small fish because he would prefer to stay out of the hyped aspects of the film business. “I’m more interested in developing myself as an artistic person.”

*“Isolation, loss of innocence and damaging those we love – these themes are in all my work.”*

Visually, the film has a poetic quality. Fragments of glass, crumbling fences and buildings form an aesthetic backdrop to Adrian’s loneliness.

“The poetic style is part of me. I grew up with the Hollywood tradition and then I fell in love with art cinema.” Borgman is inspired by filmmakers outside Hollywood mainstream such as Terrence Malick, but it is Danish film’s enfant terrible he has the greatest respect for.



*The Weight of Elephants*. Framegrab

“Lars von Trier is probably the most inspiring film person in my life. He’s a genius, has strong convictions and is an anxious kind of guy, so he’s very human. And he’s sharing all this with the world, which is very difficult. But Lars’ influence isn’t visible in my work.”

### UNIVERSAL LONELINESS

*The Weight of Elephants* is punctuated by long passages of silence.

“I always try to remove everything that isn’t essential for the story. In this film, the audience gets what Adrian gets. We don’t have any more information than him.” Another reason for the sparse dialogue is that there are not many people in Adrian’s world. Adults are either physically absent like Adrian’s parents or mentally absent like his Uncle Rory.

“This film is about an isolated child doing his best. A lot of the challenges children face is because the parents are absent.” Borgman becomes insistent as he explains his themes.

“Isolation, loss of innocence and damaging those we love – these themes are in all my work.”

The filmmaker then tells a story about a three year old girl who disappeared in New Zealand a few years ago. The mother had taken her eyes away from the girl for a few moments, and the girl simply vanished.

“The whole country freaked out and thought she had been kidnapped. But she had fallen down an open drain and drowned. This is so typical – we neglect the obvious, we are mentally absent. In the same way, the adults in the film aren’t bad. They are under pressure and they make mistakes.”

But childhood is no easier than life as an adult. “The weight in the title refers to the pressure that the children in the film are under. The pressure is really heavy, and we as adults have no idea how heavy pressure of this kind feels for children,” says Borgman and adds: “I’m worried about innocent people – that the world erodes their innocence and turns it into something ugly.”

The children in the film are not innocent, and they do cruel things like threatening to kill Adrian’s pet rabbit. “But they just want to feel empowered,” Borgman says. He feels that Adrian’s experiences are universal.

“What happens to Adrian happens to everyone to some degree. Everyone faces challenges. We are all negotiating, trying to find our way in life” ■

*The Weight of Elephants* is produced by Katja Adomeit for Zentropa. For more information, see reverse section.

*“The Danes have a strong bullshit filter. They have a lower tolerance for sentimentality. And that’s a good thing for me.”*

Daniel Borgman Photo: Sophia Olsson



### Daniel Joseph Borgman

Director Daniel Joseph Borgman, 31, graduated from the Danish alternative film school Super16 in October 2012.

His short film *Lars & Peter* (2009) was in the Official Selection at the Cannes Film Festival and was nominated for a Robert, the Danish film industry’s award.

Borgman’s short film *Berik* (2010) won the Grand Prix in Semaine de la Critique in Cannes and was nominated for a European Film Academy award.

*The Weight of Elephants* is Borgman’s feature film debut and is selected for Berlin Forum with a Cross-Section screening in the Generation section.

# THE JOY OF TRYING SOMETHING NEW

Nicolás Pereda of Mexico and Jacob Schulsinger of Denmark met in the DOX:LAB talent programme and made *Killing Strangers* together, a story of three young men who try, and fail, to join the Mexican revolution in 1910 and get lost in the desert north of Mexico. The film is screening in the Berlinale Forum.

Berlin Forum



*Killing Strangers* Photo: Miguel Tower

By Andreas Relster

Jacob Schulsinger and Nicolás Pereda had five days to come up with an idea for a film. Moreover, the film would be shot in Mexico. As the Danish and the Mexican director were meeting in Copenhagen, during the CPH:DOX talent programme DOX:LAB, they were prevented from taking the traditional documentary route of sussing out a story. Instead, they discussed the intersection of fiction and documentary – and they came up with the idea of using casting tapes.

“Casting tapes are used in fiction films, but they are also a type of documentary, not directed. It’s a real person trying to play a role. Documentary and fiction in one, in a way,” Schulsinger says.

Pereda saw a parallel to a campaign from 2010 conducted by the Mexican state to commemorate the Mexican Independence and the Mexican Revolution. Isn’t history writing a type of fiction, too? A set of conventions about how we see ourselves as a people? What if, the two filmmakers wondered,

they organised a casting, inviting ordinary Mexicans to give their representation of the revolution?

From there, it was a short leap to exploring how the revolution lives on in the consciousness of Mexicans – in a film at the intersection of fiction and documentary.

### DIFFERENT TRADITIONS

Schulsinger quickly saw that Pereda, whom he had only known for the five days in Copenhagen, had been shaped by a different film tradition than his own.

“DOX:LAB is pretty amazing that way. Before I met Nicolás, I had mostly known Nordic filmmakers with their focus on plotting and dramaturgy, while Latin America has seen a wave of so-called slow cinema, where it seems like the less that happens, the better,” Schulsinger says.

It’s a style that asks more of the audience, because it forces them to get involved and actively look for meaning. This can lead to films that are much more cerebral and reflective than what we are used to.” But, Schulsinger adds, some could also call it boring, plain and simple. “I would agree with both parties.”

A different approach to content is not all the Danish filmmaker picked up. In Pereda, he also saw an attitude to film production that he could learn from.

“Pereda is just 30 years old, but he has already made five features, some of them for less than 5,000 dollars. In Denmark, we have a terrific subsidy system, but we also end up spending a lot of time applying for funds and doing development, while his way of working is altogether fresher,” Schulsinger says.

So is *Killing Strangers*, which, all included, was made in less than six weeks and cost approx. 24,000 euros at a runtime of 63 minutes.

### ENJOYING THE PROCESS

Getting used to not having total control was a challenge for Schulsinger.

“My first thought was, This is going to be hell. But then, as I was sitting in the plane, it dawned on me that maybe it was just performance anxiety, that maybe I should just plunge into it, enjoy the process and be present in the now – and not think I have to know everything in advance,” Schulsinger says.

For the same reason, his advice to future participants in DOX:LAB and similar collaborative projects is anything but ambiguous.

“Plunge into it and see it as an experiment. The idea is to not make ‘another’ of your own films but seize the opportunity to do things you would never do on your own – and be forced to actively consider who you are as a filmmaker,” Schulsinger says ■

*Killing Strangers* is produced for Secher & Schulsinger and Interior13. For more information, see reverse section.

*Killing Strangers* is supported by the Danish Film Institute’s Film Workshop.



**Jacob Schulsinger**

Director Jacob Schulsinger, 33, graduated from the National Film School of Denmark as a film editor in 2009.

Schulsinger has edited Rúnar Rúnarsson’s *Volcano* and Ruben Östlund’s *Play*. He is currently working as co-editor on Lars Von Trier’s next film *Nymphomaniac*.

Schulsinger’s first film as director is the short film *Fini. Killing Strangers* is Schulsinger’s first feature.



**Nicolás Pereda**

Director Nicolás Pereda, 30, is from Mexico City.

Pereda has directed five feature films, including *Summer of Goliath* (2010), winner of the Premio Orizzonti award at the Venice Film Festival and other awards.

*Greatest Hits*, Pereda’s most recent film, premiered in competition at the Locarno Film Festival.

## DOX:LAB

DOX:LAB began in 2009 on the initiative of the Copenhagen-based CPH:DOX festival for the purpose of developing filmmaking talent across national borders and expanding the boundaries of the documentary genre.

During the festival, around 10 film concepts are developed every year by teams pairing a filmmaker from a European (generally Nordic) country with a filmmaker from somewhere else in the world.

CPH:DOX teams up the filmmakers, the film has to be made within eight months, the filmmakers have to do every step of the process themselves and they get a limited amount of funds. The film must be shot in the non-Nordic country. There are no requirements for theme, form or runtime.

A Swedish-Argentine DOX:LAB film, *Accidentes Gloriosos*, by Marcus Lindeen and Mauro Andrizzi, won the Orizzonti Award at the 2010 Venice Film Festival.

Films with powdered wigs generally are not first in line when film awards are handed out. Still, *A Royal Affair* won two awards in Berlin last year. One, the Silver Bear for Best Actor, did not, as you might have expected, go to international star Mads Mikkelsen, but to young Mikkel Boe Følsgaard making his screen debut as a mad 18th-century monarch.

# A TRUE SHOOTING STAR



## Shooting Star

By Kim Skotte

Mikkel Boe Følsgaard won everyone over, playing “mad” King Christian VII as a confused and impressionable young man with a sensitive horse face and a capricious whinnying laugh. This complex, unforgettable performance was delivered by a young actor who was still a student at the National School of Performing Arts in Copenhagen, and he had to rush back to finish his degree after all the ballyhoo in Berlin.

Having graduated as an actor, Følsgaard knows no one ever really finishes his education in his profession. Actors are always acquiring new skills to handle new challenges.

Now, Følsgaard, 28, is back in Berlin as one of this year’s Shooting Stars. Another challenge altogether is learning how to deal with so much early success. He has even wondered: What if it’s all downhill from here?

An impressed Mads Mikkelsen told a reporter visiting the set of *A Royal Affair* in the Czech Republic in spring 2011: “I really don’t know if I can teach Mikkel anything.”

Still, the young acting student had a lot of adjusting to do when he arrived at the set, but he quickly impressed the film’s director, Nikolaj Arcel.

“The difference from day one to day forty of the shoot was enormous,” Arcel says. “He was growing every day, taking it all in, like he was in the world’s most intense drama school. The last couple of weeks I barely had to direct him. He came up with tons of ideas for every scene and every line. He got a handle on all the technical aspects in an incredible short time and he started delivering under extreme pressure, like you usually only see very experienced actors doing.”

One of the biggest challenges for a stage actor is that a film shoot lacks linear chronology. The shooting schedule dips in and out of the characters’ development. The film has “mad” Christian VII undergoing a highly tumultuous emotional development, by turns eccentric, enthusiastic, histrionic and apathetic. To get a handle on it, Følsgaard made a graph and plotted in where he was on Christian’s emotional curve in any given scene. It worked.

Følsgaard doesn’t talk or act like a rookie. And in fact, the recent acting graduate already has a lot under his belt. Born in 1984, he grew up near the woods and the sea among some of Denmark’s most scenic natural surroundings. Though he’s not from a stage family, at age 10 he ended up at an audition for a major Danish TV series. The series told the life story of Carl Jacobsen, who founded the later world-famous Carlsberg brewery and became a dominant force in Danish arts and culture – to this day, “the brewer’s” fortune is a major source of funding.

Følsgaard got the role of playing Jacobsen as a boy, wild-haired and big-eared.

Like many other young talents, Følsgaard was encouraged by a teacher at a critical time. His high-school drama teacher was a Shakespeare expert, and he lit a love of the Bard in his student that never abated. With a group of peers, Følsgaard started a small theatre group and did modernised Shakespeare. After some hesitation, Følsgaard had to face the facts: his passion for acting had grown from a hobby to an ambition.

Acting his heart out in various theatre groups, Følsgaard was clearly a talent, thought not the kind whose future is handed to him on a platter. Three times he applied to the School of Performing Arts and three times he was rejected. Eventually, he threw in the towel and started at teachers college, but only lasted a year before he was finally accepted at the School of Performing Arts. Three and a half years later, he found himself on stage in Berlin receiving his award.

*“Sure, I came back from Berlin worrying that that was the highlight of my career.”*

“It was surreal. I couldn’t believe it,” Følsgaard said when he returned from Berlin in 2012, Silver Bear in hand. A year later, his feelings are more mixed.

“Can I live up to the label that’s been put on me? Sure, I came back from Berlin worrying that that was the highlight of my career, that it could only go downhill from there,” he says. “I had to take some time to remind myself that it’s not about that. It’s super cool to win an award and have people appreciate what you’re doing. It’s a bit like being named Player of the Year in a football club. It’s cool, but that’s not why you do what you do. You do it because you love it.”

Unlike so many other young people these years, Følsgaard has not graduated into a life of unemployment. He has signed on for a part in a major Danish TV series, *The Legacy*, directed by Pernilla August among others, and he recently played the protagonist’s brain-damaged brother in *The Keeper of Lost Causes*, a feature based on a novel by Jussi Adler Olsen, Denmark’s biggest name in crime writing.

But his next role is on stage. Følsgaard is starring in an experimental play by Katrine Wiedemann, one of the most daring directors in Nordic theatre today ■

## Mikkel Boe Følsgaard

Actor Mikkel Boe Følsgaard, 28, made a remarkable screen debut winning a Silver Bear, as the first Dane ever, for his role in Nikolaj Arcel’s historical drama *A Royal Affair*, where he plays alongside Mads Mikkelsen and Alicia Vikander.

Følsgaard has a series of stage performances to his credit and has just finished shooting for Zentropa’s *The Keeper of Lost Causes* by Mikkel Nørgaard.

For television, Følsgaard has signed on for a ten-part drama series, *The Legacy*, to be directed by Pernilla August (*Beyond*) and Jesper Christensen, among others.

# ARCEL'S FILM AFFAIRS

Nikolaj Arcel's Oscar-nominated *A Royal Affair* made an international splash at last year's Berlin Film Festival. The historical drama took home two Silver Bears, for best screenplay and best actor with Mikkel Boe Følsgaard making his screen debut.



A Royal Affair: Photo: Jiri Handl

By Morten Pii

In 2007, when Nikolaj Arcel decided to do the Danish production *A Royal Affair*, he was in Hollywood buried under a load of 50-plus screenplays and “giving great meetings” about American genre films. In the end, he took the most difficult challenge of all: telling a story of real substance from Danish history.

The film took five years and enormous stubbornness to make – expensive costume dramas are a rare beast in Danish films. Though he never had avant-garde aspirations, Arcel is still a major innovator in Danish cinema.

He made his debut in 2004 with a blockbuster, the first-ever Danish political thriller *King's Game*. He then breathed new life into Danish children's and teen films in 2007 with the effect-laden *Island of Lost Souls*. While *A Royal Affair* was in preproduction, he even put out a witty, critically acclaimed generational comedy lampooning the film industry, *Truth About Men* (2010).

Arcel always writes his own scripts (with Rasmus Heisterberg). Always unconventional, he has continued working as a screenwriter alongside his directing career, penning *Catch that Girl* (2002; US remake, 2004) *Fighter* (2007), the massive mystery blockbuster *The Girl with the Dragon Tattoo* (2009) and *The Keeper of Lost Causes* (2013).

### A ROYAL AFFAIR

*A Royal Affair* is a lavishly produced historical drama populated with credibly conflicted characters that seem relevant today. Mads Mikkelsen stars as Struensee, the personal physician of King Christian, who becomes Denmark's de facto ruler for a few remarkable years around 1770, introducing several progressive laws that are still in effect today.

At the same time, Struensee starts a passionate, illicit affair with the very young and very lovely Queen Caroline Mathilde (Alicia Vikander), and the film becomes a tale of power, idealism, conspiracy, treason and madness played out for all to see at the Danish court. It is a tale told with a sure touch and an eye for tactical power games.

At the heart of the drama is Mikkelsen's proud, steely Struensee, an idealist and a political pioneer who morphs into a power grabber. A victorious figure, he comes to a tragic end ■

# DANISH OSCARS OVER THE YEARS

For the third time in six years, a Danish feature film is nominated for an Oscar. In 2011 Susanne Bier went all the way and picked up an Oscar for *In a Better World*.

## BEST FOREIGN LANGUAGE FILM



*In a Better World*  
Director Susanne Bier  
Production Zentropa  
2011



*Pelle the Conqueror*  
Director Bille August  
Production Holst  
1989



*Babette's Feast*  
Director Gabriel Axel  
Production Nordisk/Panorama  
1988



*The New Tenants*  
Director Joachim Oscar Back  
Production M&M Productions  
2010



*This Charming Man*  
Director Martin Strange-Hansen  
Production M&M Productions  
2003



*Election Night*  
Director Anders Thomas Jensen  
Production M&M Productions  
1999

## BEST LIVE ACTION SHORT FILM

# LOUISE VESTH, PRODUCER

She has signed her name on this year's Danish Oscar nomination, record-breaking box-office hits and artistic experimentations. The *Hollywood Reporter* recently named her one of 12 international female leaders in the film industry to watch. FILM asked the busy Zentropa producer Louise Vesth to characterise her partnerships with five notable Danish directors and the special demands each has made of her as a producer.

