

DANISH FEATURE FILM

FILM #15 is published by the Danish Film Institute (DFI). It includes presentations of new Danish feature films, interviews with their directors and information on the development within the film sector in Denmark.

DANISH DOGME FILM 6 + 7

Truly Human extends the limits of the kind of story that can be told within the framework of Dogme. *Losing Touch* is a soul-wrenching sonata for two about a love that exceeds the limits of normalcy.

PAGE 3-7

A TRIBUTE TO GABRIEL AXEL

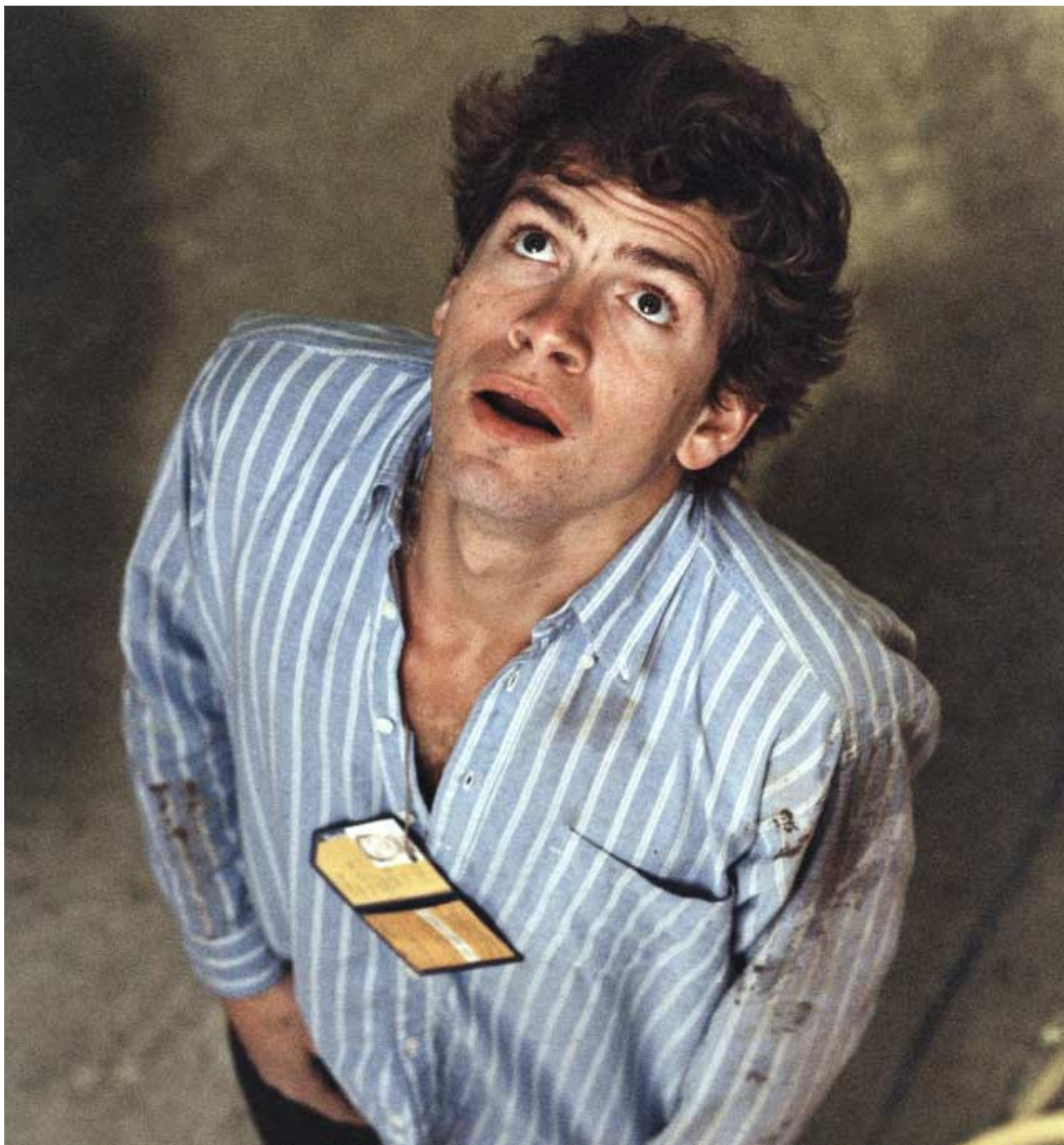
Film veteran of international calibre and Academy Award winner for *Babette's Feast* has thrilled audiences worldwide. Gabriel Axel will be presenting his latest film *Leïla* in Cannes.

PAGE 8

FILM

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Nikolaj Lie Kaas in Truly Human
Photo: Per Arnesen

The Danish Film Institute is the national agency responsible for supporting and encouraging film and cinema culture and for conserving these in the national interest. The Institute's operations extend from participation in the development and production of feature films, shorts and documentaries, over distribution and marketing, to managing the national film archive and cinematheque. The total budget of the DFI is EURO 47.4 million.

DANISH ANIMATION FILM AT CINEFONDATION



Fat Moon Rising. Photo: Frame grab

The full moon burns hard and white. Enough to awaken the werewolf blood in the veins of even the most languid couch potato. But even werewolves have wife trouble.

Anders Worm's seven-minute animation *Fat Moon Rising* has been selected for Cinéfondation, the competition programme for film school films at the Cannes Film Festival. It is the 28-year-old director's graduation film from the animation course at the National Film School of Denmark.

Anders Worm is now on the staff of the Danish animation house, A.Film.

Last year six students graduated in animation from the National Film School of Denmark, and this summer six new directors and six new producers will complete their education along with a new team of trained specialists.

THE DFI CONGRATULATES ANDERS WORM

KIM MAGNUSSON A PRODUCER ON THE MOVE



Kim Magnusson. Photo: Rolf Konow

With European Film Promotion once again supporting the up-and-coming producers of Europe with a programme of activities at the Cannes International Film Festival, Kim Magnusson has been selected as the Danish 'Producer on the Move.'

Kim Magnusson of M&M Productions, which he runs with his father Tivi Magnusson, produced Anders Thomas Jensen's Academy Award winning short fiction film *Election Night*, but before the two Danes picked up their Oscar, M&M Productions and Anders Thomas

Jensen had received nominations in the same category for two consecutive years.

This winter they enjoyed a massive box office hit with *Flickering Lights*, a feature that sold 435,000 tickets. That's about ten per cent of the Danish population. *Flickering Lights* has just been released on video and DVD, and with 80,000 copies in just two weeks it has broken all previous records for video/DVD sales in Denmark. The poetic gangster comedy also delighted the critics in Denmark and had the audience cheering at the Gothenburg

Film Festival, Sweden, where it had its first international screening. M&M Productions have brought *Flickering Lights* to the Cannes Film Market.

Kim Magnusson, born in 1955, graduated as a program-producing fellow of the American Film Institute in 1992. In 1995 he and Tivi Magnusson founded M&M Productions, which is also responsible for feature films such as *Operation Cobra* and the internationally produced *The Island on Bird Street*, plus a large number of short films.

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Ole Christian Madsen. Photo: Jan Buus

GETTING UNDER THE SKIN OF MARRIAGE

The 7th Danish Dogme film, *Losing Touch*, is a soul-wrenching sonata for two about a love that exceeds the limits of normalcy.

BY LISELOTTE MICHELSEN AND MORTEN PIIL

It was while Ole Christian Madsen was shooting one of the most successful Danish television series in recent times - *The Spider*, a historical crime mystery - that he was urged by the Dogme brethren to make *Losing Touch*. The leap from the bravura expressionism of *The Spider* to the simplicity of the Dogme ideal could hardly have been greater. Whereas *The Spider* ended up as a six hour display of visual virtuosity that set new standards for Danish television drama, for *Losing Touch* Madsen abandons effect-packed illusionary magic to focus on the cast, script, and the emotional intensity of each scene.