By Marianne Lentz



## CHRISTIAN E. CHRISTIANSEN *Standing your ground*

"Christian and I were in the producing programme together. He was a real catalyst for ideas. After film school, we did *Life Hits*, a tough teen drama about an at-risk girl gang in a Copenhagen suburb spinning out of control on drugs, booze, violence and bullying."

They had a good story, but funding was hard to find. "Investors and funds liked the story, but a lot of people doubted that Christian could pull off the switch from producing to directing."

The results put all their worries to shame and *Life Hits* proved to be the first Danish teen film in a long time that spoke to teens in their own language.

"It taught me that you can do anything if you put your mind to it. My partnership with Christian was about defiance, you know kind of like saying; make room for us too." One of Louise's most important functions as a producer was to believe in the project and to make it plain that she was ready to go all the way with it, regardless of the scepticism and funding-policy challenges they ran up against. "I got really good at insisting. We told each other: We'll do the film no matter what – and that's a motto we still work by."

*Life Hits*, 2006 / *At Night*, 2007 (Oscar nominated)



## MIKKEL NØRGAARD *Adaptability*

Mikkel Nørgaard was Louise Vesth's directing partner at the National Film School of Denmark. "My partnership with Mikkel is special. Because we, so to speak, became blood brothers at a time when we were both learning to take our first steps, it only seemed natural that we should work together later on." When comedians Casper Christensen and Frank Hvam were looking for a producer for their TV series *Clown*, Vesth and Nørgaard got a chance to team up again, and they continued their partnership on the spin-off, *Klown*.

Nørgaard's decidedly exploratory approach to filmmaking has taught Louise that good ideas can't be pre-ordered.

"My role in Mikkel's projects is to be very adaptable but also move on to a decision. I'm responsible for the finances, after all. At the same time, it's important for me not to jump to conclusions and to have the nerves to go really far before I start panicking. So I try to give as much space as possible before beginning to interfere. To me, the role of the producer is to find the balance between what's artistically justifiable and what's realistic financially. Working with Mikkel, I have definitely got better at facing financially unfathomable decisions and making it through. And I have learned never to settle for things just being okay but always to strive for excellence."

*Klown*, 2010 / *The Keeper of Lost Causes*, 2013

**Louise Vesth, 39,** graduated from the producing programme at The National Film School of Denmark in 2001 and has since worked as a producer at Zentropa. Vesth also holds a BA in economics.  
Photo: Robin Skjoldborg



## LARS VON TRIER

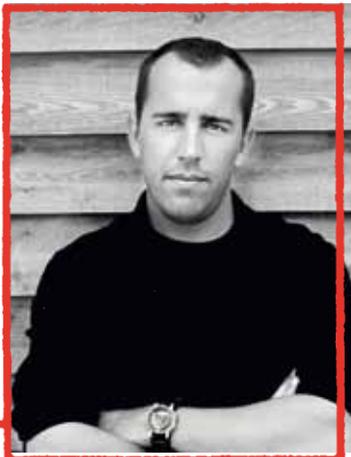
### *Coolness and chaos management*

When Louise Vesth came aboard as a producer on Lars von Trier's apocalyptic *Melancholia*, the Danish film industry, including the Zentropa film company, was still in the throes of the recession. Her role was to drive the enormous production "through the system," streamlining and tightening up the finances. To Vesth, working on a production of this scale was a welcome challenge.

"Lars' films really let me unfold my producer gene and my chaos management skills. I very rarely get to the place where I say, 'I can't solve this.' I get incredibly stubborn and I'm basically a very optimistic person. I generally operate well when there's a bit of resistance, and my skills – cold-bloodedness, my fairly coolheaded way of dealing with problems – definitely come in handy on big productions."

Vesth's partnership with von Trier has grown closer on *Nymphomaniac*. They now have what Vesth calls "a real director-producer relationship." Louise's role is also about politics. "Lars' films are so internationally oriented that a lot of the work is about him as a person, Zentropa as a company and Danish cinema as a whole. My role is to make sure to keep the profile and maintain the brand that is von Trier."

*Melancholia*, 2011 / *Nymphomaniac*, 2013



## NIKOLAJ ARCEL

### *Clearing the way for steely determination*

"Nikolaj is the hardest working and most detail-oriented of all the directors I deal with, and he's extremely aware of what he wants. Working with someone who is so determined can be a challenge. There aren't a lot of byways with him, just one big highway. On the other hand, it's extremely powerful. Nikolaj asks a lot of himself and the people around him, so you have to stay sharp and really be thorough in your decisions."

Vesth and Arcel, who were in the same class at the National Film School, first worked together on the dramedy *Truth About Men*. She recently produced Arcel's *A Royal Affair*, which earned an Oscar nomination in the Best Foreign Language film category.

"Because Nikolaj is so persistent and determined in his work, my role is to make sure that everything about the production is in order. So I use a lot of the organisational and strategic skills I learned studying economics. You have to create order to clear the way for his steely determination. That may not be my best skill, so I get that out of our partnership, too."

*Truth About Men*, 2010 / *A Royal Affair*, 2012



## PETER SCHØNAU FOG

### *Getting to the core of the story*

Peter Schønau Fog received unanimous critical acclaim in 2006 for his debut film. *The Art of Crying* was adapted from a novel by the Danish writer Erling Jepsen chronicling his abusive childhood in Southern Jutland. Since then, Fog has kept a low profile, in part, Louise Vesth says, "because of the director's perfectionism and high demands for quality". The two are now teaming up on *Du forsvinder*, an adaptation of a novel by Christian Jungersen about a man who suffers from brain damage and the impact on him and his family.

"In a new partnership like this one, it's important for me to find out what the core of the story is. That makes me a better guide and sparring partner later on in the process, because I know exactly what it is the director wants. I look at how we can go in and carry the job and create a story that's interesting to the domestic market but also has international appeal, as every project we do at Zentropa ideally should."

*Du forsvinder*, expected release 2014



## MICHAEL NOER, DIRECTOR

Michael Noer likes stories about young people who step up and grow up. His second film, *Northwest*, was selected for the festivals in Rotterdam and Göteborg.

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By Per Juul Carlsen

It's generally wise not to look for themes in a filmmaker's résumé. It has a nasty tendency to make the stories less rich. But one probably wouldn't ruin anything by saying that Michael Noer, 34, likes stories about young people who step up and grow up. Nearly all his films are about these little fledglings perched on a branch high up in a tree preparing to plunge into life. Will they spread their wings and fly? Or will they break their necks?

In his 2007 documentary, *Vesterbro*, Noer filmed his neighbours, a young couple, as their relationship took them into adulthood. Another documentary, *The Wild Hearts* (2008), tracks a group of cheeky lads making a Grand Tour of Europe on their mopeds. His first feature, *R* (directed with Tobias Lindholm, 2010), is about a young criminal caught in a power struggle

among hardened prison inmates. Now, in *Northwest*, two teenage brothers are forced to grow up as a gang war escalates around them in Nordvest, a notoriously rundown, multiethnic working-class neighbourhood of Copenhagen.

While Noer's films have plenty of other interesting angles and themes, including manhood, jackass-type rituals, raw power and sensitivity, the drama of stepping up and taking responsibility clearly fascinates him.

It creates a space to explore extreme environments and an opportunity to describe the sensitivity of someone who is trying to desensitise himself. There is room to have the civilised and the uncivilised, the nice and the ugly, the gentle and the tough, collide in dramatic ways. It is also a good fit for Noer himself, who is part rowdy jackass, intellectual thinker, provocateur and sensitive family man.

Following *Northwest*, Noer's next project is set among old people in a nursing home. It would be very unlike the director not to have the story embrace people who are going through a liminal drama, as they take another step away from innocence and into the adult world ■



Northwest: Framgrab

Having sent a poor young man into a tailspin among hardened criminals in his prison movie *R*, Michael Noer is back with a new film about youthful restlessness and manhood. *Northwest* is a film with no filling in or explaining. It's "pure film, pure energy," the director says.

# POW! RIGHT IN THE FACE

By Per Juul Carlsen

Some use the down-to-earth term "movies." The French favour the loftier "the seventh art." Others call it the art of "illusion" or "magic." Director Michael Noer has another moniker for film.

"Film is the art of the groin," he says with a look like he just made a normal statement. "Film is POW! in your face. It's physical."

Michael Noer likes to communicate directly and to the point – when he is making his films or just talking.

"I remember two clips from film history class in film school. One is a train coming directly at the audience. The other is a cowboy with a pistol. Those are the basic elements of film. We haven't come any further – and maybe we don't have to."

One might object that countless excellent and important films have been made without runaway trains or men with guns. But the point Noer is making is that cinema has the ability to communicate directly, potently and physically, instinctively, without explanation or reflection.

## INTERESTED IN HUMAN FATES

If this approach to the world of film doesn't seem all that clear and logical, please see Noer's two features. *R*, directed with Tobias Lindholm (*A Hijacking*), is a simple story about a young small-time criminal who is thrown in with hardened convicts and is

very quickly swept up in a prison power struggle. It's a blunt film, physical and direct, without much blood or violence but with a constant sense of threat. It's a film that hits you in the gut.

The same goes for Noer's new film. *Northwest*, named after one of Copenhagen's most notorious neighbourhoods, is the story of two teenage brothers. Casper, the older brother, is cruising along in his career as a burglar when a more professional outfit approaches him for a big job. Accepting the offer, he quickly finds himself at odds with his former partners – and soon his younger brother is drawn in as well.

"I knew there was more to get out of the criminal environment after *R*," Noer says. "I was interested in it as film, but I was also interested in the human fates. In my documentaries, I told stories of young people – a neighbour who was having an abortion, a group of friends riding their mopeds bare-assed. I like those kinds of coming-of-age stories. When my co-writer, Rasmus Heisterberg, and I did the research for *Northwest*, we realised that it always takes the smallest cogwheel to get the biggest machine running. The youngest people are always left with the headache. We thought that was interesting. Also, the word 'brotherhood' popped up a lot. Crime is a bond among men: Who can keep his mouth shut? Who can be trusted? Who would tell on the others?"

*"The main theme of Northwest is 'When am I man enough. What's a man? What's manhood?'"*

This is where the train and the man with the gun come in. A kid, with no support from the authorities or his single mother, owing money and favours to two different groups of criminals is a bomb waiting to go off. It's pure film. Pure physicality. You don't have to explain anything.

"The main theme of *Northwest* is 'When am I man enough,'" Noer says. "What's a man? What's manhood? In my DVD collection I have films like Michael Mann's *Heat* that I watch over and over again – films that explore men and manhood. There's an inherent conflict there that also affects me. When you ask yourself, 'When am I man enough?' you're thinking about tattoos and muscles and money and cars. Meanwhile, I'm hoping *Northwest* will have a big life. When is my film enough? When am I filmmaker enough? The whole thing about proving something to the world is a theme I can relate to. Casper gets caught up in that spiral and he drags everyone else into it, too, because his little brother has to prove that *he's* man enough, too."

#### FILM AS VISCERAL ART

Looking at Noer, a short, content family man who recently had his first child and whose worldview is essentially sensible and rational, it seems obvious

to assume he has a profound fascination with people who stare into abysses he would never dare go near himself.

"That question answers itself," he says. "But it's also about doing things that get out of control, that get a little dangerous. I like a little trouble on the shoot. It keeps you on your toes. It keeps you focused on what's going on in front of the camera instead of what's in the script.

"I didn't make *Northwest* by feeling my way along – it was made by yelling and punching. A lot of the kids we talked with in the neighbourhood have a restlessness that we tried to maintain. It's pure chaos, pure gut, that you're trying to capture with the camera, say if someone's fighting about who owes who money. 'Faster, faster! Say it faster! Okay, keep that energy, we're rolling!' Films are great for visceral art, the art of the observed, while books are an internal voice. I hope people will be entertained by *Northwest*, but I also hope they'll get some new vitamins. It should be experienced with the gut – then the head can reflect afterwards" ■

*Northwest*, selected for the festivals in Rotterdam and Göteborg, is produced by René Ezra and Tomas Radoor for Nordisk Film. For more information, see reverse section.

## THE BOYS FROM NORTHWEST

*Northwest* takes its name from the rundown Copenhagen neighbourhood where Casper, 18, makes a living by selling stolen goods to Jamal, a neighbourhood gang leader. When Casper gets an offer to work for Jamal's rival Bjørn, he jumps at the opportunity to advance himself, entering Bjørn's world of drugs and prostitution. Soon, tensions between Bjørn and Jamal escalate, turning Casper's childhood neighbourhood into a battlefield and threatening to destroy him and his family.

Stylistically, *Northwest* extends Michael Noer and Tobias Lindholm's 2010 award-winning debut feature, *R*. Real-life rules determine the story's development and the characters' decisions. *Northwest* does not spell out its characters' background or psyches – it shows us how they react in a given situation. That way, we get to know Casper and his younger brother Andy, and it's not hard to understand what's going on in their minds.

As their new lives as gang members push them further and further into the darkness, the brothers step up. They get to know themselves and grow up. Clearly fascinated with a rough environment where the law of the jungle rules, Noer also paints a heartfelt portrait of two big kids who are really happiest at home with their single mother and younger sister.



Northwest: Frammegrab



Northwest: Frammegrab

*“I didn’t make Northwest by feeling my way along – it was made by yelling and punching.”*

# SOFIE GRÅBØL, ACTRESS

She has become known to the world as idealistic detective in *The Killing* which took its very last breath on BBC in December. What few Sarah Lund aficionados probably suspect is that Sofie Gråbøl, 44, made her screen debut across from Donald Sutherland.

By Morten Pål

## THE KILLING (TV, 2007-12)

The knit sweater and blue jeans are iconic by now. Police investigator Sarah Lund is no frills, her thirst for justice and sense of purpose so extreme that they end up costing her her family. The international hit TV series *The Killing*, three seasons of which have been produced since 2007, has won Gråbøl fame and respect the world over, including in countries like the UK and the US where competition in the genre is fierce. We rarely see a female protagonist this unbending and idealistic. Slight of build and unmistakably feminine, Gråbøl may not have been the most obvious pick for the role, but she owns it, radiating enormous authority, strength and inner gravity. The slender-limbed teen who fell for Donald Sutherland is so grown up it hurts.

The Killing Photo: Tine Hardten / DR

## THE WOLF AT THE DOOR (1986)

Innocence, freshness, an open mind to the future. Making her debut at 17 in Henning Carlsen's *The Wolf at the Door* (Danish *Ovir*) Sofie Gråbøl is a sensation as Judith Molard, a 14-year-old model who falls in love with the still-struggling French painter Paul Gauguin. Fortright nudity and discreet sensuality are highlights of Gråbøl's fine performance across from Donald Sutherland's Gauguin. Prodigiously, in her first role, Sofie Gråbøl wins Denmark's most prestigious film award, the Bodil, for best supporting actress.

The Wolf at the Door Photo: Rolf Konow



## STREET OF MY CHILDHOOD (1986)

Still on the threshold between childhood and adulthood, Gråbøl makes her decisive, serious breakthrough, starring as a back alley girl in Astrid Henning-Jensen's *Street of My Childhood*. So much girlish spontaneity, wondering sensitivity and sweet reflection in one lanky young girl. The period is the 1930s, but her portrayal of a delicate, hopeful girl in proletarian Copenhagen is timeless. Gråbøl also lands a part in Bille August's 1987 Oscar-winner *Pelle the Conqueror*, remarkably before either of her first two films has opened.



Street of My Childhood Photo: Else Tholstrup





Nightwatch Photo: Rolf Konow

**NIGHTWATCH (1994)**

All grown up at last, Gråbøl shines in a contemporary-set film that struck new hardboiled and macabre chords in the national film production and even seemed outright un-Danish at the time. The actress is sexy, liberated and resourceful as the protagonist's girlfriend in Ole Bornedal's 1994 hit thriller, which was later remade in Hollywood (sans Gråbøl). The frenzied climax has the villain hogtying, though hardly pacifying, her. Her character's willpower anticipates Sarah Lund's fortitude in *The Killing*. It's all but bye-bye to the naive, (over)sensitive girl, as a dynamic, zesty young woman emerges.

**CREDO (1997)**

Gråbøl hones her contemporary edge in her first collaboration with Oscar-winner-to-be Susanne Bier. In this crime drama, she plays Mona, a tough-talking, bright but rootless girl faced with a marriage that's looking more and more like a prison. Meanwhile, her best friend is also being detained – by a tyrannical sect peddling mental health. Gråbøl again wields her sex appeal and assertiveness in a story that's a far cry from her delicate early roles.