The result is what he dubs a story about "marriage as an institution and value base" seen in a highly unusual dramatic light as she - Kira - suffers from a psychiatric disorder and he - Mads - is a workaholic. They have two children and their physical surroundings are ideal, but their emotional intimacy is fragile. Kira tries with all her might to get through to Mads, but her trials and tribulations include an erotic escapade before the truth about their relationship can be brought to light.

THE INHERENT INSANITY OF MARRIAGE

"There were two actors I knew I had to have for the leads in my Dogme film, namely Stine Stengade and Lars Mikkelsen,"

Ole Christian Madsen says. “The film is very much built up around them. I had worked with them before, I know them well, and I know what they’re capable of.” The film focuses not on Kira’s illness but on its emotional consequences for her and Mads. “Kira is manic, but you might also say she is grieving at a loss, with the ensuing weak nerves.”

“I chose to focus on the universal aspects of their predicament: two people fighting on the side of love even though their marriage is failing. Kira’s condition may be regarded as a symbol of modern couples. There is an inherent insanity in marriage in the way we work ourselves farther and farther apart from each other.”

“For my generation marriage is often more reminiscent of a co-operative or a collective with individual bank accounts and joint ‘projects’ than anything to do with love. And relationships aren’t based on an ideology the way they were in the 1970s. When we make sarcastic remarks about middle-class values and hardly dare to buy a settee together it’s because we’re afraid of committing ourselves to our relationship completely; intimacy is so frightening that we prefer to leave a back door open. Viewed from that angle Kira is actually the healthiest character in the film: she is in such direct touch with her feelings that it just gets too much. Even though it’s the ideal, it is an impossibility at the same time. To her, love is the only thing that matters, while Mads represents the norms of their surroundings. To him it is more important to behave nicely to one another. He is well-meaning, but cannot grasp that the practical things are not enough. That way he is probably like a lot of other men.”

A FIGHT FOR LOVE

Losing Touch is about a couple who still love each other. The powerful thing about Kira and Mads’s relationship is that there has been a great deal of love between them and still is,” Ole Christian Madsen emphasises. “Kira has given Mads everything he has needed in order to work his way up to a senior position. But Mads can’t be the man he’d like to be and is afraid of exposing his true self when they are together. So he is scared of being alone with Kira and makes the mistake of asking all their friends to dinner when she is discharged from hospital at the start of the film. Normally you’d build up the story with Kira being discharged in good health, only to fall ill again.

And the end of the film would provide its moral. In this case the reverse is true: Kira is far from well when she leaves hospital, but at the end she is able to act as a person who has arrived at a certain degree of understanding. But I don’t see the ending as unequivocally happy.

The film is about the tragedy of being a problem to the person you love, and that is what you become if intimacy fills the person you love with distaste. If this film has a message it is that we must fight for love. It isn’t just there, and it disappears if we don’t watch out. Everyone who’s had a divorce knows that.”

“*Losing Touch* isn’t a feel-good film the way most other love stories are at the moment. There are so many romantic comedies around that have nothing to do with real life. I regard the enormous popularity of such films as yet another symptom of our inability to handle our emotions and our need to soothe our uneasiness with a bit of sweet illusion.”

... UNDER THE INFLUENCE

None of Ole Madsen’s other films have involved mental illness. It took a Dogme film to make him address the subject. “I have some experience of the matter that makes me want to tell people about it. Moreover, the characters in a Dogme film

have to possess a particular resonance and charisma to make an impression because you can’t use the usual visual conveniences to generate interest. The audience must feel that something is wrong when the character enters a room.

Incidentally, I have always greatly admired John Cassavetes’ films. *Losing Touch* has several similarities to *A Woman Under the Influence* with Gena Rowlands. I didn’t realise it until I started shooting. But everyone is influenced and refers more or less overtly to other films.”

“You don’t have to worry much about whether you make ‘personal’ films; it’s an immature and in a way narrow-minded concept created by the media. Films come about via a collective process. Nevertheless the director’s fingerprint inevitably emerges in the final analysis, particularly as he is also responsible for the script.”

FASCINATION AND CRAFTSMANSHIP

Ole Christian Madsen has repeatedly demonstrated that he is one of the most competent Danish film directors. In 1998 he released *Pizza King*, which is highly professional despite a budget of just DKK 5 m, which makes it the cheapest recent Danish film on which the entire crew was actually paid a wage.

The craftsmanship has to be in order. “But what you have to do is make the work pleasurable, find the fascinating points and make sure you don’t get bored during shooting,” he says. “One of the things that fascinates me is the city of Copenhagen, its atmosphere and all its concealed spaces, perhaps because I grew up in the provinces. I spent three years as a bartender before I got into the National Film School of Denmark, and after I graduated I spent a couple of years sweating over my scripts in isolation. Then I realised the only way to make any progress was to accept the varied jobs I was offered. They had a synergy effect, and in recent years I’ve worked pretty well non-stop.”

CONTROLLED IMPROVISATION

Losing Touch is budgeted at just under DKK 7 million. Some seventy per cent of the film is improvised, and 120 hours of video footage was used for a ninety-minute film. During shooting every scene was at least a quarter of an hour long with up to half a dozen emotional fulcra. “It is thought-provoking that even so, the finished film is very like the script,” Ole Christian Madsen says. “What matters is making rules for yourself whether you’re making a Dogme film or not. Contrary to what many people think, like anything else improvisation requires that you act according to a particular set of rules. It is vital for me to be fully aware of the emotional content of a scene before the cameras roll, of the direction in which the characters and plot must move, and of the point that has to be reached before the scene concludes.

Many decisions were taken at the last moment while we were shooting, and intuitively, too. I work best under pressure. Then I don’t have time to feed the fear of failure anyone who works in the cinema is familiar with. If you start thinking about the amount of money riding on the film and the number of awards the other Dogme films have won, it wears you down.”

IMMIGRANT TRILOGY

Madsen’s next film after *Losing Touch* will complete his trilogy from the world of ethnic minorities in Denmark seen from the viewpoint of the children of the immigrants. The trilogy commenced with his short fiction film *Sinan’s Wedding* about a Turkish family, and continued with his drama *Pizza King* about the children of immigrant workers. This time it’ll be a comedy involving three teenage girls and a Pakistani pop concert as its fulcrum ■



Sinan’s Wedding. Photo: Lars Hogsted



Pizza King. Photo: Lars Hogsted



The Spider. Photo: Bjarne Bergis Hermansen



Sinan’s Wedding. Photo: Lars Hogsted



Losing Touch. Photo: Per Arnesen



Losing Touch. Photo: Per Arnesen

Losing Touch is produced by Bo Ehrhardt, Nimbus Film. Expected release in August 2001.

OLE CHRISTIAN MADSEN

Born 1966, Denmark. Graduated in direction from the National Film School of Denmark, 1993.

Filmography, a selection

Short films

Sinan’s Wedding / *Sinans bryllup* (1997)

Television

The Spider / *Edderkoppen* (2000)

Feature films

Pizza King / *Pizza King* (1998)

Losing Touch / *En Kærlighedshistorie* (2001)

A SATIRICAL GLANCE AT MODERN- DAY LIFE

“Like a classic fable I subject the parents to a series of trials (...) and give them the chance to gain insight. I say ‘Realise that you are in too much of a hurry! You’re blind to your very own family’. You can’t see it! You can see the children, and that you love them, but you can’t see the whole.”

BY CLAUD CHRISTENSEN

Walter is at his wit's end. On his way to work he has been approached by a young man who knows only a few words of Danish and seems not to speak any other language at all. The young man sticks to Walter like a limpet and it won't be the last time they meet in Åke Sandgren's film *Truly Human*.