Credo Photo: Ole Kragh-Jacobsen

Groovy Days Photo: Peter Bay



**GROOVY DAYS (1996)**

A decade after her screen debut, Gråbøl gets a chance to show her comedic chops. Still fitting the part of a very young woman, she nails the character of a holier-than-thou, mid-1970s hippie chick who has all the right opinions and unshakeable faith in communal living and women's lib. Her sensitive boyfriend is less well founded in the theory and more wavering in his commitment to the cause. Mopping the floor with him, she eventually abandons the wimpy male sex altogether and joins an aggressive all-woman commune nearby. Gråbøl blooms as a character actress in a witty performance full of comedic feints and finesse. Peter Bay wrote and directed.

**Films / A selection**

- The Hour of the Lynx**  
Søren Kragh-Jacobsen (2013)
- The Killing I-III**  
Various directors (TV, 2007-12)
- Daisy Diamond**  
Simon Staho (2007)
- The Substitute**  
Ole Bornedal (2007)
- The Boss of It All**  
Lars von Trier (2006)
- Accused**  
Jacob Thuesen (2005)
- Aftermath**  
Paprika Steen (2004)
- Nikolaj and Julie**  
Various directors (TV, 2002)
- Flickering Lights**  
Anders Thomas Jensen (2000)
- The One and Only**  
Susanne Bier (1999)
- Mifune**  
Søren Kragh-Jacobsen (1999)
- Credo**  
Susanne Bier (1997)
- Groovy Days**  
Peter Bay (1996)
- Carmen & Babyface**  
Jon Bang Carlsen (1995)
- Nightwatch**  
Ole Bornedal (1994)
- Pelle the Conqueror**  
Bille August (1987)
- Street of My Childhood**  
Astrid Henning-Jensen (1986)
- The Wolf at the Door (Oviri)**  
Henning Carlsen (1986)

# PULLING THE TRIGGER FOR DEMOCRACY

The Shooter Photo: Mike Kalibfrel



*The Shooter* is Annette K. Olesen's first shot at a political thriller. The director is mostly known for her emotional dramas – some have even won awards in Berlin. But the TV series *Borgen* taught her a lot about working with a political plot and she now gives the genre a workout in a new film that reminds us how fragile democracy really is.



By Marianne Lentz

The Danish government has made a deal with the US to drill for oil in Northeast Greenland. Having campaigned on a green climate platform, the government now tries to sell the idea to the public as an eco-friendly initiative. Mia Moesgaard (Trine Dyrholm), a journalist and political commentator haranguing the government for breaking their promises, is soon whirled into a political activist's struggle to thwart the deal and make the politicians keep their promises.

*The Shooter*'s story could be happening right now. At a time when political activism, terror, climate change and demand for oil set the global agenda, the plot of Annette K. Olesen's new film is nothing if not of the moment.

#### WARMING UP WITH BORGEN

For Olesen, the film marks a real change of genre. The award-winning director's past films mainly dealt with what she calls straightforward realistic stories centring on personal, emotional dramas – witness *Minor Mishaps*, *In Your Hands* and *Little Soldier* – but *The Shooter* is a genre film, a political thriller about power, money, oil, ethics and idealism. The journalist Mia Moesgaard is torn between concealing and revealing the identity of the shooter, whose case she supports. As his methods grow more extreme, her involvement gets more complicated, both ethically and legally.

Olesen warmed up for *The Shooter* without even knowing it, in 2010, when she directed four episodes of national broadcaster DR's drama series *Borgen*. The series, which revolves around the political drama being played out in the corridors of the Danish parliament, taught Olesen to balance political substance and the personal side plots of various characters.

"I learned what you need to tell to get a political plot up and running. What exactly needs to be said to make it credible without overdoing the political element so much that you lose the part of the audience that doesn't want to deal with so much political talk," Olesen says.

As she admits, her own political engagement might well have got out of hand in *The Shooter*, had it not been for the lessons she learned making *Borgen*.

"I could probably have nerved out a bit more – done a lot of wonky talk," she says. "It was good to keep in mind that the story's emotional material is what invites the audience in and what they can relate to."

As with *Borgen*, going into a predefined world was an exciting challenge for the director.

"The exercise in *The Shooter* was to enter a political thriller universe and see how I could express myself within the framework of the genre – as well as see when it would be fun to twist the conventions."

For inspiration, Olesen glanced at older movies like the Swedish director Bo Widerberg's 1976 thriller *Man on the Roof* and more recent, sharper-edged action thrillers like the American *Bourne* films. While the former is largely character driven, a film like *The Bourne Identity* resides at the other end of the spectrum, with its frenetic, plot-driven action and a budget many times bigger than any Danish film budget.

*"The world has become a very small place and everything is connected. We can't not be responsible anymore for what's going on on the other side of the planet."*

"It was all about priorities: Where do we spend the production money? Where can we tweak the genre and use the characters to tell the story, while still nodding to films like the *Bourne* franchise. It was actually a lot of fun," the director says. At one point, she cut a wild, expensive car chase through the streets of Copenhagen in favour of an intense, adrenalising scene of Dyrholm's protagonist suspecting she is being followed.

#### A LIKEABLE ACTIVIST

The activist consumed by his cause, the eponymous shooter, is a complex character. As portrayed by Kim Bodnia, he's fairly normal, even compassionate. On the other hand, he goes to extremes for a cause that's actually sympathetic enough but that most would probably prefer to see solved in a democratic way. The problem is that the story's politicians let the people down, Olesen says.

The director spent a long time turning over the shooter's character development. "His cause is no doubt just. He has voted for a government that has broken the promise they made him."



Director Annette K. Olesen Photo: Søren Søkkær Steibird

The Shooter. Framegrab



### **Annette K. Olesen**

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Director Annette K. Olesen, 47, won a Blue Angel at the 2002 Berlinale for her first feature, *Minor Mishaps*, a sardonic family drama based on an improvised script in the Mike Leigh tradition.

The Berlinale also selected Olesen's Dogme-tinged prison drama *In Your Hands* (2004) and *Little Soldier* (2008), about a traumatized female soldier returning from Afghanistan – both films featuring Trine Dyrholm.

Olesen graduated in direction from the National Film School of Denmark in 1991.



The Shooter. Framgrab

Remarkably, the film's script is 35 years old. It was written by the Danish author Anders Bodelsen in 1977 – before the assassination of Swedish Prime Minister Olof Palme, before 9/11, terror threats and school shootings – and was made into a film the same year starring Jens Okking as a trigger-happy no-nukes activist. It was a peak year for the debate about atomic power. Even so, the notion of a mentally unbalanced sniper with a loose trigger finger seemed like a bit of a stretch in Denmark at the time.

Frighteningly, the plot that unspools in *The Shooter* is more realistic today than when it was written.

"In the old version of *The Shooter*, it's clearly all a game. The filmmakers were spinning fantasies. It's all fun and games. A fabricated scenario that wasn't close to being real. We had to adjust for that in our version of the story, retelling the story for a world where this kind of thing is all too real and not something you fiddle around with for fun," the director says.

"It was important for me that the shooter be dedicated and not just a madman spraying bullets."

This also makes the journalist protagonist's partial alliance with him more credible. "We are experiencing the story through Mia. In my opinion, she – who is someone the audience has to respect as a good journalist – wouldn't spend one minute building a relationship with a mass shooter."

### VULNERABLE DEMOCRACY

When Olesen and her screenwriter, Åke Sandgren, started reworking the old script, oil drilling in Greenland was still a castle in Spain to most Danes.

"You don't have to go very far back before no one had any clue the Arctic would become such a strategic and economic hotspot," she says.

Today, very few people would doubt Greenland's key role when it comes to fuel resources and the climate. It's a subject Olesen thinks deserves a lot more attention.

"I would like to see the whole climate issue take up more space," she says. "I consider it deeply, deeply serious. I look at my own three kids and think, Their whole lives are going to be about that."

*"It was important for me that the shooter be dedicated and not just a madman spraying bullets."*

She then repeats the argument the shooter makes in her film, "The world has become a very small place and everything is connected. We can't *not* be responsible anymore for what's going on on the other side of the planet. The risks we are willing to run – in this case, consuming fossil fuels – expose other people to pain and misery and death. We can't shut our eyes to that."

But we do and that's the germ of the problem. It's what Mia, herself a former political activist, can relate to in the shooter's worldview.

"The film's discussion is about how vulnerable democracy is but also about how far you should go to defend a democracy that doesn't fulfil its democratic duties," she says.

As the shooter asks Mia at one of their secret meetings: "If I can save thousands of lives, is what I'm doing wrong?"

In *The Shooter*, Olesen confronts us with a human and ethical dilemma, one the entire world community has to ponder ■

*The Shooter is produced by Åke Sandgren for Nordisk Film. For more information, see reverse section.*

Andreas Johnsen tracked the Danish rap phenomenon Kidd for a year or so, catching him at his stupidest, giddiest and most vulnerable. The result is *Kidd Life*, a feature-length documentary chronicling a young man's meltdown in a hyperventilating media reality.

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By Rune Skyum-Nielsen

Shrouded in his hoodie, Nicholas Westwood Kidd lurks in the yawning darkness of the concert arena, squinting at the flickering jumbotron. At that moment, a top-selling Danish pop star appears and runs through his sound check up to the live broadcast of the Danish Music Awards. Kidd shouldn't even be there. But he is. He's part of it. And soon it's his turn to go on stage.

"Everything we set out to achieve, we did in six fucking months," he grins at the handheld camera. "It's like everyone's been blinded. They don't want to open their eyes and see what's really going on," the 22-year-old rapper says, incredulous.

It's October 2011 and the story of Kidd has been unfolding over six unbelievable, breathless months. It all started as an in-joke among a group of cash-starved Copenhagen kids with a knack for catchy beats. In a moment of youthful giddiness, they decide to sell out, chase fame and fortune – *and* keep a straight face. They want to pander to the masses, spit out superficial lyrics and canonise the character of Kidd as the next big rap star.

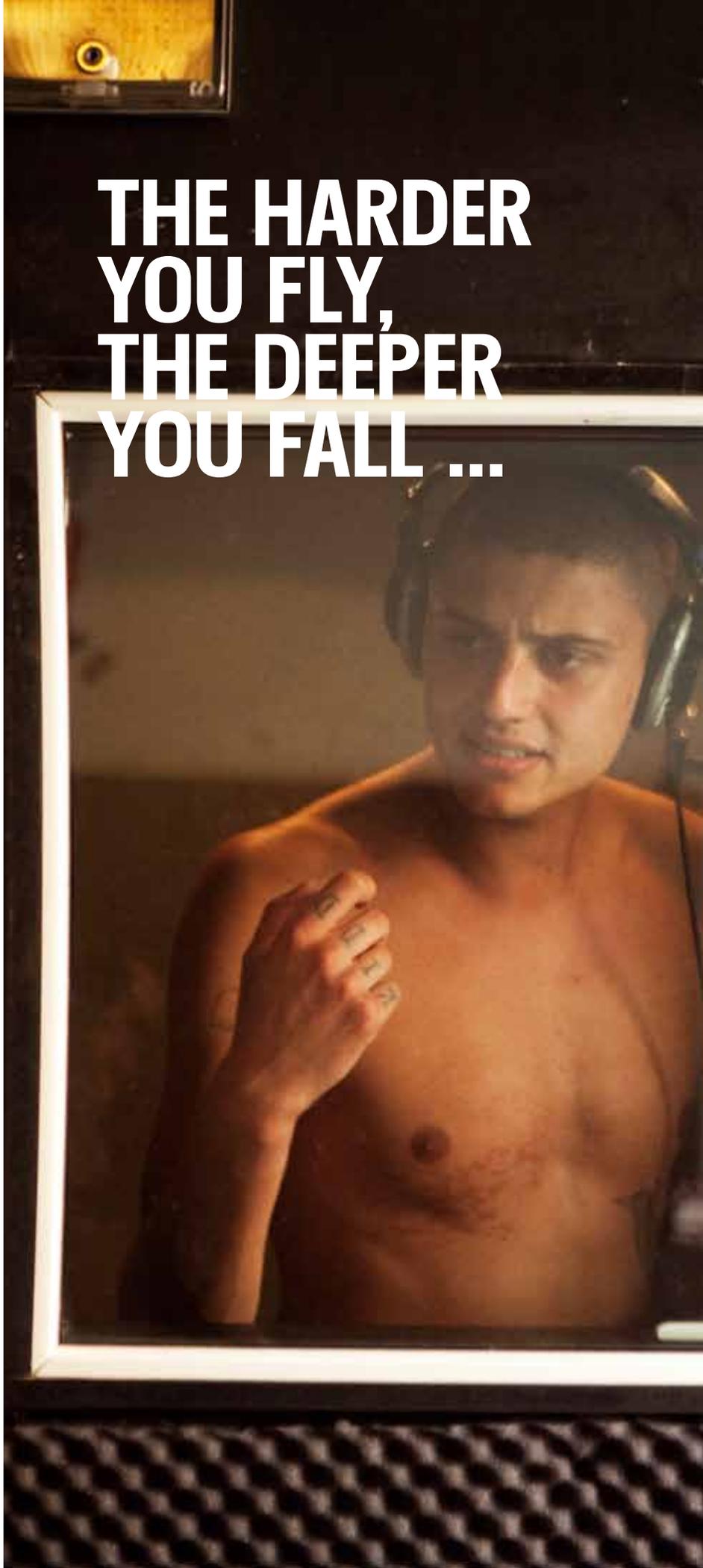
Their first tune is about a girl who has a good time with one of Kidd's homeys, Jamel, and now the rapper won't foul her himself, even if he wants to.

Jamel himself shot a handheld black-and-white discount video of the sneering rapper that erupts into the first full-fledged Danish YouTube phenomenon. The hit explodes out of the underground and soon there's talk of a new wave in Danish hip-hop.

Documentary filmmaker Andreas Johnsen was basically in from day one. Johnsen's past films proved his eye for the conflicted nature of desperado rappers: one delving into the international street-art world and another, *Mr. Catra – The Faithful*, looking at a piece of dirty business involving a local king of the Rio genre of *baile funk*.

Johnsen got to track Nicholas Westwood Kidd, catching him at his stupidest, giddiest and most vulnerable. The footage was turned into a 97-minute documentary, *Kidd Life*.

# THE HARDER YOU FLY, THE DEEPER YOU FALL ...



## FLYING HARD

With his camera as witness, Johnsen candidly reveals Kidd's hype to be, if not stranger than fiction, then certainly fiction, taking him to the top of the world and the bottom of the abyss.

"In the beginning, it's fun. The guys are having the time of their lives," the director says. "Kidd knows exactly what he's doing. But then things take a dangerous turn. He's swallowed up by his own hype. The drumbeat of the media's expectations of him becomes so steady, so unrelenting that he's blinded and unconsciously fights an impossible battle to live up to the expectations."

By the summer of 2011, Kidd is performing in front of a rabid audience of thousands at the Roskilde Music Festival, touring jam-packed venues far from Copenhagen, and the cash is pouring in. He's wallowing in groupies, booze and drugs. Everyone is buying into the joke and he even starts defending his music to the point of losing his ironic detachment.

"People are seriously dumber than I thought," he boasts, even as ambition and dependency are visibly creeping into the ever more ambivalent portrait of an artist spinning out of control.

His recording debut *Greatest Hits 2011* only complicates matters. The album skyrockets on iTunes and the reviews are overwhelming – despite the project's musical half-assedness.

Soon, Cheff Records, as the group of friends have dubbed their autonomous and chaotically managed label, is rife with discord. Kidd's beatmakers and best friends are concerned about their front man's lack of seriousness. They worry that the music and lyrics aren't trying hard enough.

*"It's like everyone's been blinded. They don't want to open their eyes and see what's really going on."*

Nicholas Westwood Kidd

"A lot of things factor in when a group of kids coming out of nowhere have to agree about running a potential business empire," Johnsen says. "They all have different levels of ambition, and suddenly Kidd is a sensation. Can jealousy and suspicion be avoided? Will Kidd have the wherewithal to stay friends with the others and credit them for their part in his success? In practical terms, how do you split the money when you never discussed that kind of thing before? It all happened so fast. Kidd never had time to think. There was always a gig to play, a party to be the centrepiece of – booze, drugs, women lining up."

## TAIL SPIN

Just before New Year's Eve 2011, the pressure – and maybe the indifference, too – becomes too much for Kidd, who takes to Twitter to announce that he's done with music. There's an outcry – and in the blink of an eye the young man is a guest on Denmark's most

popular talk show, sweating bullets as he explains why he's calling it quits. Though he tries to make plain that the whole Kidd project was just a bad joke that everyone took way too seriously, he ends up recanting. The media firestorm over his retirement makes Kidd announce his comeback in his next breath.