What Walter doesn't know is that the stranger is a creature dreamt up by Walter's daughter. P lived in the wall cavity of six-year-old Lisa's room. But when the little girl is killed in a tragic road accident and the family's old flat is demolished P magically materialises. He heads off into the world to learn to be truly human, and intuitively seeks out the traumatised parents who find it desperately hard to get a hold on their own lives and impossible to come to grips with the death of their daughter.

EXTENDING THE LIMITS OF DOGME

No, it doesn't sound like a new Danish Dogme film! But it is. Yet again a director has succeeded in extending the limits of the kind of story that can be told within the framework of the Dogme concept. After highlights such as the family drama of *The Celebration*, the experimental happening of *The Idiots* and the ensemble comedy of *Italian for Beginners* Åke Sandgren has created the sixth Danish Dogme film: a witty, moving fable of contemporary life in which a young man without a language and ignorant of behavioural norms is despatched into Danish society anno 2001.

“The title is a paradox. All human beings are real, but as a philosophical question it is a good driving force for a film. Like Pinocchio, my leading character wants to be truly human,” says the forty-six-year-old director, who was born in Sweden but has primarily made films in Denmark since his graduation from the National Film School of Denmark in 1979.

NO PRETENSION

The fable genre is not an unfamiliar one to Åke Sandgren, and he habitually toys with the inherent potential of fantasy in his films. In his first feature *The Secret of Johannes* (1985) he has Jesus Christ – in the shape of a girl with spiky hair and a backpack – appear to nine-year-old Johannes to teach him about the difference between good and evil. In *Miracle in Valby* (1989) he transforms an old caravan into a time machine to take Sven and his mates back to a Middle Ages of marshy meadows, chanting monks and knights in armour. In *Beyond* (2000) his young leads discover an old submarine on the sea bed that contains the answer to the mystery of life.

Magic and mystery are key words in Åke Sandgren's film career, and when he constructs his fairy-tale worlds he makes great use of special effects and complicated camera work (this is particularly evident in *Beyond*). But his new feature, *Truly Human*, was shot on location by handheld camera with no extra lighting, in accordance with the strict Dogme rules, an aesthetic choice the director certainly does not regret.

“I wanted to find an impossible plot, a story that could not be told. The idea goes back years.”

“Initially I planned a documentary about a mythological creature, the *vitra*, that lives in Norrland, Sweden, but really only resides in people's imaginations. Later on it occurred to me to make a feature about a creature that travels around and experiences the evil of the world,” says Åke Sandgren.

“But it got too pretentious, too grandiose, and I had trouble making the story credible. Something was missing. Then I was asked if I'd make a Dogme film, and I knew at once that I'd found my form – my essential form – that would never allow me to make the plot pretentious. The Dogme rules



Åke Sandgren. Photo: Jan Buus

generate a reportage-like atmosphere that is a productive counterpart to my fable-imbued story.”

A KASPAR HAUSER

In the early drafts the fantasy figure possessed supernatural powers, but Åke Sandgren discovered that it would be far more interesting if the character were perfectly ordinary. Make him an unwritten book like the orphan Kaspar Hauser, and the audience would put itself into his shoes.

“How does the world receive an unspoilt person? It's a drama inherent in us all, and so my story didn't need to be complicated. I didn't need special effects or eccentricities.”

“When my leading character begins to work in a shoe shop, for example, to him it is an enormous thing. The smell of a shoe is itself a minor journey of exploration, and as an audience we accept that,” Åke Sandgren emphasises.

The absurd comedy of the film is in the encounter between the completely ignorant P and a complex, modern society in which knowing all the written and unwritten rules is vital. P doesn't know the rules. His actions are constantly misinterpreted, and the people around him are very quick to class him as a deviant: because he impinges on them, he must be an immigrant; because he is fond of children, he must be a paedophile; and because he is willing to stay at work late without protesting, his homosexual boss immediately assumes he is gay.

THE TRIALS OF PARENTHOOD

During the film P loses his innocence at the same time as he becomes acquainted with the fundamentally lonely, fearful Danes. *Truly Human* may be viewed as a satire on the Danish national character and a society in which religion has been reduced to



Truly Human. Photo: Per Arnesen

Christmas fare where love-thy-neighbour is a matter of welfare legislation and integration courses. But Åke Sandgren thinks that the film is primarily about the importance of the family; about Walter and Charlotte, who don't have time for their own little girl.

“The frustration the couple experience is quite familiar to me: it's the frustration at becoming a parent rather late, when you have built up a career and are now harvesting the fruits of what you've attained. My wife [the film director Annette K. Olesen, ed] and I are equal partners and want to realise ourselves at the same time. But society isn't designed for that, and it irritates me like hell.”

“I know it's a childish reaction, but it provokes the feeling in me of ‘What if I hadn't had my children? What might I have achieved then?’ When that thought comes to me I feel terribly guilty. I am sure God will strike me down with a thunderbolt,” Åke Sandgren says, emphasising that the parents in his film are not cold and unpleasant. They're just pushed and confused. The point of the film is also that in the final analysis no parent wants to sacrifice his or her children.

“Like a classic fable I subject the parents to a series of trials. I confront them with their dead daughter's invisible friend and give them the chance to gain insight. I say, ‘Realise that you are in too much of a hurry! You're blind to your very own family! You can't see it! You can see the children and that you love them, but you can't see the whole!’”

ADHERING TO DOGME

Truly Human only cost seven million Danish crowns, and like the other Dogme directors Åke Sandgren found it an enormous relief to get away from a cumbersome, expensive production apparatus in which there is seldom any leeway for improvisation or new ideas during shooting. On a Dogme film the director enjoys more freedom to work with his cast, but there is also another side to the coin.

“For our sound people Dogme can be hell. The second Dogme rule states that all the sound must be recorded on location, and sometimes it feels like carrying water from a river and pouring it into the sea. For example, in one car scene we needed the sound of a boys' choir in the background, and because everything had to be recorded on the spot we had to take the boys along in a special car and pass their singing over to the other car – which had to be of the same make and have the same kind of engine so the sound wouldn't be any different!”

“It sounds crazy, but it is also a rule that means you can't rewrite the script at the editing table. You can only cut things out, and every single cut is actually a completed film in a way. When you edit ordinary films you can always say: ‘Oh, when we add sound and when we add music it'll be far better.’ With Dogme you can't talk your way out of it like that. Everything is right there, ready for you to make up your mind,” Åke Sandgren says, adding that in principle there are actually eight different versions of *Truly Human*.

RIPENESS FOR POLITICAL FILMS

Dogme may be fashionable but Åke Sandgren doesn't think it is a passing phenomenon. He sees Dogme as the antibody to mainstream movies. When the film industry goes into one of its periodic declines the need arises for a breach with the norms. In the 1950's the result was neo-realism in Italy, in the 1960's the New Wave, in the 1970's John Cassavetes and Ken Loach, and now it is Dogme.

“It's a kind of purging, a reaction to the tendency for everything to assume the same take-away chip-pan taste. The risk with mainstream is that everyone starts pursuing the same formula for success. When that happens the need arises for filmmakers to come up with their own ideas and incorporate their own reality,” says Åke Sandgren who is also a producer at Nordisk Film.

He wouldn't call *Truly Human* a political film, but he regards the Dogme rules as a signal that the time is ripe for a resuscitation of the political movie.

“We've come closer to everyday life. Since the 1970's realism has been a dirty word, but audiences have accepted the Dogme films, which are very simple and evince commitment in their characters and the life they depict.”

“That's very gratifying, because in my opinion films like that are closer to being art. They take a stand and they explore. They seek a truth, and although in one way that's absurd, it's an important ambition to possess. If they're entertaining at the same time, well, there's nothing wrong with that. But audiences want to watch them because they mean something” ■

Truly Human is produced by Ib Tardini, Zentropa. Danish release in April 2001. Presented at the Cannes Film Market 2001.