All along, we watch him melting down in front of Johnsen's camera. We're there when a girlfriend tells him he got her pregnant against her will. We're there when he hides from his fans. And we're there when he rails at them from the stage and, later, when he smarts after the press turns on him.

"The harder you fly, the deeper you fall – isn't that what they say?" the exhausted fabulist says, his head spinning, at the end of *Kidd Life*.

To be sure, his gallows humour never fails him. And sure, close enough on the idiom. Johnsen's documentary is a shocking look at how fast things change. From the pits to the peaks and back again in a hyperventilating, hyped-up media image working on every conceivable platform. In this world, no one is spared, kiddo ■

*Kidd Life, selected for the film festival in Rotterdam, is produced by Kirstine Barfod and Andreas Johnsen for Rosforth Films and Killit Films. For further information, see reverse section.*



**Andreas Johnsen**

Director Andreas Johnsen, 38, received a Special Mention for *Kidd Life* at CPH:DOX, and the film was selected for Rotterdam.

Nicaragua, Brazil, Jamaica, Ivory Coast and Nigeria are just a handful of the countries Johnsen has visited with his camera.

His curiosity-driven method has produced films like *A Kind of Paradise* (2011), a collective portrait of artists, musicians and other creative firebrands in eight African nations, and *Murder* (2009), a story about Nicaragua's abortion law.

Andreas Johnsen is a self-taught filmmaker.

# THE END OF THE WORLD AS WE KNOW IT

By Minik Rosing

Our expedition was an expedition in reverse. It began with an opportunity. The opportunity to go take the amazing wooden sailing ship *Activ* somewhere. The owner made the ship available free of charge, a generous foundation provided the funding, and the captain was full of wanderlust. So, the captain, Jonas Bergsøe, the artist Per Kirkeby and I decided not to waste this rare opportunity on grand strategies and well-rounded plans. On the contrary, we would give a number of scientists and artists a chance to visit wonderful, rich-in-opportunities Northeast Greenland in summer 2011 and let everybody make the most of whatever the trip happened to offer.

Art and science both express the human need to understand ourselves in our world. Fine social constructions would probably result from merging the two. However, we thought a trip with no expectations of synergies and intersections was what we needed and what would produce the most valuable results, if we simply populated the ship with amiable people who were all experts in their field. And so the expedition was manned.

In summer 2011, the polar schooner *Activ* set sail for one of the most majestic and inhospitable places on the planet. Aboard was a group of adventurous scientists and artists.

Ella Island and the large complex of fjords that surrounds it became the expedition's goal. The deep fjords of Northeast Greenland are unrivalled in the category of *amazing*. Geological deposits are found there from ancient climate disasters that led to the entire Earth freezing over 750 million years ago. Geological layers are found there from the age when the first animals appeared, after microbes had had the run of the place for three billion years. In vast areas, biology and archaeology are only infrequent visitors. All these scientific goals are generously strewn across a perfect, blindingly beautiful and dramatic landscape.

The film, *Expedition to the End of World*, is a snapshot, not a document of the participating artists and scientists or their projects. A snapshot representing the filmmakers' use of this unusual opportunity. No obligations or performance contracts, just pure exploration of the worlds of nature, science and art.

*Minik Rosing is a Professor at the Natural History Museum of Denmark and initiator of the Expedition.*



Expedition to the End of the World Photo: Haslund Film

## Expedition to the End of the World

Producer Michael Haslund-Christensen was invited aboard the good ship *Activ* bound for the vast fjord system in Northeast Greenland to make a film about the Expedition. Originally the project was supposed to have three directors – Janus Metz, Haslund-Christensen and Daniel Dencik, but it was then redefined to be a feature with Dencik as director, Metz as executive producer and Haslund-Christensen as producer.

Daniel Dencik, 40, is director, editor, scriptwriter and poet. His editing works include Michael Madsen's *Into Eternity* (2010), Dagur Kari's *Noialbinoi* (2001) and Jesper Jargil's *The Humiliated* (1998). *Moon Rider* from 2012 is Dencik's debut as a documentary film director.

See more at [expeditionthemovie.dk](http://expeditionthemovie.dk).

*Nothing is innocent here.*

TAL R, artist

*I don't give a shit about natural protection. It's us against them.*

Daniel Richter, artist

*There are many examples of people going into a state of psychosis when confronted with such beauty.*

Per Bak Jensen, artphotographer

*The whole thing about having a civilization is going against nature.*

Jens Fog Jensen, archeologist

*Philosophers are funny, because they spend their entire lives thinking about the meaning of life. Leave that to the philosophers! Then we can go on just living our lives.*

Morten Rasch, geographer

*As the shooting progressed I felt that the film was dealing with subjects like masculinity, call of the wild and the need to go further than anyone else has done. Wild things unfolded, planes crashed, polar bears attacked and a man on the ship lost his mind. But some of us found the meaning of life onboard that idiotic and beautiful journey ...*

Daniel Dencik, director

*It never happened before that a single species created such mass extinction.*

Katrine Worsaae, marine biologist,  
when talking about mankind

*In the case of acute madness we have a needle that we can plunge into the neck of people.*

Jonas Bergsøe, captain

*A major task was to quell any hint of negative energy and leave the breach open mentally. The expedition's members had a free hand. There was no ambition to forge a common "we" in the film, nor a "them" – and certainly no message.*

Michael Haslund-Christensen, producer





Director Lotte Svendsen Photo: Soren Solkær Starbird

# WHAT IF MAX GOT MARRIED?

Max has a really embarrassing mother. When Lotte Svendsen first created Max for television in 2007, he was 9. Today he has grown into a young man of 16, but is still suffering under his mother's indiscretions. *Max Embarrassing Goes to the Festival* is the director's third and final film about Max. Not that there's any end to human mortification, of course ...

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*As told to Per Juul Carlsen*

**I'm done with Max.** I feel good about the films I've made, but I won't be making any more. When we first came up with the idea, Max was nine and the boy had a refreshing poetry about him. He could go on flights of fancy and have internal monologues filled with curious who-what-why-questions, which is such a lovely way to approach the world. But he's 16 now and the concept has a different edge.

**But, sure, you could very easily continue the Max Embarrassing series** for the rest of his life. Telling the story, say, of the day Max has to make his sexual debut. Then, of course, his mother, socially conscious individual that she is, would discover that he's been watching some pretty hard-core porn online. And of course, she would want to have a talk with him about the difference between the idealised, pornofied female body and the natural female body. And there we have the setup for something really, really mortifying. 'Is anything more beautiful than a droopy female breast that has nursed a child?'. I could easily hear her say that ...

**The inspiration for Max's mother comes mainly from two people,** my friend Gyda and my father. Gyda, who is a social worker, has a really ugly, messy home. She never changes the sheets or anything like that. I once got a bunch of friends together to

### Lotte Svendsen

Director Lotte Svendsen, 44, has directed three feature films and a 16-episode television series about Max and his mortifying mother.

*Max Embarrassing Goes to the Festival* is Svendsen's third film in the feature series. The film was released in Danish theatres in December.

Svendsen made her feature debut in 1999 with *Gone with the Fish*, a social-realist farce based on her childhood memories on the Baltic island of Bornholm.

Svendsen received one of Danish cinema's most distinguished honours, the Carl Theodor Dreyer Award, in 2000. She graduated from the National Film School of Denmark in 1995.



Max Embarrassing Goes to the Festival Photo: Asta Film

In *Max Embarrassing Goes to the Festival*, Max is once again trying to escape his mother's suffocating embrace. He wants to go to the Roskilde Music Festival so he can hook up with a girl, but his mother wants to go, too. This leads to quite a few incredibly embarrassing incidents.

give her house a makeover while she was away on a course. We cleared everything out and painted the walls and shined the place up. Then she comes home and we're all standing around waiting for her reaction and all she says is 'hi'. Then she turns to her friend Henry and says, 'How's your mother? Did her smear tests come back?' She's the type of lady who's present in life at the human level and not entirely in touch with the material plane.

**My father was an academic** and lived alone. He was always glad to have me visit and he loved telling stories. It was hard to get away. It got annoying sometimes, because what did I want with all those books and Stravinsky and Bartok and Rilke and all of world literature. Looking back, he was there for me, but being the child of an alcoholic was mortifying and there was never enough money for riding lessons or new clothes.

**I worked with the world of Max Embarrassing for so long** because there was something more fundamental at stake there than things just being embarrassing and funny: the fact that someone can feel so constrained and repressed by convention. Now that my own children are around 10, I can see how big a thing that can be. Kaya, my Greenlandic foster daughter, rarely sees her biological mother who lives in a drop-in centre, but Kaya has somehow managed to fashion another reality for herself at the after-school programme she goes to. We all have this

instinctive desire to fit in and not stick out, and that can get extremely oppressive.

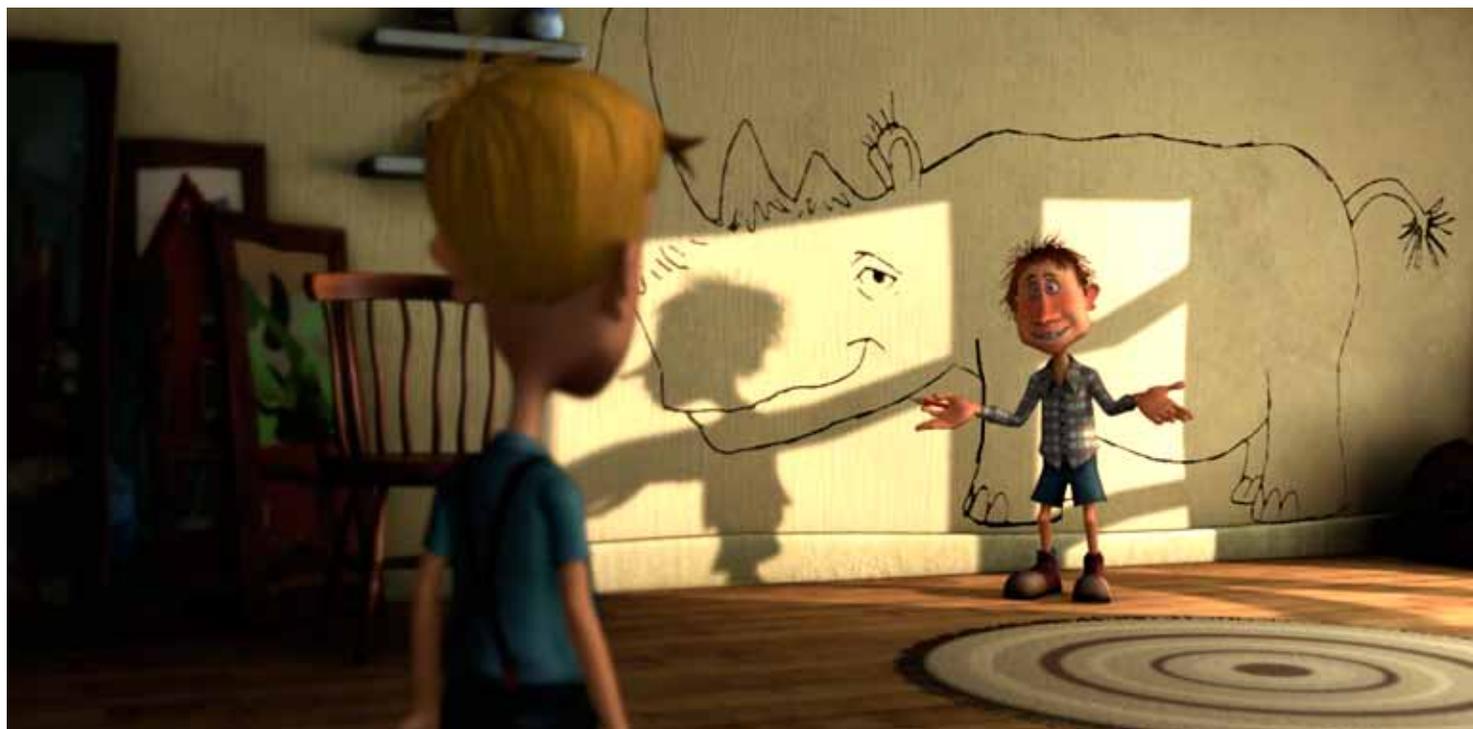
**I could easily imagine a cringe-worthy film about Max having a child.** Mother would be really worried if Max wanted a traditional nuclear family. It's Max's character that he wants to do all the conventional things. But Mother thinks the biggest challenge is to raise your child to be part of a community. She could take the little one with her to some event or other where people smoke or other things we would never want to expose our children to, and at the end of the day she would drop off a little kid who is totally happy and enlightened.

**Or, it would be really fun if Max got married.** Of all the things that would horrify Mother, one of the worst would be Max wanting a big, traditional church wedding. And of course, we would give him a Barbie-doll girlfriend with a very conservative family. You could also imagine Max's mother reviving her old dream of a big church wedding. Having formerly repressed this dream, she all but takes over Max's wedding. Weddings are such rich material. And they look great on film. It's almost enough to make me want to continue with Max ■

*Max Embarrassing Goes to the Festival* is produced by Per Holst and Michael Bille Frandsen for Asta Film. For more information, see reverse section.

# LOOK, A RHINO!

*Otto is a Rhino* is about a boy, Topper, who misses his father and draws a rhinoceros instead that comes alive. Children are brave and constructive in how they use their imagination, director Kenneth Kainz says. He's fascinated by the quirky, inventive world of Danish children's book legend Ole Lund Kirkegaard.



Otto is a Rhino: Framgrab

## PRODUCER'S CHOICE

Nina Crone is the producer behind the three 3D animated adaptations of tales by the iconic Danish children's book writer and illustrator Ole Lund Kirkegaard. Here she pinpoints the important message in each of the films.



### USE YOUR IMAGINATION

*Otto Is a Rhino*, Kenneth Kainz, 2013

*"The boy Topper is the ultimate dreamer, and the film is about how creative you can be in your own life if you only use your imagination. You can have so many good experiences – and a rhino to boot."*



### IT'S COOL TO BE UNCOOL

*Jelly T*, Michael Hegner, 2012

*"Ivan Olsen, also called Jelly Tarzan, is a character you can identify with on many levels. Even if you become the coolest kid in school, there are still things you can't do. And if suddenly you can do anything, is that so great? Not really. There are other values that are more important than being the best at everything – having a friend, for instance."*

By Freja Dam

Topper thinks summer vacation is boring. He misses his father who is sailing the seven seas. He can't figure out Silke who's cute. And his best friend, Viggo, always has to help out his punctilious dad, Mr Løwe, 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 the rhino, which they name Otto, well fed with black bread and raspberry soda before it devours all the furniture, Mr Løwe pleads with the local authorities to come and remove the stomping pachyderm.

**WHIMSICAL WORLD**

"I was attracted to the theme of longing and absence: describing a kid who misses his father but uses his imagination to paper it over. Kids are really brave. Topper doesn't sit down and cry, he goes out and finds things. He uses his imagination in an exemplary way, because he is so constructive and assertive," Kenneth Kainz says. As a child, the director was captivated by the whimsical world of Ole Lund Kirkegaard, the Danish children's book legend who wrote and illustrated *Otto*.

"I remember the sense of adventure and the unique identification with the main characters. I just wanted to be the kind of kid who comes up with those fantastical thoughts and has that wealth of ideas," Kainz says.

But like all good things, an over-active imagination can also be harmful. "Imagination is a place where you must tread carefully. Imagination can be a

consolation, but if it becomes a hiding place, that's not healthy. For Topper it's a balancing act. By making the rhinoceros the object of all his love and a substitute for his father, he protects himself from getting sad."

**KIDS SEE OPPORTUNITIES**

"*Otto* is so much a story on the children's terms," Kainz says. With screenwriter Rune Schjøtt, he adapted Kirkegaard's classic children's book into a movie.

"The kids stick together against the grown-ups and help them conquer their fear of the unknown, one prejudiced grown-up at a time. They all come to see that the troublesome animal that throws a spanner in all their grown-up plans is really an opportunity for them to change their mindset and the arc of their lives," he says.

"Children have fewer preconceived notions than adults do. They are better at being in the now and they don't risk-assess everything. When kids see a rhino, they go, 'Look, a rhino!' while the grown-ups go, 'Oh no, a rhino!' Kids see opportunities, while grown-ups see restrictions. Two different mindsets. That's the fascination for me.

"The story is told from Topper's perspective. When I think about Topper's dad, I think, What an asshole, he's not there for his son. But kids don't carry a grudge like that. They just think it's great that dad's back home. It's only when kids grow up and look back with a grown-up mindset that they realise they were let down" ■

*Otto is a Rhino* is produced by Nina Crone and Erik Wilstrup for Crone Film. For more information, see reverse section.



Photo: Rolf Konow

**Kenneth Kainz**

Director Kenneth Kainz, 42, made his feature film debut in 2006 with *Pure Hearts* and his second film in 2010, *Therapy*, a comedy with Nikolaj Lie Kaas and Sidse Babett Knudsen (*Borgen*).

*Otto Is a Rhino*, Kainz's third feature, opened in Denmark in February.

Kainz graduated in direction at the National Film School of Denmark in 1999. His graduation film *A Rare Bird* earned him the Jury's Grand Prize and the award for Best Director at the International Film School Festival in Poitiers.

Kainz has also directed commercials and developed a series for television.



**FEEL SORRY FOR THE BULLY**

*Freddy Frogface*, Peter Dodd, 2011

"*Freddy* is the film's bad guy, the big bully, but you actually end up feeling sorry for him. A lot of kids feel bad for Freddy. They understand him. It's important, in the whole discussion about bullying, to focus not just on the victims but also on why bullies bully."



Photo: Rolf Konow

**Nina Crone & Crone Film**

Founded in 1976 by producer Nina Crone, Crone Film has a strong hand in children's films. An early classic, *The World of Buster* by Bille August (1984), is widely recognized as one of the best dramas in Danish children's cinema.

*Sunshine Barry & The Disco Worms* (Thomas Borch Nielsen, 2008) marked a major venture into animation featuring cover versions of disco classics.

**OLE LUND KIRKEGAARD**

The first children's book by the Danish writer Ole Lund Kirkegaard (1940-1979), *Little Virgil*, came out in 1967 and was an overnight success. Kirkegaard wrote *Otto is a Rhino* in 1972.

Kirkegaard's knack for writing in solidarity with his readers plus his own cheerful, naive illustrations quickly gave him a wide readership. Several of Kirkegaard's books have been adapted into live-action feature films.

# DANISH CINEMAS NOW 100% DIGITAL

Each and every one of Denmark's 154 cinemas has now been digitised. The Danish Film Institute is supporting the conversion to the tune of 4 million euros, while the cinemas themselves are raising most of the financing. Despite the fear of widespread cinema closures, there has not been a single victim of the digital conversion.

Cinemas **154**

Digital cinemas **154**

By Dorte Nielsen

"We have reached the goal without a single casualty," rejoices Steffen Andersen-Møller, head of Audience & promotion at the Danish Film Institute, at the current status of converting Danish cinemas to digital projection.

In Denmark, all of the 154 cinemas that are eligible for subsidies had been digitised at the end of 2012. A few individual screens still need to be converted, but work is in process, making Denmark one of the first countries in Europe to have a fully digitised cinema market.

"All cinemas have converted to digital and, remarkably, not a single one has closed in the process. Before the Film Institute set up our two digitisation subsidy schemes, a lot of people were concerned that as many as 70 cinemas would have to shut down," Andersen-Møller says.

## TWO SUBSIDY SCHEMES

After years of discussing formats and, crucially, who would be paying for the digitisation, the Ministry of Culture and the Danish Film Institute in 2010 agreed on two separate schemes to jumpstart the process.

One was a direct subsidy scheme for purchasing digital equipment, awarding approximately 27,000 euros to smaller cinemas in towns of less than 20,000 people or to cinemas with a more art house repertoire, on the condition that they come up with the rest of the financing, or roughly double the amount of the subsidy. Running from August 2011 to January 2012, the scheme paid a total of nearly three million euros to 109 cinemas.

The second subsidy scheme involves digital screenings. When a cinema has shown a Danish film

on digital equipment at least 10 times, it qualifies for a payment of 335 euros. The scheme is running from 2012 to 2016, and each cinema can receive a maximum of nearly 27,000 euros via this indirect subsidy scheme.

Cinemas can only receive subsidies from one scheme or the other. While the direct subsidy scheme has been used to support small and medium-sized cinemas, the indirect subsidies benefit the big cinemas that financed their digital equipment themselves.

"The direct subsidy scheme is a culture subsidy scheme, ensuring easy access to cinema experiences for everyone and securing Danish cinema the unique advantage that all films can be shown anywhere in the country. The second scheme was devised for the purpose of accommodating the entirety of the cinema market," Andersen-Møller says.

**393** cinema screens

**383** digital screens

## SUBSIDY AS CATALYST

Considering the highly heterogeneous composition of the cinema market, with 20% of cinemas representing nearly 80% of admissions, it was necessary to offer some sort of state support to the many small cinemas dotting the country.

"Denmark traditionally has a very fine network of cinemas, which is also expressed in the Film Act and the current Film Agreement for a balanced cinema sector. If we had not gone in and supported conversion with state funds, the smaller cinemas would not have stood a chance to carry the burden of digitalisation," Andersen-Møller says.

Closures would have resulted in a market where 35mm prints would have been almost impossible to come by. While culture politicians and the

Danish Film Institute were naturally aware of the digitalisation issue for years, they held back on offering financial support for a long time.

“We waited a relatively long time, to be sure about the format, but also to make sure that we were spending neither too little nor too much taxpayer money on this issue. As the result here in Denmark shows, it doesn’t take massive amounts of money; a reasonable amount can act as a catalyst for further fundraising,” Andersen-Møller says.

Digital equipment costs around 80,000 euros per cinema. The government subsidy typically constitutes 10-30%, while the rest is covered by municipal aid, grants from funds and private capital.

Cinema seats **56,908**  
 Seats with digital screens **56,444**

#### THE EUROPEAN PERSPECTIVE

Denmark is among the first countries in Europe to have a fully digitised cinema market. Norway was first, and Luxembourg and Belgium have also fully converted, while big Western European countries like the UK and France are approaching 100%, says John Graham, General Secretary of the European Digital Cinema Forum. The forum was founded in 2001 to give Europe one voice to answer Hollywood in the digitalisation discussion and to gather and spread information about digital developments.

*“As the result shows, it doesn’t take massive amounts of money. A reasonable amount can act as a catalyst for further fundraising.”*

Steffen Andersen-Møller, DFI Audience & Promotion

“It’s extraordinary that no Danish cinemas had to close in the process. That was the big concern about digitalisation, that a significant number of smaller cinemas would be forced to close because they couldn’t come up with the money. As it turned out, however, they could and the Danish model of using state funds to kickstart the process proved to work well,” Graham says.

Of course, only time can tell what the long-term consequences of the digital cinema in Denmark market will be, but so far Denmark has seen a 40% rise in first-run prints from 2010 to 2012.

“Accessibility has been secured. The challenge now, as also planned, is to increase diversity in the range of films,” Andersen-Møller says ■

## “WITHOUT SUPPORT, WE WOULD HAVE BEEN FORCED TO CLOSE”

Jane Lykke is chairman of FMFB, the Danish association of small and medium-sized cinemas. There is no doubt in her mind: without state support via the Danish Film Institute to digitise Danish cinemas, a lot of her association’s members would have had to close down.

Digitalisation is expensive and without government support serving as a seal of approval, it would not have been possible.

“We would of course have liked more money than the 200,000 kroner each of us got from the Danish Film Institute to buy digital equipment, but the 27,000 euros created a snowball effect in terms of other public and private donors. It challenged us to use our wits to raise more funds, and we did. Each and every one of us,” Lykke says.

Apart from heading the FMFB, Lykke also chairs Vig Bio, a 150-seat cinema in a village of just 1,500 people that also serves a large surrounding area.

The cinema was digitised in fall 2011. The roughly 120,000 euros for digital equipment, renovation and ventilating the projectionist’s booth, was obtained from the DFI, the local municipality and businesses and individuals in the area. Vig Bio also sold 27,000 euros worth of public shares to finance the digitalisation at 34 euros a share.

“We met with overwhelming support from the local community,” Lykke says. “Today, we are fully digitised, which gives us an amazing approach to showing films, because we never have to wait for a 35mm print to reach us way out here in the country. Now, opening day is the same all over the country. We also have the option of putting different films on the marquee in the same period. Before digitalisation, we could only show one film at a time, maybe two in a holiday period.”

“Plus, everything is so much easier now,” she adds. “I can sit in New York and roll a film in Vig Bio by pressing my iPhone.”



Only God Forgives Photo: Akmanon Thanaporn

## ONLY GOD FORGIVES

**NEW FILM / Refn and Gosling are continuing their collaboration from *Drive*.**

*Only God Forgives*, with Ryan Gosling and Kristin Scott Thomas, tells the story of a Bangkok police lieutenant and a gangster who settle their differences in a Thai boxing match. Ryan Gosling says his preparations for the role included four months' training in the martial art of Muay Thai. However, when they started shooting in Bangkok, he and Refn both found it too unrealistic that a white guy would come to Thailand and beat up the locals, so instead Gosling had his ass handed to him for the next three months. Nicolas Winding Refn's *Drive*, starring Ryan Gosling as a contemporary knight in shining armor, won the Best Director Award in Cannes in 2011. *Only God Forgives* is produced by Space Rocket Nation. Release in May. *FD*



The Keeper of Lost Causes Photo: Christian Geisnæs

## BESTSELLING THRILLER SERIES HITS THE BIG SCREEN

**IN PRODUCTION / Screenwriter Nikolaj Arcel and director Mikkel Nørgaard are bringing the first adaptation of Jussi Adler-Olsen's bestselling novels to the big screen.**

Zentropa just wrapped up shooting *The Keeper of Lost Causes*, the first of four adaptations of Danish novelist Jussi Adler-Olsen's bestselling thrillers about chief detective Carl Mørck.

After an ill-fated shootout, Mørck is assigned to the newly established cold case unit known as Department Q. One particular case catches his eye: five years ago, a beautiful female politician mysteriously vanished from a passenger ferry travelling between Denmark and Germany. Unconvinced by the official explanation of suicide, Mørck and his assistant Assad

launch an investigation that will take them deep into the underbelly of abuse and malice hiding beneath the polished Scandinavian surface. They soon discover that the truth about the young politician's disappearance is worse than they imagined.

The film stars Nikolaj Lie Kaas (*The Killing III*, *The Whistleblower*, *A Funny Man*) as Carl Mørck and Fares Fares (*Safe House*, *Zero Dark Thirty*, *Easy Money*) as Assad. The screenplay is by Nikolaj Arcel who also scripted the original Swedish version of *The Girl with the Dragon Tattoo* and recently earned an Academy Award nomination as the director of the historical drama *A Royal Affair*.

*The Keeper of Lost Causes* is directed by Mikkel Nørgaard (*Klown*) and produced by Louise Vesth for Zentropa. Domestic release is set for autumn 2013. The next three films in the series are scheduled for release in 2014, 2015 and 2016. *AH*

Top: The crew on location at lake Löttsjön, Sweden. Photo: Christian Geisnæs



Borgen Photo: Mike Kolbfeil, DR

## DANISH DELIRIUM

**NEW BOOK / How does a TV drama about Scandinavian coalition politics – one that comes with annoying subtitles at that – become an international hit? “Danish delirium” is one explanation.**

In the UK, *Borgen* premiered on BB4 a year ago and became an instant success. In the US, the series airs on the obscure Link TV channel, but it *has* caught the eye of critics. “*Borgen* may be the hardest show to find on American television, but at the moment it’s also one of the best,” as one New York Times critic wrote.

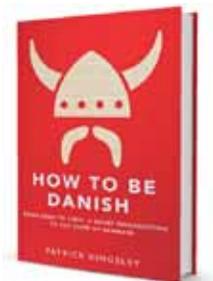
According to Guardian reporter Patrick Kingsley, one reason for the British fascination with Danish TV drama – which, besides *Borgen*, extends to *The Killing* and *The Bridge* – is the series’ somewhat exotic appeal. *Borgen* not only features a female prime minister, she bicycles to work at the parliament. She expresses a Scandinavian pattern of gender roles that is not standard practice in the UK, Kingsley says. He also points to another, simpler reason for the series’ popularity: they are simply good television – gripping, well scripted, beautifully shot and brilliantly acted.

Kingsley recently published a book, *How to Be Danish. From Lego to Lund. A Short Introduction to the State of Denmark*, in the wake of the Danish TV wave which to him seemed part of a bigger trend of “Danish delirium” that has been igniting the British media since last year: the fact that you couldn’t open a newspaper without reading something about Denmark:

How the country has “the world’s best” restaurant, Copenhagen’s NOMA. About the exalted Danish welfare state. About the new female prime minister, the unrivalled bicycling culture, the commitment to environmentalism and so on and so forth.

In his book, written after a trip to the pint-sized country in spring 2012, Kingsley explores the phenomenon of Denmark, curiously delving into the educational system, the food revolution, design and architecture, discussions of welfare and integration – and, not least, the production of TV series featuring strong women at their core. *AH*

Prime Minister Birgitte Nyborg (left) celebrating her victory in *Borgen*. The Danish drama returned for its second series on BB4 in January.



Ulrich Thomsen Photo: HBO



## ULRICH THOMSEN AS AMISH GANGSTER

The HBO series *Banshee* stars Ulrich Thomsen as an Amish gangster. Ole Christian Madsen has directed two episodes of the series.

With a smash heard around the world, Ulrich Thomsen broke through as the lost son in Thomas Vinterberg's *The Celebration* in 1998. Since then, the Danish actor has amassed an impressive résumé in Hollywood playing villains – from a Russian henchman in *The World Is Not Enough* to a nefarious bank manager in Tom Tykwer's *The International*. Now Thomsen has signed a six-year contract with the American premium cable channel HBO.

Thomsen stars as Kai Proctor, a sadistic and corrupt Amish businessman, in *Banshee*, an action noir series executive produced by Alan Ball (*Six Feet Under*, *True Blood*).

*Banshee* follows a paroled master thief who assumes the identity of a murdered sheriff in the Pennsylvania village of Banshee and starts digging into the criminal activities of Thomsen's Proctor.

Thomsen says Kai Proctor is the most nuanced role he has ever played because there is so much time to develop the character.

The series' high standards also impressed the Danish director Ole Christian Madsen (*Flame and Citron*, *Superclásico*), who directed two episodes of season one. Competition for viewers in the American cable market is cutthroat, Madsen tells Danish public radio. An identity-driven fan base is more important than ratings, and every series tries to distinguish itself by being surprising and shocking. This forced the director to think outside the box and grapple with a variety of moral grey areas. Madsen looks forward to bringing that energy to his Danish productions, he says. *FD*



Left to right: Lindholm, Vinterberg, Mikkelsen. Photo: Anne-Christine Poujoulat/Scampix

## VINTERBERG AND LINDHOLM TEAM UP AGAIN

Thomas Vinterberg and Tobias Lindholm are renewing their partnership from *Submarino* and *The Hunt*, co-writing *The Commune* based on a stage play by Vinterberg about his childhood in the '70s.

Tobias Lindholm was still in film school, when Thomas Vinterberg hired the young talent to write his social-realist drama *Submarino*. The film was selected for competition in Berlin and won the Nordic Council Film Prize in 2010.

The partnership was so successful that Vinterberg didn't skip a beat before hiring Lindholm for his next film,

*The Hunt*, a drama about a kindergarten teacher (Mads Mikkelsen) who is falsely accused of assaulting a young girl. The film won three awards at Cannes, and Lindholm and Vinterberg were jointly named Best European Screenwriter at the European Film Awards. Not released in Denmark until early 2013, *The Hunt* had the best opening weekend of any Danish drama in the last 10 years.

Now the duo is continuing their partnership in *The Commune*, Vinterberg's new film chronicling his childhood of communal living in the 1970s and 1980s. The screenplay is based on Vinterberg's stage play of the same name performed in Vienna in 2011.

Vinterberg and Lindholm are both products of the National Film School of Denmark, though of different generations. Vinterberg graduated from the directing programme in 1993 and became an international star in 1998, at age 29,

when his Dogme film *The Celebration* won the Jury Prize at Cannes. Lindholm, who graduated from the screenwriting programme in 2007, was recently named one of Variety's 10 Directors to Watch.

As a writer, Lindholm has worked on the series *Borgen* and Søren Kragh-Jacobsen's upcoming *The Hour of the Lynx*. With Michael Noer, he wrote and directed the prison drama *R*. He followed up with a solo effort, the realistic pirate drama *A Hijacking*, which premiered in Venice and has won numerous awards.

Vinterberg and Lindholm have likened their partnership to a cycling team, where each takes his turn in the lead. After extended concept development, one of them writes a 10-page draft without looking back. The pace has to be high, so they can write with their gut and not analyse the story to death. Then, the front man sends the copy to his co-writer, who edits the draft with a cool head. *FD*

Serena Photo: Nordisk Film



## LOVE AND DEPRESSION

Susanne Bier is wrapping up *Serena*.