ÅKE SANDGREN

Born 1955, Sweden. Graduated in direction from the National Film School of Denmark, 1979.

Filmography, a selection

Short and documentaries
The Bicycle Symphony / Cykelsymfonien (1984)
The Secret of Johannes / Johannes' hemmelighed (1985)

Feature films

Miracle in Valby / Miraklet i Valby (1989)
The Sling Shot / Kådisbellan (1993)
Big Men, Little Men / Stora och små män (1995)
Beyond / Dykkerne (2000)
Truly Human / Et rigtigt menneske (2001)

OTHER FILMS MENTIONED IN TEXT

The Celebration / Festen (Thomas Vinterberg, 1998)
The Idiots / Idioterne (Lars von Trier, 1998)
Italian for Beginners / Italiensk for begyndere (Lone Scherfig, 2000)



Gabriel Axel. Photo: Jan Buus

GABRIEL AXEL

A LIFE IN IMAGES

Gabriel Axel - film veteran of international calibre and Oscar winner for *Babette's Feast* - will be presenting his latest film *Lëila* in Cannes.

MICHAEL SØBY

Although Gabriel Axel long ago reached the age where most choose retirement, he is still astonishingly active. He is presently working on projects which will first be completed in 2003. That his curiosity for film is still intact is demonstrated with all the clarity you could wish for by his new film *Lëila*, which will be screened in Cannes.

THE SPHERE OF THOUGHT AND FEELING

Lëila is an uncompromising love story about the encounter between two cultures filmed almost without dialogue - narrated in pure, tranquil images - which shows striking evidence that Gabriel Axel is a film artist we should also depend on in the future.

"It was the story of the film that dictated its style. The leading characters come from completely different backgrounds and do not speak the same language. Niels is from a country far to the north, and Leila from a country far to the south. So I had to find another method of communication than the spoken language. I have chosen to tell a story in which the leads cannot communicate in words - hence throughout the film a narrator gives thoughts and feelings a dimension which would be difficult to realise in images. In places the words may smack of the fairy tale; in others they may be informative, or lyrically descriptive, as if the narrator were recounting a fable. That is why the film is almost devoid of dialogue. It is the unspoken language that is vital, and that is what I have tried to capture in the visual idiom of the film. The unspoken language also proved to be very powerful, too. Several of the cast forged very close bonds despite the language barrier - bonds that endured long after shooting ended."

FRENCH INFLUENCE

Gabriel Axel Mørch was born on 18 April 1918 in Århus, Denmark, but he spent most of his childhood and schooldays in France. "I shall never forget my

first experience of the cinema. I was only a boy of four, and the film was Robert Flaherty's documentary, *Nanook of the North*, about the everyday lives of an Eskimo family. All of a sudden a wave of water tumbled towards the audience and I leapt to my feet, for I was sure that in a moment we would all drown."

After having graduated as an actor from the Royal Danish Theatre Gabriel Axel returned to France in 1945 where he became a member of the Louis Jouvet theatre ensemble.

"Louis Jouvet was one of the great figures of 20th century European theatre. He had a troupe of thirty actors whose work I followed. Louis Jouvet aimed for naturalism and from him I learned the importance of being faithful to your text. Gradually I was offered minor roles and I also took part in a successful guest season at Stærekassen (one of the auditoriums at the Royal Danish Theatre in Copenhagen), thereby laying the foundations for a return to Denmark."

Gabriel Axel made his film debut in 1953 in a minor part and appeared in five Danish features the following year. But acting did not seem sufficient for energetic, ambitious Axel, and the move into directing seemed quite natural.

"It was Denmark's great comedienne, Marguerite Viby who gave me my first chance to put on a play." One pinnacle of his career came as early as 1954 at Det Ny Teater with Corneilles *El Cid*, which even played successfully in a guest season at the Théâtre Sarah-Bernhardt in Paris.

NEOREALISM

In 1955 Gabriel Axel made his feature film debut *Nothing But Trouble*, which remains one of his finest films to this day. It is the story of a poor young working class woman as she tries to keep her family together in the face of all the odds. *Nothing But Trouble* may be said to be inspired by the masterpieces of neorealism, but fundamentally *Nothing But Trouble* is a very Danish film with a very Danish sense of humour and an assured feel for its indigenous setting.

Golden Mountains (1958) aroused attention when it was shown at the Berlin Film Festival. Gabriel Axel's satire on the encounter by the Danes with US imperialism is the discovery of oil on a small Danish island. Suddenly the amicable islanders are transformed into avaricious monsters. By the end of the

1950s Gabriel Axel was already one of the most important Danish directors, not only of films, but equally for television.

PIONEER OF TELEVISION DRAMA

During the 1950s Gabriel Axel was one of the most prominent Danish directors, not only for his work in filmmaking, but also for his television productions - based on classics by Gustav Wied, Ludvig Holberg, Strindberg, Dostoyevsky, Moliere and De Musset, Gabriel Axel.

"A small group of us were summoned to a meeting about the new medium of television. We were given a number of newspapers and asked to underline the pieces that interested us most. On the basis of what I underlined they decided that drama must be my thing."

"So I became one of the pioneers of Danish television drama. At first programmes were broadcast live, and could never be shown again. We had fewer than a hundred viewers and were in direct touch with most of them, because after all, we had to find out what they wanted to watch. It was an enjoyable and educational period."

RETURN TO FILMING AND SUCCESS

In 1967 Gabriel Axel's *The Red Mantle* was selected for the Cannes Film Festival where it received the technical prize. Once again Gabriel Axel impressed audiences by his exquisite colour compositions in every single scene, and with support from the Danish poet Frank Jæger he transformed the ballad of *Hagbard and Signe* into a strikingly beautiful though violent love story with the former child star Gitte Hænning and the Russian Oleg Vidov in the leads.

Although Gabriel Axel had enough to do as a director he did not entirely give up his film acting career. "Many of my film roles had a French touch to them, but I also played Danish farm boys, civil servants and gays. My film roles naturally meant money, too. But they were also of great benefit to me in my work as a film director. I know how exacting it is to be on the other side of the camera."

Having spent some years directing comedies and farces in Denmark, the 1970s was a period in which



The Red Mantle. Photo: Claus Ørsted



Babettes Feast. Photo: Peter Gabriel



Leila. Photo: Domenico Marziali



Gabriel Axel. Photo: Domenico Marziali

the best offers came from the French television stations who had taken note of the Cannes-success of Axel's *The Red Mantle*. His TV-films in France *La Ronde De Nuit* and *La Curé De Tours* brought him critical acclaim his more recent Danish films had lacked, and in many ways paved the way for the triumph he was to enjoy with his next feature.

"The great French actor Michel Bouquet, well known for his parts in Chabrol's films, had seen *The Red Mantle* in Cannes and he was the one who suggested me as the director of the TV-film about Rembrandt, *Le Curé de Tours* in which he was to play the lead. This was the beginning of a fine partnership and friendship, and it is also Michel Bouquet who lends his voice to my new feature, *Leila*."

Catherine Deneuve had been seriously considered for the part of the French cook Babette in Gabriel Axel's filmatisation of Karen Blixen's tale *Babettes Feast*. But it was to be Stéphane Audran, known for her performances in the films of her spouse, Claude Chabrol, who got the part. Like Sydney Pollack's Karen Blixen film *Out of Africa*, *Babettes Feast* was an international hit with critics and audiences. It is also one of the most profitable Danish films ever made. To cap it all, Gabriel Axel received an Academy Award for Best Foreign Language Film – the first Oscar for Denmark in this category.

"Everything changed with *Babettes Feast* and the Oscar. Suddenly people listened to me in quite a different way from before. Even today I feel the effect of it, and not a week passes without somebody approaching me for one project or another."

After *Babettes Feast* Gabriel Axel's greatest challenge has been the feature film *The Prince of Jutland*. In 1994 he finally had the opportunity to make his dream come true – a film version of Saxo's *Amlæ* (the model for Shakespeare's *Hamlet*) with an international cast including stars such as Gabriel Byrne, Helen Mirren and Christian Bale.

ANGER IS VITAL

In a career as a director lasting almost fifty years, Gabriel Axel has shown insatiable vitality and that rare ability to survive. "The foundations of my life and career are first and foremost a good family life and never wavering support from my wife of fifty years. Vanity shouldn't be underestimated either; after all, you want to show your children and grandchildren, that there is something you're good at. And finally there's anger. Following rejection after rejection you want to show the industry that they're mistaken. Anger is important" ■

Leila is produced by Ulrik Bolt Jørgensen, Angel Arena. Expected release in summer 2001. Presented at Cannes Film Market 2001.

Filmography, a selection Feature films

Nothing But Trouble / Altid ballade (1955)
A Woman of No Importance / En kvinde er overflødig (1957)
Golden Mountains / Guld og grønne skove (1958)
I'll Take Helene / Helle for Helene (1959)
Flemming and Kvik / Flemming og Kvik (1960)
Oskar / Oskar (1962)
The Mad Paradise / Det tossede paradis (1963)
We are All Having a Good Time / Vi har det jo dejligt (1963)
Return to Paradise / Paradis retur (1964)
The Red Mantle / Den røde kappe (1967)
The Dear Toy / Det kære legetøj (1968)
Amour / Amour (1970)
With Love / Med kærlig hilsen (1971)
The Gyldenkaal Family / Familien Gyldenkaal (1975)
The Gyldenkaal Family Breaks the Bank / Familien Gyldenkaal sprænger banken (1976)
All At Once / Alt på et brædt (1977)
Babettes Feast / Babettes gæstebud (1987)
Christian / Christian (1989)
The Prince of Jutland / Prinsen af Jylland (1994)
Leila / Leila (2001)

VANISHING INTO DARKNESS

**BILLE AUGUST
RETURNS TO
SCANDINAVIA AND
OVERWHELMING
SUCCESS
– EXCERPTS FROM
REVIEWS**



A Song for Martin. Photo: Rolf Konow

The Danish Oscar and Palme d'Or winner Bille August is back with the Swedish-Danish production, the spellbinding, low-key *A Song for Martin*, in the genre nobody masters like he does – the psychological chamber drama.

VARIETY WRITES

“A chamber work about two people who meet late in life, and about a love that is not to be forever, pic is his best work in years, and will find its audience among mature auds seeking intelligent, thought-provoking entertainment. (...) August seems to have gained new confidence by working on a smaller film in Scandinavia again. With his regular main crew – including Jörgen Persson and art director Anna Asp – he's created an evocative chamber drama in which actors and music combine to create a spellbinding mood. (Gunnar Rehlin, Variety)

THE DANISH CRITICS WRITE

“*A Song for Martin* is first and last a great portrayal of love that moves us all

the more because its lovers are mature, wise, fragile human beings. There is no room for clichés or illusions. In this film everything is spared right to the bone. (Bo Green Jensen, Weekendavisen)

“*A Song for Martin* is about mature human beings, and is Bille August's most mature film so far. And his boldest. (...) The film fascinates because of the ability of director and cast to follow the cadences of the story from start to finish. They are both tragic and touching, but at the same time beautifully inspiring and positive. Another contributory factor is the beautiful, pure, harmonious images by Bille August's regular cinematographer, Jörgen Persson, which maintain order behind the chaos that erupts, just as the delicate, imperceptible editing conveys permanence in a story where everything falls apart. (Johannes H. Christensen, Jyllands-Posten)

“This fine film is Bille August's return to Scandinavia, where along with his regular team (including cinematographer

Jörgen Persson, editor Janus Billeskov Jansen, and designer Anna Asp) he has rediscovered his roots in this realistic psychological chamber drama (...) it is a pleasure to welcome this great Danish filmmaker home with a film that really matches his talent, aesthetics, and sensibility. (Henrik List, Berlingske Tidende)

“A film about people and emotions created by the great Magician Bergman's apprentice. Bille August has not only made his best film for ages, but also (...) created a powerful tale (...) and love story. (Kim Skotte, Politiken)

“He has assumed this all-too-rare task of depicting a passion that suddenly flares between two middle-aged people. (Lisbeth Bonde, Information)

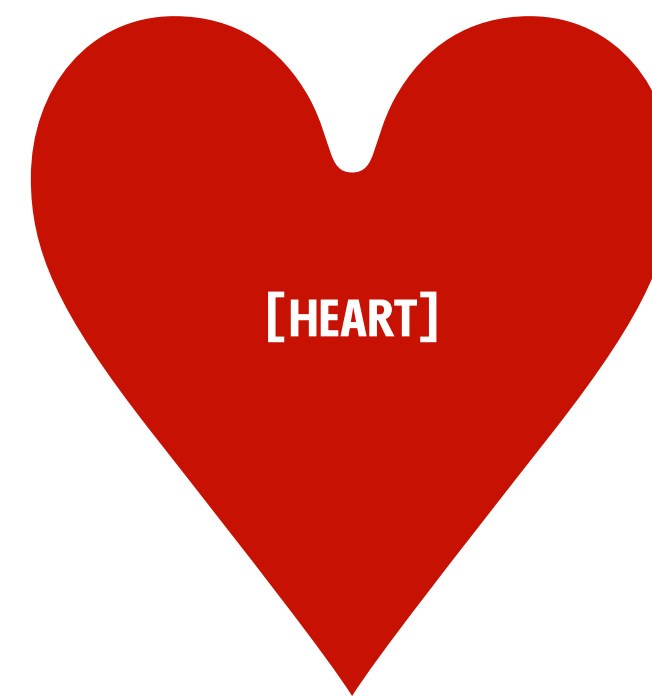
“*A Song for Martin* is a major artistic comeback for Bille August, but it is primarily a highly personal, intense, relevant film that leaves the viewer deeply moved without lapsing into the lachrymose emotion or turgid melo-

drama a lesser director might easily have made of the same material. (Henrik Queltsch, Ekstra Bladet)

“*A Song for Martin* is a mature return to the best facets of Bille August's obvious talent. (...) Indeed, you have to go back to the international Oscar and Palme d'Or winning breakthrough of his Martin Andersen Nexø filmatisation, *Pelle the Conqueror* (1987) to see Bille August in the same superb form. (Niels Frid-Nielsen, Aktuelt)

The Swedish production *A Song for Martin*, with a budget of SKR 36.2 m, is produced by Lars Kolvig, Michael Obel and Bille August at Moonlight Filmproduction and Svenska Filmkompaniet. Released in Sweden 2 March 2001. The film is a love story between two strong and dynamic characters, a musician and a composer. When the husband is debilitated with an illness, his wife struggles desperately to hold on to the man he once was, while he fights for the right to lose himself in his new identity. A marital drama in which the rage and hatred aroused by the disease act not as the antithesis of love, but as its guardian, battling against the worst enemy – indifference.

COMEDIES FROM THE



Italian for Beginners, this year's Silver Bear winner at Berlin, opened the eyes of audiences from abroad to Danish humour as seen in Danish films from the last couple of years. "Melancomedy" is a genre label that came from Danish poet and wordsmith Benny Andersen. It suits Danish humour well, with room for an ironic aside even when things are at their gloomiest, and where there is also room for a tear or two amidst the cascades of laughter, as we saw in *Italian for Beginners* and *Mifune*. Three new comedies with this specific touch, and yet totally different from each other, are in postproduction.