Bradley Cooper and Jennifer Lawrence are both Oscar nominated for David O. Russell's *Silver Lining Playbook*. Soon, the two stars will appear in Susanne Bier's historical drama *Serena*, a love story about big dreams, corrupting power and all-consuming passion.

The film is set in North Carolina during the Great Depression. George and Serena Pemberton are a married couple trying to create a timber empire, but their dream for success is complicated when Serena learns she can't have children.

*Serena* is Bier's second American production. Her first was 2007's *Things We Lost in the Fire*. In 2011, the Danish director won an Oscar for *In a Better World*. Her last film, *Love Is All You Need*, starring Pierce Brosnan, was selected for Venice and Toronto. *FD*

# FESTIVAL CIRCUIT 2012

Awards at Sundance, Berlin and Cannes are a few of the highlights in 2012. In broad strokes, here's the year that was, encompassing 272 festivals that saw Danish participation and yielded a crop of at least 86 awards.

## FEATURE FILMS

On a Saturday in late January 2012, **Mads Matthiesen** was awarded Sundance's Best Director award in the World Cinema Dramatic competition for his debut feature **Teddy Bear**. That's more or less how the year in festivals began for Danish features – as well as for Matthiesen's film about the hulk-ish bodybuilder Dennis which reaped eight awards in 2012. Another high achiever was **Tobias Lindholm's A Hijacking**, winning nine awards since its world premiere at the Venice Film Festival in September. This story of modern-day piracy shows Lindholm's sure sense of realism in what is only his second feature. The director, though, is already an experienced screenwriter. He and his writing partner, **Thomas Vinterberg**, scripted one of the year's biggest festival hits, **The Hunt**, which took home three awards at Cannes, including one to **Mads Mikkelsen** for best actor. The film has garnered 14 awards to date, including a European Film Award (and an additional four nominations) to Vinterberg and Lindholm for their script about a kindergarten teacher who is the victim of a witch-hunt in a small town. Mikkelsen also plays the lead in **Nikolaj Arcel's A Royal Affair** which took home two Silver Bears at the Berlinale last year, one to **Mikkel Boe Følsgaard** (Shooting Star 2013) for best actor, the other to co-writers **Rasmus Heisterberg** and **Nikolaj Arcel**. The film was nominated for two awards at the European Film Awards and is currently contending for an Academy Award. The Berlinale also welcomed **Simon Staho's Love Is in the Air**. "We love the film's breathtaking style," Generation director Maryann Redpath said. Academy Award winner **Susanne Bier's Love Is All You Need** met with a warm reception at its world premiere in Venice. Bier's romantic drama was introduced to a North American audience at the **Toronto**

Film Festival which presented a total of five Danish films in its line-up. In early fall, **Katrine Wiedemann's** second film, **A Caretaker's Tale**, enjoyed its world premiere at the festival in San Sebastian.

## DOCUMENTARY FILMS

The year in documentaries also kicked off at Sundance. **Lise Birk Pedersen's Putin's Kiss**, about a pro-Putin youth organisation, won the Best Cinematography Award (**Lars Skree**). Selected for Sundance were also **Mads Brügger's** exposé of African diplomacy, **The Ambassador**, and **Omar Shargawi's** eyewitness account from Cairo, **½ Revolution**, which later won the main award at the Aljazeera Film Festival in Qatar. In the fall, **The Act of Killing** attracted a lot of attention at Telluride and Toronto and later won an award at Copenhagen's CPH:DOX festival. **Joshua Oppenheimer's** disturbing portrait of Indonesian gangsters who took part in the 1965-66 genocide is screening at the **Berlinale 2013**. Danish films are usually amply represented at **IDFA Amsterdam**, and last year was no exception. Nine titles screened in the 25th anniversary edition of the world's most important documentary film festival: **My Afghanistan** by Nagieb Khaja, **Solar Mamas** by Jehane Noujaim and Mona Eldaief, **A Normal Life** by Mikala Krogh, **Dance for Me** by Katrine Philp, **Mercy Mercy – A Portrait of a True Adoption** by Katrine W. Kjær, **The Ghost of Piramida** by Andreas Koefoed, **The Record Breaker** by Brian McGinn, **Free the Mind** by Phie Ambo, and **Stealing Africa** by Christoffer Guldbrandsen. In Denmark, Katrine Kjær's unhappy story about international adoption became the **most seen and most debated film** in 2012, reaching 1.2 million television viewers (a fifth of the population) and providing newspaper fodder for more than two weeks. *AH*

## 2013 / DOCUMENTARIES TO WATCH OUT FOR



### Break of Dawn

Director Berit Madsen Producers Stefan Frost & Henrik Underbjerg Produced by Radiator Film

16-year-old Sepideh from Iran dreams of becoming an astronaut. She spends her days with her nose in an astronomy book and her nights gazing at the stars. Will she be able to pursue her dream, or will family traditions block her ambitions?



### The War Campaign

Director Boris Bertram Producer Lise Lense-Møller Produced by Magic Hour Films

Naming his film "a political thriller", the director unravels the complicated international maneuvering that led to the war in Iraq. Guided by witnesses and whistleblowers we are taken into the very offices where the campaigns were conceived.



### Long May You Run

Director Anna Ebom Producer Katja Adomeit Produced by Adomeit Film

Bert sits in the shades of a tree in Yo Park. Cassandra Warrior feeds her daughter Diamond Rose. Kassel Sky Little is at the rodeo. Lance Red Cloud hangs out behind the gas station at night. It is summer in Pine Ridge Reservation, South Dakota, USA. Katja Adomeit is producer of Daniel Joseph Borgman's *The Weight of Elephants* in the Berlinale Forum, see page 13.

# WHAT THE DANES LIKE

A story about a Danish WWII resistance group gives James Bond a run for his money, if you ask Danish moviegoers. 2012 boasts the highest number of tickets sold in 30 years.

Anne-Grethe Bjarup Riis' *This Life*, an authentic drama about a pub owner and his family who paid with their lives for fighting in the resistance during WWII was last year's most seen Danish film. Selling 765,000 tickets, it landed in second place on the 2012 overall top 10 list, hot on the heels of Sam Mendes' sure-handed Bond romp *Skyfall*, which had 914,000 admissions.

That's an impressive result for Bjarup Riis, a trained actor making her directorial debut, and also highlights another noteworthy item in 2012: the two best-selling Danish films were directed by women, as Susanne Bier's romantic comedy *Love Is All You Need* was a close third.

## HISTORY AT THE BOX OFFICE

Twenty-one Danish features hit the big screen in 2012, a year that proved that historical dramas do well with audiences.

Besides *This Life*, Nikolaj Arcel's Oscar contender *A Royal Affair*, bringing to life a defining moment of the Danish Enlightenment, drew more than half a million moviegoers. Bille August made a royal comeback with his first Danish production in 25 years. *Marie Krøyer*, about the artist wife of a celebrated 19th-century painter, had 296,000 admissions.

Likewise inspired by true events, although in a more general sense, Tobias Lindholm's modern-day piracy drama *A Hijacking* reached 140,000 admissions.

## BEST YEAR OVERALL SINCE 1982

As the numbers show, 2012 was a really good year at the Danish box office.

Danish films sold 4.1 million tickets, the second highest annual admissions for Danish films since 1981, after 2008, for a national market share of 28%.

The total number of admissions also landed at a record high for the best result since 1982: 14.2 million tickets were sold at Danish cinemas in 2012, nearly 12% more than in 2011. An impressive six Danish films made it into the overall top 10 ■



This Life Photo: Lars Hørgsted

### TOP 10 / DANISH FILMS 2012

Title	Tickets sold
<i>This Life</i>	764,516
<i>Love Is All You Need</i>	644,729
<i>A Royal Affair</i>	528,425
<i>Father of Four – At Sea</i>	409,945
<i>My Sister's Kids – Home Alone</i>	310,556
<i>Marie Krøyer</i>	296,206
<i>Almost Perfect</i>	200,297
<i>Jelly T (3D)</i>	180,675
<i>A Hijacking</i>	140,464
<i>Park Road – The Movie</i>	100,806

### TOP 10 / ALL FILMS 2012

Title	Tickets sold
<i>Skyfall</i>	914,052
<i>This Life (dk)</i>	764,516
<i>Love Is All You Need (dk)</i>	644,729
<i>The Dark Knight Rises</i>	565,646
<i>A Royal Affair (dk)</i>	528,425
<i>Father of Four – At Sea (dk)</i>	409,945
<i>Ice Age 4</i>	354,226
<i>My Sister's Kids – Home Alone (dk)</i>	310,556
<i>Avengers (3D)</i>	303,407
<i>Marie Krøyer (dk)</i>	296,206

Source: Distributors Organisation (FAFID). The official figures for 2012 will be released by Statistics Denmark in February-March 2013.

Total admissions in Denmark **14.2 m** (inhabitants 5.6 m)

National market share **28 %**

Tickets sold per capita in Denmark **2.5**

US market share **53 %**

The **2** films at the top of the Danish Top 10 are directed by women

Average ticket price **8.2** euros

# SEX, DRUGS & TAXATION

*Sex, Drugs & Taxation* is director Christoffer Boe's contribution to the recent Danish wave of historical biopics. The film, with the Danish title *Spies & Glistrup*, tells the story of the friendship between two of Denmark's larger-than-life eccentrics who were anarchistic pioneers in their fields in the 1960s and 1970s: Travel magnate Simon Spies, played in the film by Pilou Asbæk, made millions on his package tours, while flouting a flamboyant lifestyle of partying and having several girlfriends at a time – while right-wing politician Mogens Glistrup, embodied by Nicolas Bro, declared himself a personal freedom fighter and shocked social-democratic Denmark by praising tax evasion live on national television. Christoffer Boe won a trio of awards last year for his psycho-horror-drama *Beast*. Alphaville is producing. Release in 2013.



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**THE ACT OF KILLING**  
/ THE ACT OF KILLING



In a country where killers are celebrated as heroes, the filmmakers challenge unrepentant death squad leaders to dramatise their role in genocide. The hallucinatory result is a cinematic fever dream, an unsettling journey deep into the imaginations of mass-murderers and the shockingly banal regime of corruption and impunity they inhabit.

**Category /** Documentary

**Danish release /** 07.11.2012

**Running time /** 120 min

**Director & Screenplay /** Joshua Oppenheimer

**Cinematography /** Lars Skreie,

Carlos Arango de Montis

**Editor /** Niels Pagh Andersen,

Janus Billeskov Jansen,

Marko Montpetit, Charlotte Munch

Bengtzen, Aradna Faijo-Vilas Mestre

**Sound /** Gunn Tove Garmsberg,

Henrik Guggø Garrov

**Producer /** Signe Byrge Sørensen,

Anne Köhncke

**Production /** Final Cut for Real Aps

**Co-producer /** Torstein Grude

**Executive producers /** Errol Morris,

Werner Herzog, André Singer, Joram ten

Brink International

**Sales /** Cinephil / Philippa Kowarsky

Production Ltd. / +97235664129

info@cinephil.co.il / www.cinephil.co.il

**EXPEDITION TO THE END**  
/ EKSPEDITION TIL VERDENS ENDE



A film about the origins of the world, the end of human civilisation, and life on earth once we are gone. A road movie into unknown regions of the globe and mind – on an Arctic schooner heavily armed with art and science bound for the most spectacular nature in Northeast Greenland. Man-made speed and efficiency confront the power of ice, but no matter how far we travel and how hard we try to find answers, the ultimate confrontation is with ourselves and our transience as a species.

**Category /** Documentary

**Danish release /** 06.02.2013

**Running time /** 90 min, 58 min

**Director /** Daniel Dencik

**Screenplay /** Michael Haslund-

Christensen, Daniel Dencik, Janus Metz

**Editor /** Per Sandholt, Rebekka Lønqvist

**Sound /** Per Nystrom

**Producer & International sales /**

Haslund Film Aps / +45 2023 1388

haslund.michael@gmail.com

**WHITE BLACK BOY**  
/ SORT HVID DRENG



Shida is the new kid in class in a private boarding school in Tanzania. He is shy, he has no self-esteem, he does not speak one word of English, and he suffers from albinism. Like most children with albinism in the country, Shida was taken away from his parents to be protected from the witchcraft related killings. The film follows Shida during his first year at the new school where the rules are strict and tolerance low. He is trying his best to meet the demands. The school is his one chance to get an education and to escape a life at the bottom of society. With the help from his new friend Allan, he is struggling to become better in school and to be accepted by the teachers and pupils.

**Category /** Documentary

**Danish release /** 01.11.2012

**Running time /** 57 min

**Director /** Camilla Magid

**Screenplay /** Rasmus Heisterberg

**Cinematography /** Talib Rasmussen

**Editor /** Rasmus Stensgaard Madsen

**Sound /** Peter Albrechtsen

**Producer /** Jacob Oliver Krarup

**Production /** Fourhands Film

**International sale /** First Hand Films

World Sales / +41 44 312 2060

info@firsthandfilms.com

www.firsthandfilms.com



What happens when adoption turns into an industry with the aim to alleviate the western world's childlessness, forgetting all about helping the children and families in the developing countries? The film is a global story about the catastrophic consequences of a choice made with the best intention. We follow an adoption from both sides of the globe, from the biological parents' last days with their children, through the adoption process and during the first four years of the adoptive parents' new life with the children in the West.

## MERCY MERCY - A PORTRAIT OF A TRUE ADOPTION / MERCY MERCY - ADOPTIONENS PRIS

**Category /** Documentary  
**Danish release /** 26.11.2012  
**Running time /** 94 min  
**Director /** Katrine W. Kjær  
**Cinematography /** Henrik Bohn Ipsen  
**Editor /** Morten Højbjerg  
**Producer /** Sara Stockman, Miriam Nørgaard, Vibeke Windeløv  
**Production /** Fridthjof Film  
**International sale /** DR International  
 Sales / t +45 3520 3040  
 drsales@dr.dk  
 www.drsales.dk



Over a period of three years, Afghan civilians have filmed their lives behind the frontier in the war-torn province of Helmand. They invite us into their homes, their hopes, and their heartaches, and their stories form a rich tapestry of an Afghanistan that 10 years of conventional, mostly embedded, media coverage has never shown us before. Nagieb Khaja, a Danish director of Afghan origin, is the one who provided them with cameras, frustrated by the fact that the international community knows next to nothing about the rural areas where most Afghans live.

## MY AFGHANISTAN - LIFE IN THE FORBIDDEN ZONE / MIT AFGHANISTAN



Bob Maser has had his car and money stolen by a con man called Bill. The car is found in Detroit and Bob leaves his home and family to go and reclaim it. In the car he finds Bill's old notebook filled with names, phone numbers, addresses, odd drawings and texts. Bob decides to try to track Bill down to see justice happen. His hunt takes him across the country, to New Orleans, Detroit, Los Angeles and the Mojave Desert. Stories unfold of other travelers on the same path and of other people Bill has conned. They have all lost, and they are all searching – in a country under pressure.

## SEARCHING FOR BILL / SEARCHING FOR BILL

**Category /** Documentary  
**Danish release /** 01.11.2012  
**Running time /** 75 min  
**Director /** Jonas Foher Rasmussen  
**Screenplay /** Jonas Foher Rasmussen, David B. Sørensen  
**Cinematography /** Nadim Carlsen  
**Editor /** Christian Einshøj  
**Sound /** Lea Korsgaard  
**Producer /** David B. Sørensen  
**Production /** Dharma Film / d@dharmafilm.dk / www.dharmafilm.dk  
**International sales /** Levelk /  
 t +45 4844 3072  
 tine.klint@levelk.dk / www.levelk.dk

RENT A FAMILY INC. / LEJ EN FAMILIE A/S



On the surface Ryuchi looks like an ordinary Japanese man. He is 44 years old, married and is the father of two boys. The Ichikawa family seems to lead a completely normal family life, and every day Ryuchi goes to work at the post office. However, there is a secret side to Ryuchi unknown to most – even to his own family. Apart from his job at the post office he has another occupation. A job that is anything but ordinary. Ryuchi owns a company called Hagemashi Tai that rents out fake family members and friends.