BY STEEN BLENDSTRUP

PUSHING THE ENVELOPE

Hella Joof, who has made her name as the leading comedienne on the stage in the space of just a few years, makes her feature directing debut with a love story - *Shake It All About* - that also happens to be very funny.

You can only judge from your own reactions whether something is funny or not, says Hella Joof. As she has already made a name as the funniest actress in Denmark one is inclined to take her word for it when she says her film is funny. It's funny because the contortions people go through in search of love within relationships and without easily turns comical even though for the people concerned it's deadly serious. "I laughed every single day while we were working on *Shake It All About*," she says. "But I also bawled my eyes out in front of the screen."

Hella Joof had no ambitions to direct features but she was flattered when she was asked if she wanted to. Because of course she did. But whereas her acting experience meant she was well equipped to express humour, her lack of film experience meant she was blissfully ignorant of the stressed situations that normally occur when you're making a film.

"Working on *Shake It All About* has been a joyous experience. It was fantastic playing a new game where you have to ask about absolutely everything. And being surrounded by skilled people who were happy to share what they knew. It's no cliché when I say 'I'd have done it for nothing.'"

The film is primarily a romance that happens to

be funny. It may well have a moral, too. "It will be fun if we can get the audience to root for our heroes and hope that they win each other in the end ... without a thought for the fact that they're both guys!" Hella Joof sums up the tendency of these new Danish comedies: "Comedies are highly popular with audiences at present, and that allows us to push the envelope in terms of content."

Shake It All About is being produced by Thomas Gammeltoft, Angel Production, and international sales are being handled by Bavaria Film Int. The film is currently in post-production and will be released in November 2001.

PASSION REKINDLED

Peter Gantzler (*Italian for Beginners*) provides another comic tour de force but also reveals human vulnerability in Gert Fredholm's bittersweet *One-Hand Clapping*.

After a twenty-year break director Gert Fredholm returns to features with *One-Hand Clapping*. Why? Because he got the urge to! He has also lined up a powerful acting duo for the leads - veteran Jens Okking plays opposite Peter Gantzler, the awkward hotel porter from *Italian for Beginners*.

Gert Fredholm is one of the first generation of filmmakers to emerge from the National Film School of Denmark, and as a matter of fact he never put the moving image away for good. He taught at the school - his pupils include Lars von Trier and Peter Gantzler - so he has watched the new generation in front of and behind the camera that has formed such a fruitful partnership.

"Making films is incredibly expensive," Fredholm says as he explains his break. "Twenty years ago I felt that the production schedule was determining the plot and not vice versa. That did not attract me." Although *One-Hand Clapping* is not a Dogme film it was the way Dogme films focus on the acting that inspired Gert Fredholm to return to the director's chair. Quite simply he got the urge to make features again!

"We have found a way of making the film that the cast and crew can handle. *One-Hand Clapping* was shot using handheld cameras and exclusively on location, but we did use limited lighting, and I won't discount the possibility of adding music. But the cast were given the freedom to try new approaches. You might call it unplugged film-making."

Gert Fredholm exploits this freedom in order to tell the heart-warming story of two very different men (Okking and Gantzler) who set off across the country in search of a woman who may be Okking's daughter. What they find is of course entirely another matter. Gert Fredholm doesn't hide the fact that he wanted to make a film that would give audiences the urge to get a life.

One-Hand Clapping is produced by Mikael Olsen, Zentropa, and international sales are being handled by Trust Film Sales. The film is currently in post-production and will be released in August 2001.

BREAKING THE MOULD

Kim Fupz Aakeson, the writer behind the most successful Danish comedy for decades, *The One and Only*, has now come

up with the script for a drama, *Okay*, where the leading character greets any situation with a quip.

Of course requests poured in for new comedies from Kim Fupz Aakeson's hand when *The One and Only* broke all box office records in 1999. Producer Peter Bech teamed the writer up with director Jesper W. Nielsen and they attended a course for actors at the European Film College, Ebeltoft, where they wrote and directed a short hospital scene.

The scene crept into Kim Fupz Aakeson's script for *Okay*, though it wasn't planned that way. More importantly, the director and writer were able to put each other to the test. "Different directors ask for different things," the writer explains. "That's one of the good things about writing film scripts: the result depends on the sparring partner you're given."

"Just like actors and directors scriptwriters risk becoming typecast. You have to make an effort to extend your territory," Kim Fupz says. "If that's what you want." On the other hand he has put some of his humour into *Okay*. The leading character, who almost always talks with pithy irony, is a strong, independent woman who suddenly finds her world turned upside down when her cancer-suffering,

extremely difficult father comes to live with her. "But of course irony is often used in self-defence," Kim Fupz points out.

Fans of his effervescent humour need not despair, however. Kim Fupz hasn't abandoned his funny side. He is just enjoying not fighting a constant battle to make the audience laugh. "It is a relief not having to think in terms of comic situations all the time. In the three comedies I've been involved in it would be terribly embarrassing if people didn't laugh. In *Okay* the story will work even if the audience doesn't laugh."

Jesper W. Nielsen finished shooting *Okay* in April. It is being produced by Bech Film, and international sales are being handled by Angel Film Sales. The film will be released in March 2002 ■

HELLA JOOF

Born 1962. Graduated in acting at the National Theatre School of Odense, Denmark.

Filmography, a selection

Shake It All About / En kort en lang (2001)

GERT FREDHOLM

Born 1941, Denmark. Graduated in direction at the National Film School of Denmark, 1968.

Filmography, a selection

The Missing Clerk / Den forsvundne fuldmægtig (1971)



Shake It All About. Photo: Ole Kragh-Jacobsen



One-Hand Clapping. Photo: Thomas Petri



Okay. Photo: Ole Christiansen

Terror / Terror (1977)

Little Virgil & Orla the Froggnapper / Lille Virgil og Orla Frøsnapper (1980)

One-Hand Clapping / At klappe med en hånd (2001)

JESPER W. NIELSEN

Born 1962, Denmark. Graduated in editing at the National Film School of Denmark, 1987.

Filmography, a selection

Short films

Suburban Warrior / Ligusterkrigeren (1987)

The Knight of Justice / Retfærdighedens rytter (1989)

Velled Hearts / Hjerter i slør (1992)

The Bogey Man / Buldermanden (1996)

Southern Comfort / Lykkefanten (1997)

The Noodle Poop / Ogginogen (1997)

Feature films

The Last Viking / Den sidste viking (1997)

Little Big Sister / Forbudt for børn (1998)

Okay / Okay (2002)

OTHER FILMS MENTIONED IN THE TEXT

Italian for Beginners / Italiensk for begyndere (Lone Scherfig, 2000)

Mifune / Mifunes sidste sang (Søren Kragh-Jacobsen, 1999)

The One and Only / Den eneste ene (Susanne Bier, 1999)



House of Hearts. Photo: Janne Klerk



P.O.V. Point of View Photo: Renee Getsye



Charlie Butterfly. Photo: Per Arnesen



Mona's World. Photo: Rolf Konow

FILMS IN PROGRESS

HOUSE OF HEARTS

BY LARS FIIL-JENSEN

A universal tale of love, loss, and how we learn to cope is the way Elisabeth Rygård describes her moving drama *House of Hearts*, about a seven-year-old Turkish boy who loses his sister and is separated from his parents when they emigrate to Denmark.

A profound interest in Turkey and Turkish culture going back many years inspired the experienced Danish documentary maker to set her first feature in the country on the very edge of Europe.

In 1994 Rygård made a documentary about the Danish poet Henrik Nordbrandt, who lived in Turkey. She had never been to the country before and her first encounter with its people and culture took her completely by surprise. She began to wonder why the stereotypical image she had formed of Turkey and the Turks – “Two women in black and a prison” as she puts it – could be at so much variance from all the positive impressions she received.

“I wanted to put everything we never hear about into my film.” The congenial people, the over-

whelming scenery, the expressive music and the traditional poetry of Turkey, therefore, play a major role in *House of Hearts*.

“It is a story about Turkey, but I hope it is much more than that. Circumstances can toss us around and that is what happens to this family. They lose a daughter and a house. How do we overcome loss and grief? How can we encompass them without becoming bitter?” She reflects, “It can be done. But not without scratches and scars.”

House of Hearts is produced by Jens Arnoldus, Zentropa, and international sales are being handled by Trust Film Sales. The film will be released in July 2001 ■

REBORN ON THE EDITING TABLE

BY STEEN BLENDSTRUP

Tómas Gislason's new feature film *P.O.V. Point of View*, formerly known as *Like a Rock*, came into existence twice. In many ways the production process resembled that of a documentary, in which hours of footage was assembled and then the director selected (and rejected) material at the editing table in order to tell his story.

“It was conceived as an experiment from the start. Would we be able to narrate a fiction film like that? But it proved to be everything we'd hoped for and a bit more than that,” says its producer, Peter Bech of Bech Film.

The fact that the plot is set on the road between Las Vegas and Seattle shouldn't lead us to think that *P.O.V. Point of View* is a road movie. The story of a young woman from Denmark who flees from her wedding in Las Vegas and throws in her lot with an American loner in search of his father may have been shot

chronologically, but that is not the way it is told. Much of the credit for the success of the jigsaw puzzle is due to Lars Kjeldgaard, who ensured continuity among a cast who improvised their way forwards within the settings Tómas Gislason provided for them.

Peter Bech has accumulated a great deal of experience with this kind of production, including Gislason's award-winning documentary *Maximum Penalty*. Transferring the method to fiction was an exciting new experience. Shooting was accomplished by a very small unit; there was no wardrobe mistress or make-up artist, for example, and the cast entrusted their fates to the director, who edited their improvisations according to his own point of view, thus rewriting the story, so to speak.

“*P.O.V. Point of View* was reincarnated during the process and emerged from the editing suite almost like a new-born babe,” Peter Bech says.

Trust Films Sales is handling international sales. The film will be released in 2001 ■

A FIRE CHIEF'S FAIRY TALE

BY STEEN BLENDSTRUP

Once upon a time there was a king, a queen and a prince. Then the queen died, the prince vanished, and the kingdom was ruined. How was the king to preserve his dignity and get on with his life? That's how director Dariusz Steiness describes the fable behind *Charlie Butterfly*, now with a fire chief as the king, and his wife and son as the queen and prince.

If anyone Dariusz Steiness should be a fairy tale expert. He was born and raised in a Polish mining town where he was a notorious daydreamer, and at fourteen he moved to Denmark, finished school, and

set about making his dreams come true. Actually he started by sweeping a studio floor, but rapidly moved up the ladder to TV cameraman, director's assistant, director of commercials, and fourteen years later, to becoming the director of *Charlie Butterfly*.

Dariusz Steiness wants to give audiences imagination and inspiration. His film is a remarkable, deliberate counterpart to the Dogme trend in Danish film with its social realism and handheld camera. Shot in cinemascope, time and place have been erased and the setting could be anywhere in the western world at any time in the last hundred years. “Actually I went in the opposite direction to Lars von Trier. I started with handheld cameras, making Dogme television. Now I've moved on towards a more stylistic film idiom,” Dariusz Steiness says.

The film is currently in postproduction and will be released in autumn 2001. Jonas Frederiksen is producing and international sales are being handled by Trust Film Sales ■

FILMMAKING WITH YOUR AUDIENCE

BY STEEN BLENDSTRUP

Thousands of Danes have taken an active part in the creation of a new Danish feature, *Mona's World*, and thousands more have followed the interactive experiment of creating a film.

Jonas Elmer's new feature project is being anticipated with excitement following his promising debut with *Let's Get Lost*. Like this film, Jonas Elmer has made *Mona's World* on the basis of a rough sketch and improvisations with his cast, but this time he has added a new component: the prospective audience was invited to share in deliberations on the project via a

website where they could follow shooting and make suggestions about the characters and the dialogue.

Jonas Elmer checked incoming suggestions every morning. “I can't say exactly how much use I made of them,” he said as he took a break from post-production work. “I committed them to memory and while we were improvising we made use of whatever we needed. A bit from me, a bit from the cast, and a bit from the Internet.”

Jonas Elmer received more than 5,000 suggestions for scenes and lines of dialogue via the web site. As time passed, visitors to the site were able to watch the initial edits, interviews with Jonas Elmer, and the emergence of the film itself. Since shooting ended visitors have been asked to come up with suggestions for a logo for the film, a poster design, and most recently, its title song. Producer Monica Steenberg says that the site has received over 1,000 hits a day. Quite a few visitors are very loyal and have supplied lots of suggestions and ideas; maybe they are future filmmakers. In any case public participation via the Internet has served as superb promotion for *Mona's World*.

The experiment as a whole has received great attention from the media, and every time a new activity has been initiated it has been covered by the press. This in turn has increased activity at the web site and awareness of the film. The active visitors to the site will surely be among the first to buy tickets for the film, and hence act as ambassadors for the film.

Mona's World features Denmark's most popular young actress, Sidse Babbett Knudsen, as Mona, the leading character who has such great dreams but so little luck in the real world. She meets a useless bank robber who falls in love with her, and this is really when the trouble starts!

Mona's World will be released in September 2001. It is produced by Per Holst Film while sales are being handled by Nordisk Film International Sales ■

ELISABETH RYGÅRD

Born 1946, Denmark. Bachelor of Fine Arts, University of Copenhagen 1979.

Filmography, a selection Shorts and Documentaries

Heart of Glass / Glashjertet (1988)
The Landscapes of Childhood / Barndommens landskaber (1992)
Between the Mountains and the Sea / Mellem bjergene og havet (1994)

The Sky Is the Limit / Himlen er vor grænse (1996)
House of My Dreams / Mine drømmes hus (1997)

Feature film

House of Hearts / House of Hearts (2001)

TÓMAS GISLASON

Born in 1961. Graduated in editing at the National Film School of Denmark, 1983.

Filmography, a selection Documentaries

Heart and Soul / Fra hjertet til hånden (1994)
The Patriots / Patriotterne (1997)
Maximum Penalty / Den højeste straf (2000)

Feature film

P.O.V. Point of View / P.O.V. Point of View (2001)

DARIUSZ STEINESS

Born 1966, Poland.

Filmography, a selection Documentary

Mardi Gras / Mardi Gras (1994)

Feature film

Charlie Butterfly / Charlie Butterfly (2001)

JONAS ELMER

Born 1966, Denmark. Graduated in direction at the National Film School of Denmark, 1995.

Filmography, a selection Short film

The Art of Success / Det sublime (1998)

Feature films

Let's Get Lost / Let's Get Lost (1997)

Mona's World / Monas verden (2001)



Thomas Vinterberg. Photo: Rolf Konow



Nicolas Winding Refn. Photo: Liv Corfixen



Nils Malmros. Photo: Henrik Ploug



Niels Arden Oplev. Photo: Ulla Voigt



Lasse Spang Olsen. Photo: Lars Høgsted



Hans Fabian Wullenweber. Photo: Erik Aavatsmark



Peter Bay. Photo: August Flygara



Peter Flinth. Photo: Lars Høgsted

IT'S ALL ABOUT LOVE

BY LARS FIL-JENSEN

Thomas Vinterberg has started shooting his new feature *It's All About Love*. A film which is a long way from his previous Dogme film *The Celebration*. His new film is a great 21st century classic romance.

For the USD 12 million production in English Vinterberg has hired American stars Claire Danes and Joaquin Phoenix for the leading roles.