**Category /** Documentary  
**Danish release /** 22.08.2012  
**Running time /** 77 min  
**Director, Screenplay & Cinematography /** Kasper Astrup Schröder  
**Editor /** Adam Nielsen  
**Sound /** Rasmus Winther Jensen  
**Producer /** Mette Heide  
**Production /** Plus Pictures Aps  
**International sales /** Films Transit International Inc. / t 1514 844 3358  
 janfekamp@filmstransit.com  
 www.filmstransit.com

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  
**Danish release /** 03.11.2012  
**Running time /** 97 min  
**Director & Cinematography /** Andreas Johnsen  
**Editor /** Rasmus Stensgaard Madsen  
**Sound /** Rasmus Winther Jensen  
**Producer /** Kirstine Bartod, Andreas Johnsen  
**Production & International sales /** Rostorh Films / rostorh@rostorh.com, Killit Films

MATAR EXTRAÑOS / KILLING STRANGERS



Through a series of casting sessions, reconstructions and improvised scenes, the film tells the story of three young men who, in vain, try to join the Mexican revolution in 1910, and get lost in the desert. On their journey, they face each other's fears, dreams and hopes. Made through CPH:DOX's talent workshop DOX.LAB, the film explores today's stereotypical depiction of Mexico's revolutionary past.

**Category /** Documentary  
**Danish release /** 2013  
**Running time /** 63 min  
**Director & Screenplay /** Jacob Schulzinger, Nicolás Pereda  
**Editor /** Jacob Schulzinger  
**Sound /** Nicolás Pereda  
**Producer /** Sandra Gomez, Maximiliano Cruz, Jacob Schulzinger, Nicolás Pereda  
**Production & sales /** Secher & Schulzinger / t+45 2812 1112  
 schulzinger@hotmail.com, Interior13

Berlin Forum

**A NORMAL LIFE**  
/ EN MORS KAMP FOR  
ET NORMAL LIV



The mother of a cancer-sick child struggles to maintain a normal life for her family. Stine is 37 and the single mother of three girls. Her daughter Cecilie, 11, has cancer and has had it since she was 3. Cecilie has spent half her life in hospital and Stine along with her. Stine is fighting an unfair battle in unbearable chaos. At the same time she insists on maintaining some sort of life for all three children. The film follows their family life, both at home and in the hospital over a period of two years.

**Category /** Documentary  
**Danish release /** 03.11.2012  
**Running time /** 74 min  
**Director & Screenplay /** Mikala Krogh  
**Cinematography /** Adam Philip,  
Mikala Krogh  
**Editor /** Cathrine Ambus  
**Sound /** Kristian Eides Andersen  
**Producer /** Signild Dyekjær  
**Production /** Danish Documentary  
**International sales /** DR International  
Sales / t +45 3520 3040  
f +45 3520 3969 / drsales@dr.dk  
www.drsales.dk

**BREAK OF DAWN**  
/ BREAK OF DAWN



16-year-old Sepideh wants to become an astronaut. Fuelled by a promise to her dead father to follow her dream and by the encouragement of her teacher of physics, Sepideh spends her days studying astronomy and her nights watching the stars. But pursuing her ambition is easier said than done, for the young Iranian girl is tied by family traditions and cultural codes according to which nightly stargazing is far from being considered appropriate.

**Category /** Documentary  
**Danish release /** 2013  
**Running time /** 90 min  
**Director /** Berit Madsen  
**Cinematography /** Mohammad Reza  
Jahan Panah  
**Editor /** Peter Winther  
**Producer /** Stefan Frost,  
Henrik Underbjerg  
**Production & International sales /**  
Radiator Film APS / +45 2215 7022  
henrik@radiatorfilm.com

**DANCE FOR ME**  
/ DANS FOR MIG



In Denmark, the dance halls are bursting with happy dancers of high international standards. It is all about getting the right partner, when you want to reach the top. But in a small country like Denmark, this is not always as easy as it sounds. In recent years it has become more and more common to import dancers from other countries, especially Russia or other Eastern European countries. Some only 15 years old, these dancers go to Denmark to seek happiness and dance their way to the top with a Danish partner.

**Category /** Documentary  
**Danish release /** 2013  
**Running time /** 80 min  
**Director /** Katrine Philip  
**Cinematography /** Sophia Olsson, Niels Thastum, Sturla Brandth Grøvlen  
**Editor /** Signe Rebekka Kaufmann  
**Sound /** Silie Just Boel  
**Producer /** Lise Saxtrup  
**Production /** Klassefilm APS  
**International sales /** Rise and Shine  
World Sales / A unit of Kloos & Co.  
Medien / t +49 30 4737 298 10  
www.kloosundco.de

THE ONES YOU LOVE / DEM MAN ELSKER



Lisa, 32, lives in Copenhagen with her husband and toddler. Her teenage son Victor lives in Sweden with his father. Lisa visits Victor once a month. She would like him to come and live with her and her husband, but since she was the one to leave many years ago the situation is somewhat delicate. It gets even more complicated when Lisa and Victor stay at his grandmother Anita's guesthouse.

**Category /** Short fiction  
**Danish release /** 26.09.2012  
**Running time /** 19 min  
**Director & Screenplay /** Malou Reyman  
**Cinematography /** Jasper Spanning  
**Editor /** Dorit Andersen  
**Sound /** Thomas Arent  
**Actors /** Lisa Carlehed, Karl Martin Eriksson, Jill Ung, Shanti Roney  
**Producer /** Line Sander Egede  
**Production & International sales /** Monday Production / t +45 3916 6000  
 monday@monday.dk / www.monday.dk

THE FLAME AND THE COTTONBALL / 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?

**Category /** Short fiction - Animation  
**Danish release /** 2013  
**Running time /** 23 min  
**Director /** Niels Bisbo  
**Screenplay /** Paola Pelletieri  
**Editor /** Sara Reither  
**Sound /** Mikkel Groos  
**Voices /** Nicolai Louis Vasquez Winther, Iris Mealor Olsen, Bjarne Anonisen  
**Producer /** Jacob Jarek  
**Production & International sales /** Eye Candy Film / t +45 2096 7160  
 info@eyecandyfilm.dk

DAMN GIRL / FUCKING TØS



A coming-of-age story about 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.

**Category /** Short fiction, Youth films  
**Danish release /** 2013  
**Running time /** 13 min  
**Director /** Kira Richards Hansen  
**Screenplay /** Signe Søby Bech  
**Cinematography /** Brian Curt Petersen  
**Editor /** Dorit Andersen  
**Sound /** Rune Ejre Sand  
**Actors /** Rosalina Krøyer, Frederik Winther Rasmussen, Mustapha Chouaikh, Julius Sigurd Heilmann, Christian Konradsen  
**Producer /** Pelle Følmer  
**Production & International sales /** Firelane Motion Pictures  
 t +45 2216 3336

ARTUN / ARTUN



*Artun* is about a boy from a small town who's never kissed a girl. One day he and his friends decide to go to the 'big city' to see if they have more luck there. In the city the boys get much more than they bargained for.

**Category** / Short fiction  
**Danish release** / 2013  
**Running time** / 16 min  
**Director** / Guðmundur A. Guðmundsson  
**Screenplay** / Guðmundur Arnar Guðmundsson  
**Cinematography** / Sturla Brandth Grøven  
**Editor** / Jacob Schulsinger, Christian Einshøj  
**Sound** / Gunnar Óskarsson  
**Actors** / Fíóki Haraldsson, Víktor Leo Gíslason, Daniel Óskar Jóhannesson, Jónína Þórdís Karlsdóttir  
**Producer** / Anton Máni Svansson, Guðmundur A. Guðmundsson, Darín Malland-Mercado,  
 Jacob Oliver Karup  
**Production & International sales** / Fourhands Film Aps / t +45 2629 8389 jk@fourhandsfilm.dk  
 www.fourhandsfilm.dk

DAIMI / DAIMI



*Daimi* is 12. It's Christmas, and she has tragically been left in a dark home with her only friend, a pet pig. *Daimi*'s imagination overshadows reality. A reality she realizes with a scream. *Daimi* is not as alone as she thinks.

**Category** / Short fiction  
**Danish release** / 2012  
**Running time** / 19 min  
**Director** / Marie Grath Sørensen  
**Screenplay** / Eini Carina Grønvold, Marie Grath Sørensen  
**Cinematography** / Jonas Berlin  
**Editor** / Meeto Worre Kronborg Grevsen  
**Sound** / Mathias Dehn  
**Actors** / Bebjane Ivalo Kreutzmann, Tina Fritz Christiansen, Wilma Vujic  
**Producer** / Maria Gry Henriksen  
**Production & International sales** / Emil Dinesen, Darings & Muscles  
 t +45 31 12 6040  
 info@daringsmuscles.dk

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 Frederic 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. Frederic doesn't quite get her. He is only interested in dissecting and frying insects and dead animals. So when *Belinda* falls head over heels in love with her handball coach, their friendship is put to the ultimate test.

**Category** / Short fiction  
**Danish release** / 2012  
**Running time** / 23 min  
**Director** / Marianne Blicher  
**Screenplay** / Rasmus Birch  
**Cinematography** / Niels Thastum  
**Editor** / Marlene Billie Andreasen  
**Actors** / Isabel Patulski Nielsen, Rasmus Aude, Jacob Ulrik Lohmann, Rikke Louise Andersson  
**Producer** / Eva Jakobsen  
**Production & International sales** / Nimbus Film / t +45 3634 0910  
 t +45 3634 0911  
 nimbus@nimbusfilm.dk  
 www.nimbusfilm.dk

## YOU AND ME FOREVER / YOU AND ME FOREVER



Laura and Christine are best friends. They have been best friends forever. One day they meet the mysterious and fascinating Marta, and their friendship is put to the test. For Laura it is a meeting that changes the world she thought she knew so well. A story about friends and enemies, vulnerability and wildness, love and sex.

**Category / Drama, Youth films**  
**Danish release /** 13.09.2012  
**Status / Released**  
**Running time /** 85 min  
**Director & Screenplay /** Kaspar Munk  
**Actors /** Julie Brochorst Andersen, Frederikke Dahl Hansen, Emilie Kruse, Benjamin Wandschneider  
**Producer /** Jonas Frederiksen  
**Production /** Nimbus Film  
**International sales /** Levelk  
 t +45 4844 3072  
 tine.klint@levelk.dk  
 www.levelk.dk

## THE WEIGHT OF ELEPHANTS / THE WEIGHT OF ELEPHANTS



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.

**Category / Drama**  
**Danish release /** 2013  
**Status / Completed**  
**Running time /** 83 min  
**Director & Screenplay /** Daniel Joseph Borman  
**Actors /** Demos Murphy, Matthew Sunderland, Catherine Wilkin, Angelina Cottrell  
**Producer /** Katja Adomeit, Leanne Saunders  
**Production /** Zentropa Entertainments  
**International sales /** NZ Film  
 In Berlin: MGB Stand # 132  
 t +64 21 911 757  
 james@nzfilm.co.nz  
 www.nzfilm.co.nz

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.

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

THE OLSEN GANG IN  
DEEP TROUBLE  
/ OLSEN BANDEN PÅ DYBT VAND



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

**Category /** Animation, Comedy  
**Danish release /** 10.10.2013  
**Status /** Completed  
**Running time /** 80 min  
**Director /** Jørgen Lerdam  
**Screenplay /** Tine Krull Petersen  
**Voices /** Martin Buch, Nicolaj Kopernikus, Kurt Ravn, Annette Heick, Søren Sætter-Lassen  
**Producer /** Tomas Radoor, René Ezra  
**Production /** Nordisk Film, A. Film  
**International sales /** TrustNordisk  
t +45 3686 8788  
info@trustnordisk.com  
www.trustnordisk.com

THE SHOOTER  
/ SKYTEN



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.

**Category /** Thriller  
**Danish release /** 28.02.2013  
**Status /** Completed  
**Running time /** 100 min  
**Director /** Annette K. Olesen  
**Screenplay /** Ake Sandgren, Lars K. Andersen, Michael W. Horsten  
**Actors /** Trine Dyrholm, Kim Bodnia, Kristian Halken, Nikolaj Lie Kaas  
**Producer /** Ake Sandgren  
**Production /** Nordisk Film  
**International sales /** TrustNordisk  
t +45 3686 8788  
info@trustnordisk.com  
www.trustnordisk.com

## SEX, DRUGS & TAXATION / SPIES & GLISTRUP



The true story about the spectacular friendship between two notorious and provocative Danes: the eccentric lawyer-turned-politician Mogens Glistrup, and the "travel king", millionaire, womanizer and public provocateur, Simon Spies. Despite their different ways of life Glistrup and Spies become best friends, and together they turn Spies Travels into one of most profitable travel agencies in Scandinavia in the 1960s and 1970s. They make and spend more money that anyone else but when Glistrup goes public that he doesn't pay taxes – and nobody should – their business collaboration and friendship face an impossible challenge. A true story too strange to be fiction.

**Danish release** / 2013  
**Status** / Completed  
**Director** / Christoffer Boe  
**Screenplay** / Simon Pasternak, Christoffer Boe  
**Actors** / Nicolas Bro, Pilou Asbæk, Caroline Schlichter Bingsøstam  
**Producer** / Tine Grew Pfeiffer, Alphaville Pictures Copenhagen  
**Production & International sales** / office@alphavillepictures.com  
t +45 33919170

## THE DETECTIVES / DETEKTIVERNE



Feature Debut

Mathilde, 13, is frustrated by the state the world is in today – with all the pollution, poverty and inequality. She decides to form a detective agency with the aim to help the weakest members of society. Unfortunately, the only two candidates interested in joining her agency are Tobias and Gustav. Gustav claims to be a taekwondo expert, but in fact he is just an overweight coward. And both boys are secretly in love with Mathilde. With lots of persistence and against all odds, this motley crew succeeds in thwarting the plans of a notorious mobster, but the detectives also catch the attention of an ambitious police superintendent, who believes that a child gang is ravaging her city.

**Danish release** / 30.05.2013  
**Status** / Completed  
**Running time** / 84 min  
**Director** / Esben Tønnesen  
**Screenplay** / Morten Dragsted, Esben Tønnesen  
**Actors** / Mathilde Wedell-Wedellsborg, Marcus Jess Petersen, Frederik Winther, Rasmussen, Beate Bille, Jonas Schmidt, Alexandre Villanne  
**Producer** / Thomas Stegler, Michael Lunderskov  
**Production & International sales** / Wise Guy Productions  
Movie Rights APS  
t +45 20846840  
thomas@wise-guy.dk

## THE HOUR OF THE LYNX / I 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 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 animosities 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.

**Category** / Drama  
**Danish release** / 23.05.2013  
**Status** / Post-production  
**Director** / Søren Kragh-Jacobsen  
**Screenplay** / Jonas T. Bengtsson, Tobias Lindholm, Søren Kragh-Jacobsen  
**Based on a story by** / Per Olov Enquist  
**Cinematography** / Lasse Frank  
**Editor** / Peter Brandt  
**Sound** / Claus Lyngge, Hans Koch Olsen, Frederik Johansen  
**Producer** / Lars Bredo Rahbek  
**Production** / Nimbus Film  
**International Sales** / The Match Factory  
t +49 221 539 709-0  
brigitte.suarez@matchfactory.de



A comedy set in the south of France from the director Thomas Villum Jensen.

**Danish release** / 20.06.2013  
**Status** / Post-production  
**Running time** / 90 min  
**Director** / Tomas Villum Jensen  
**Screenplay** / Marie Østerbye  
**Actors** / Rasmus Bjerg, Casper Christensen, Lise Koefoed, Ellen Hillingsø, Lars Brygmann, Mille Hofmeyer, Lehtfeldt  
**Producer** / Michel Schønemann, Malene Blenkov  
**Production & International sales** / Blenkov & Schønemann  
 t +45 3333 7525  
 mail@blenkovschonemann.dk

**Category** / Comedy

OTTO ER ET NÆSEHORN / OTTO IS A RHINO



Following the theatrical successes of *Freddy Frogface* and *Jelly T*, producer Nina Crone is releasing a new film based on the popular Danish children's books by Ole Lund Kirkegaard, who had a real knack for writing in solidarity with his young readers. *Otto is a Rhino* is directed by Kenneth Kainz who made his feature film debut with *Pure Hearts*.

**Category** / Children's films, 3D Animation  
**Danish release** / 07.02.2013  
**Status** / Completed  
**Running time** / 76 min  
**Director** / Kenneth Kainz  
**Screenplay** / Rune Schjøtt  
**Producer** / Nina Crone, Erik Wilstrup  
**Production** / Crone Film A/S  
**International sales** / Sola Media GmbH  
 t +49 711 479 3666  
 post@sola-media.net  
 www.sola-media.net

ONLY GOD FORGIVES / ONLY GOD FORGIVES



A Bangkok police lieutenant and a gangster settle their differences in a Thai-boxing match.

**Category** / Drama  
**Danish release** / 23.05.2013  
**Status** / Completed  
**Running time** / 90 min  
**Director & Screenplay** / Nicolas Winding Refn  
**Actors** / Ryan Gosling, Kristin Scott Thomas, Tom Burke  
**Producer** / Lene Berglum  
**Production** / Space Rocket Nation APS  
**International sales** / Wild Bunch  
 t +33 1 5301 5020  
 www.wildbunch.biz,  
 Gaumont / www.gaumont.com

NYPHOMANIAC / NYMPHOMANIAC



NYPHOMANIAC

*Nymphomaniac* is the wild and poetic story of a woman's journey from birth to the age of 50 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 alley. He brings her home to his flat where he cares for her wounds while asking her about her life. He listens intently as Joe over the next 8 chapters recounts the lushly branched-out and multifaceted story of her life, rich in associations and interjecting incidents.

Category / Drama

**Danish release** / 2013  
**Status** / Post-production  
**Running time** / Approx. 2 x 120 min / Approx. 1 x 240 min  
**Director & Screenplay** / Lars von Trier  
**Actors** / Charlotte Gainsbourg, Stellan Skarsgård, Stacy Martin, Shia LaBeouf, Jamie Bell, Christian Slater, Uma Thurman, Willem Dafoe, Connie Nielsen, Mia Goth, Udo Kier, Jean-Marie Barr  
**Producer** / Louise Vesth, Marie Gade  
**Production** / Zentropa  
Entertainment31 Aps  
International sales / TrustNordisk  
t +45 3686 8788  
info@trustnordisk.com  
www.trustnordisk.com

NORTHWEST / NORDEVST



Second Feature

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 dead center of a conflict that threatens to destroy them.

Category / Drama

**Danish release** / 18.04.2013  
**Status** / Completed  
**Running time** / 91 min  
**Director** / Michael Noer  
**Screenplay** / Rasmus Heisterberg, Michael Noer  
**Actors** / Gustav Dyekjær Giese, Oscar Dykjaer Giese, Roland Møller, Lene Maria Christensen, Nicholas Westwood  
**Producer** / René Ezra, Tomas Radoor  
**Production** / Nordisk Film  
International sales / TrustNordisk  
t +45 3686 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 and participate in charitable work with endangered animals. Since neither of the parents has the time to go with them, they persuade their 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 Finch, their harsh neighbour from Denmark, is also staying at the farm, with her young niece Julie. As a part of the journey the kids leave the farm to go on a tent camp on the wild African savannah. The trip is disrupted when Mrs Finch gets kidnapped by poachers who are in the area to steal animals and rhinoceros horns. Uncle Eric and kids go after the poachers in an action packed car chase through the African savannah, to rescue Mrs Finch and the stolen animals.

Category / Adventure

**Danish release** / 31.01.2013  
**Status** / Released  
**Running time** / 85 min  
**Director** / Martin Miehe-Renard  
**Screenplay** / Martin Miehe-Renard, Michael Obel  
**Actors** / Peter Mygind, Frida Luna Roswall Mattson, Lasse Guldberg Kamper, Mathilde Høgh Køben  
**Producer** / Michael Obel  
**Production** / Obel Film  
International sales / Levelk  
t +45 4844 3072  
the.kint@levelk.dk / www.levelk.dk

MAX EMBARRASSING  
/ MAX PINLIG PÅ ROSKILDE  
- NU MED MOR



Max has finished school and is becoming an adult. He is on his way to find a life outside his mother. Agnete's overprotective wings. When he meets the girl Gry, 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 Cold. Max would like to go to the Roskilde Festival with Gry and gets help with the tickets from Steen Cold who is also coming along. Mom is afraid of what will happen to Max, so she decides to follow him and Steen Cold. 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 center of his attention.

**Category** / Youth films, Comedy  
**Danish release** / 25.12.2012  
**Status** / Released  
**Running time** / 100 min  
**Director** / Lotte Svendsen  
**Screenplay** / Lotte Svendsen,  
David Sandreuter, Mette Horn  
**Actors** / Lars Bom, Michelle Bjørn-Andersen, Mette Agnete Horn, Samuel Heller Seifert  
**Producer** / Per Holst,  
Michael Bille Frandsen  
**Production & International sales** / Asta Film Aps / t +45 3555 9366  
ph@astafilm.dk / www.astafilm.dk

MARIE KRØYER  
/ MARIE KRØYER



Marie Krøyer was married to the great Danish painter P.S. Krøyer. At the peak of their marriage, Krøyer's mental illness is getting more severe and their dream of sharing a life as artists is crumbling and turning to frustration and sorrow. For Marie, it is the frustration of being torn between her role of wife, mother and artist; of not being able to express herself through her art and the sorrow of seeing her beloved husband slowly changing and slipping further into insanity. To get some peace and regain strength, mother and daughter take a vacation where Marie meets and falls in love with Swedish composer Hugo Alfvén. Marie boldly leaves her husband for her new love, knowing only little of the world-shattering choices that lie ahead of her.

**Category** / Drama  
**Danish release** / 27.09.2012  
**Status** / Released  
**Running time** / 103 min  
**Director** / Bille August  
**Screenplay** / Peter Asmussen  
**Actors** / Birgitte Hjort Sørensen, Søren Sætter-Lassen, Tommy Kenter, Sverrir Gudnason  
**Producer** / Karin Trolle,  
Signe Leick Jensen  
**Production** / SF Film Production Aps  
**International sales** / AB Svensk Filmindustri / t +46 8680 3500  
international@st.se  
www.sfiinternational.se

MARCO MACACO  
/ MARCO MACACO



Marco the Monkey works as a beach officer. But he spends most of his time trying to win the heart of the beautiful Lulu. He is just about to succeed, when Marco's rival, Carlo, builds a gigantic monkey-shaped casino right on Marco's beach. Lulu is fascinated by the charming Carlo. Jealously Marco starts an undercover investigation of Carlo's strange casino. Soon he discovers the truth. Carlo will take over the island and force Lulu to marry him! When Marco tries to arrest Carlo a problem rises. Literally from the ground. Because Carlo's Casino is a giant robot.

**Category** / Children's films, Animation, Comedy  
**Danish release** / 11.10.2012  
**Status** / Released  
**Running time** / 80 min  
**Director** / Jan Rahbek  
**Screenplay** / Jan Rahbek,  
Thomas Borch Nielsen  
**Voices** / Peter Frødin, Tommy Kenter, Mille Hoffmeyer Løftfeldt  
**Producer** / Thomas Borch Nielsen  
**Production** / Nice Ninja Aps  
**International sales** / Sola Media GmbH  
t +49 711 479 3666  
post@sola-media.net  
www.sola-media.net

## THE KEEPER OF LOST CAUSES / KVINDE I BURET



Second Feature

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

**Category /** Thriller  
**Danish release /** 03.10.2013  
**Status /** Post-production  
**Running time /** Approx. 100 min  
**Director /** Mikkel Nørgaard  
**Screenplay /** Nikolaj Arcel  
**Actors /** Nikolaj Lie Kaas, Fares Fares, Sonja Richter  
**Producer /** Louise Vesth  
**Production /** Zentropa  
**Entertainment20 Aps**  
**International sales /** TrustNordisk  
t +45 3686 8788  
info@trustnordisk.com  
www.trustnordisk.com

## SORG OG GLEDE / SORG OG GLEDE



The 12th film from director Nils Malmros.

**Category /** Drama  
**Danish release /** 26.09.2013  
**Status /** Post-production  
**Director /** Nils Malmros  
**Screenplay /** Nils Malmros  
John Mogensen  
**Actors /** Jakob Cedergren,  
Helle Fagrald, Nicolas Bro, Ida Dwingen  
**Producer /** Thomas Heinesen  
**Production /** Nordisk Film  
**International sales /** TrustNordisk  
t +45 3686 8788  
info@trustnordisk.com  
**Photo /** portrait of Nils Malmros and  
actors

## LOVE IS ALL YOU NEED / DEN SKALDEDE FRISØR



A new film by Oscar winner Susanne Bier, written by Bier and Anders Thomas Jensen and starring Englishman living in Denmark, is a lonely, middle-aged widower and estranged single father. Ida is a Danish hairdresser, recuperating from chemo therapy, who has just been left by her husband for a younger woman, Thilde. The fates of these two bruised souls are about to intertwine as they embark for Italy to attend the wedding of his son, Patrick, to her daughter, Astrid. A film about the simple yet profound pains and joys of moving on – and forward – with your life.

**Category /** Romantic Comedy  
**Danish release /** 06.09.2012  
**Status /** Released  
**Running time /** 112 min  
**Director /** Susanne Bier  
**Screenplay /** Anders Thomas Jensen  
Pierce Brosnan and Trine Dyrholm, Pierce Brosnan, Paprika Steen, Kim Bodnia  
**Actors /** Trine Dyrholm, Pierce Brosnan,  
**Producer /** Peter Alsbæk Jensen  
**Production /** Zentropa Entertainment  
**International sales /** TrustNordisk  
t +45 3686 8788  
info@trustnordisk.com  
www.trustnordisk.com

## KARTELLET / 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.

**Category /** Drama

**Danish release /** 2013

**Status /** Development

**Director /** Charlotte Sachs Bostруп

**Screenplay /** Henrik Kristensen

**Actors /** Anders W. Bertheisen

**Producer /** Thomas Heinesen

**Production /** Nordisk Film

**International sales /** TrustNordisk

t +45 3686 8788

info@trustnordisk.com

www.trustnordisk.com

**Photo /** Portrait of Charlotte Sachs Bostруп

## KAPGANG / KAPGANG



Niels Arden Oplev brings a coming-of-age story about Martin whose mother dies unexpectedly. We follow the inhabitants of a small town in the 70s who are trying to function normally in awkward and peculiar social relations.

**Category /** Coming-of-age drama

**Danish release /** 2013

**Status /** Development

**Director /** Niels Arden Oplev

**Screenplay /** Bo hr. Hansen

**Producer /** Thomas Heinesen

**Production /** Nordisk Film

**International sales /** TrustNordisk

t +45 3686 8788 / t +45 3677 4448

info@trustnordisk.com

www.trustnordisk.com

**Photo /** Portrait of Niels Arden Oplev

## IRL - 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 or coincidence. *In Real Life* is about such moments. 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.

**Category /** Fiction feature

**Danish release /** tba

**Status /** Completed

**Running time /** 102 min

**Director /** Jonas Elmer

**Cinematography /** Charlotte Bruus

Christensen

**Screenplay /** Jonas Elmer,

Rune Tolsgaard

**Actors /** Sofie Gråbøl,

Claire Ross-Brown, Thomas Ernst,

Uffe Rørbaek Madsen

**Producer /** Morten Fisker, Nanna Nikali,

Jonas Elmer & Morten Kjems Juhl

**Production /** Beofilm, Bepofilm &

Sebasto Film

**International sales /** tba

ALMOST PERFECT  
/ SOVER DOLLY PÅ RYGGEN



Anne has given up trying to find a man who will fit into her sensible and controlled life. She has therefore chosen to become pregnant with an anonymous sperm donor who has been carefully chosen. But as her hormones get the better of her she realizes that the child may come to resemble the father and possibly get his less flattering characteristics. Anne feels compelled to find the sperm donor and ensure that he is as perfect as she imagines.

**Category** / Romantic comedy  
**Danish release** / 04.10.2012  
**Status** / Released  
**Running time** / 100 min  
**Director** / Hella Joof  
**Screenplay** / Christian Torpe, Marie Østerbye  
**Actors** / Lene Maria Christensen, Nikolaj Lie Kaas, Mia Lyhne, Casper Crump  
**Producer** / Michel Schønemann, Malene Blenkov  
**Production & International sales** / Blenkov & Schønemann  
t +45 3333 7525  
mail@blenkovschonemann.dk

ANTBOY  
/ ANTBOY



*Antboy* is the story of 12-year-old Pelle who accidentally gets bitten by an ant and develops unimaginable super powers. 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 super villain, Flea, enters the scene, Antboy must step up to the challenge.

**Category** / Children's films  
**Danish release** / 10.10.2013  
**Status** / In production  
**Running time** / Not available  
**Director** / Ask Hasselbalch  
**Screenplay** / Anders Ølholm  
**Actors** / Oscar Dietz, Nicolas Bro, Samuel Ting Graf, Amalie Kruse Jensen, Birgitte Hald  
**Producer** / Eva Jakobsen, Lea Løbger, Production / Nimbus Film  
**International sales** / Attraction  
Distribution  
t +1 514-846-1222  
xiao@attraction.ca  
www.delphisfilms.com

FATHER OF FOUR - AT SEA  
/ FAR TIL FIRE - TIL SØS



The Father of four-family is preparing for the wedding of Søs and Peter. The house is upside down with preparations and in the middle of all that the family all of a sudden has to arrange a trip to Funen to help Peter's fosterdad, Skjapper. His training ship, Valborg, has over time given many orphaned boys a good start in life. But now the ship is falling apart and can only be saved if Skjapper wins first prize in the yearly regatta for old wooden ships in the waters around Funen.

**Category** / Children's films, Comedy  
**Danish release** / 04.10.2012  
**Status** / Released  
**Running time** / 80 min  
**Director** / Claus Bjerre  
**Screenplay** / Claus Bjerre, Anton Carey, Bidstrup, Thomas Glud  
**Actors** / Niels Olsen, Kasper Keszé, Jess Ingerslev, Carla Mikkelsen  
**Producer** / Henrik Møller-Sørensen  
**Production** / ASA Film Production A/S  
**International sales** / TrustNordisk  
t +45 3686 8788  
info@trustnordisk.com  
www.trustnordisk.com

## A CARETAKER'S TALE / VICEVÆRTEN



Second Feature

Per is a harsh and bitter caretaker with a low-life son who just got out of prison and two pathetic friends he bosses around. One day he discovers a young beautiful woman lying naked in an empty apartment, wrapped in a curtain. Apparently she's up for grabs. The girl is happy and willing – almost like a gift from above. Per brings her home to his own apartment and her innocence awakens something new in him and his friends – love perhaps?

**Category /** Drama  
**Danish release /** 25.10.2012  
**Status /** Released  
**Running time /** 85 min  
**Director /** Katrine Wiedemann  
**Screenplay /** Kim Fupz Aakeson  
**Actors /** Lars Mikkelsen, Nicolaj Kopernikus, Julie Zangenberg, Tommy Kenter  
**Producer /** Ib Tardini, Vinca Wiedemann  
**Production /** Zentropa Entertainments  
**International sales /** TrustNordisk  
t +45 3686 8788  
info@trustnordisk.com  
www.trustnordisk.com

## A HIJACKING / KAPRINGEN



Second Feature

The cargo ship *MV Rozen* is heading for harbour when it is hijacked by Somali pirates in the Indian Ocean. Amongst the men on board are the ship's cook Mikkel and the engineer Jan who, along with the rest of the seamen, are taken hostage in a cynical game of life and death. With the demand for a ransom of millions of dollars a psychological drama unfolds between the CEO of the shipping company and the Somali pirates.

**Category /** Drama  
**Danish release /** 20.09.2012  
**Status /** Released  
**Running time /** 99 min  
**Director /** Tobias Lindholm  
**Screenplay /** Tobias Lindholm  
**Actors /** Pilo Asbæk, Søren Malling, Dar Salim, Roland Møller  
**Producer /** René Ezra, Tomas Radoor  
**Production /** Nordisk Film  
**International sales /** TrustNordisk  
t +45 3686 8788  
info@trustnordisk.com  
www.trustnordisk.com

## ALL FOR TWO / ALLE FOR TO



This sequel to the domestic box office hit *All for One* finds the previously tight-knit trio dispersed. 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 refuse, but when all three of them are tricked by a fish-loving bank executive, they are forced to team up again.

**Category /** Comedy  
**Danish release /** 30.01.2013  
**Status /** Completed  
**Running time /** 89 min  
**Director /** Rasmus Heide  
**Screenplay /** Mick Øgendahl,  
Anders Thomas Jensen  
**Actors /** Mikk Øgendahl, Rasmus Bjerg, Jonatan Spang, Kim Bodnia, Stine Stengade  
**Producer /** Ronnie Fridthjof,  
Elisabeth Victoria Poulsen  
**Production /** Fridthjof Film A/S,  
Radator Film Aps  
**International sales /** TrustNordisk  
t +45 3686 8788  
info@trustnordisk.com  
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DANISH  
**FEATURE**  
**SHORT**  
**DOCUMENTARY**  
 FILM CATALOGUE  
 2013

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2013

DANISH  
FEATURE  
SHORT  
DOCUMENTARY  
FILM CATALOGUE