As in *The Celebration* Vinterberg has teamed up with Mogens Rukov to write the script. Set in a near future world on the brink of spiritual collapse, this is the story of two separated lovers and their attempts to save their floundering relationship. Amid sudden shifts in the laws of nature, where people drop dead in the streets of New York and the population of Uganda becomes weightless, Elena, a world-famous ice skating star, and John are about to sign divorce papers when they realise that love is a cause worth fighting for.

The first month of shooting is taking place in Denmark at Avedøre Filmby and on location in Copenhagen. The production will then move to southern Sweden. A second unit will be shooting in New York, Paris, Venice, South Africa, and Russia. The film is produced by Nimbus Film with expected release in 2002 ■

FEAR THE X

BY LARS FIL-JENSEN

Nicolas Winding Refn, whose two first, stylistically assured features – *Pusher* and *Bleeder* – received considerable notice abroad, has written a script with cult author Hubert Selby Jr. for a thriller, *Fear the X*, which will be in English.

It is the story of a security guard at an Arizona shopping mall who sets off on the trail of his wife's killers, a hunt that takes him to Rio de Janeiro. Winding Refn is hooked on the thriller and identifies the movies of the 1940s and 1950s, and particularly Hitchcock, as his visual inspiration. Winding Refn is most enthusiastic about his partnership with Selby, an author he has

always admired and to whom he feels an artistic kinship. Working with director Darren Aronofsky, Selby previously adapted his own searing novel *Requiem for a Dream* for the silver screen, and *Fear the X* will be Selby's first original screenplay.

Henrik Danstrup of the production company NWR is producing the film ■

MALMROS 9

BY VICKI SYNNOTT

Nils Malmros, Danish auteur of international renown, will this year direct his ninth feature film which will be released in 2002 (title to be announced). In his film Malmros will portray the moving story of his father, who grew up in modest circumstances in the early years of the 20th century, but whose diligence, intelligence and willingness to put up with hardship helped him to become the leading brain surgeon in Denmark. A success story on the face of it, but the director's father ended his days in bitterness. What was the nature and origin of the guilt that repeatedly deprived him of happiness? This film aims to uncover the truth.

Malmros' early films, inspired by the French New Wave, have a strong autobiographical element. He broke with this tradition in the making of his eighth feature film, *Barbara*, 1997, selected for competition in Berlin; a drama of passion based on a Danish classic of the same name and written by Jørgen-Frantz Jacobsen. Present in all Malmros' works, however, is the central theme of love and pain.

Thomas Heinesen of Nordisk Film will be producing ■

COMEDY FROM ZENTROPA

BY KATRINE ELLE

A strong cast has been assembled for Zentropa's new comedy (still untitled), directed by Niels Arden Oplev. One of the leads is played by Anders W. Bertelsen, a major contributor to two Danish Silver Bear winners at Berlin: in *Mifune* (1999) he played opposite Iben

Hjejle and in this year's *Italian for Beginners* he played the pensive priest. Another major role in Arden Oplev's film is in the hands of Sidse Babbett Knudsen, the leading actress in one of the biggest box office hits in Danish cinema, *The One and Only* (1999).

The Arden Oplev project is a comedy about two brothers who live deep in the country. One of them, a little bit backward, believes firmly in Santa Claus. His greatest wish is a girlfriend for Christmas, a wish that comes true when his brother persuades a woman on the run to pretend to be his gal. The household also features another member, Finn, an intolerable character with a penchant for the kind of pills that give you a high. On Christmas Eve the brothers give Finn some rather unfortunate treatment and land themselves with a problem, and the situation comes to a head when the couple next door decide to poke their noses in.

Arden Oplev's film will be released in December 2001. Sisse Graum Olsen is producer and international sales are being handled by Trust Film Sales ■

SUCCESS TEAM

BY STEEN BLENDSTRUP

The producer of *Nightwatch* (the US and Danish versions) Michael Obel is behind the forthcoming comedy action movie *Old Men in New Cars*. The project has already aroused great interest on the international market, with a German backer taking part in the financing. The team behind the box office hit *In China They Eat Dogs* – director Lasse Spang Olsen and academy award-winning writer Anders Thomas Jensen – is behind this prequel.

"Fortunately it's a prequel so we can use many of the same cast. The characters had the habit of getting killed in *In China They Eat Dogs*," Lasse Spang Olsen laughs.

As an ex-stuntman the director promises that *Old Men in New Cars* will also give viewers a prison break-out, a bank robbery and a double manhunt in which the police anti-terror corps and the Yugoslav Mafia are all out to get our heroes.

Michel Schønnemann, Thura Film, is producer and international sales are being handled by All Right Film. Expected release in spring 2002 ■

CLIMBER GIRL

BY STEEN BLENDSTRUP

The director Hans Fabian Wullenweber doesn't hesitate to name *Mission Impossible* and *Die Hard* as sources of inspiration for his children's action drama *Climber Girl*. The story of the twelve-year-old girl who puts her extraordinary climbing talents to use in a bank robbery to raise money to fund surgery for her father is aimed particularly at the seven to thirteen age group, but it is based on the far more action-minded view of the world these children have today.

"It has got to have the same drive as a PlayStation game, so we're using the kind of dramaturgy familiar from US films and twisting it slightly to match Danish conditions – injecting a bit of Scandinavian sensitivity," Hans Fabian Wullenweber says.

Peter Gantzler, the shy porter from *Italian for Beginners*, is playing the heroine's father, and the Silver Bear winner *Mifune*, Anders Bertelsen, also has a major role. Lottie Terp Jakobsen, Nimbus Film, is producing and international sales are being handled by Trust Film Sales. Expected release in spring 2002 ■

GROWN UP AT LAST!

BY STEEN BLENDSTRUP

Finally! After more than ten years of work and a pile of half-completed scripts director Peter Bay is ready with his story about *The Man Who Couldn't Say No*. "Maybe I've finally grown up," he laughs, happily admitting that there are quite a few personal aspects to the story. It's about a publisher who has achieved a fair amount of success. Now he is in a predicament. He needs to say no – at work and at home.

"The film is about letting your true self emerge and making the right choices. A bit late in life, maybe," Peter Bay says. "It's a universal story, very mainstream. But I've given it an extreme setting, among artists."

Peter Bay isn't afraid to give the genre a twist and take things a bit more to extremes. That's what may make this comedy, *The Man Who Couldn't Say No*, stand out from the others and ensure its success.

Niels Bald, Bald Film, is producing and international

sales are being handled by Nordisk Film International Sales. Expected release in 2002 ■

OLSEN GANG JUNIOR

BY STEEN BLENDSTRUP

Last year the comic, much-loved trio of felons were seen in a television series – with one major difference that this time we met the gang as children. The series was a huge success, and so Nordisk Film has decided to extend the concept to a feature about the Olsen Gang Junior.

"I am most honoured to be given the chance to lift the mantle of the fourteen features," the director, Peter Flinth, says; his previous action adventure *Eye of the Eagle* won international acclaim. "It was the Olsen Gang who inspired me to make films in the first place!"

The trick when transferring the *Olsen Gang* to a children's film lies in obeying the conventions while ensuring innovation and astonishment. The film must be capable of standing alone although familiarity with the old favourites adds an extra dimension.

Thomas Heinesen is producing and international sales are being handled by Nordisk Film Sales. Expected release in autumn 2001 ■

THOMAS VINTERBERG

Filmographies, a selection

Short films
Last Round / Sidste omgang (1993)
The Boy Who Walked Backwards / Drengen der gik baglæns (1994)
Feature films
Heroes / De største helte (1996)
The Celebration / Festen (1998)

NICOLAS WINDING REFN

Filmographies, a selection

Feature films
Pusher / Pusher (1996)
Bleeder / Bleeder (1999)
Fear the X / Fear the X (2002)

NILS MALMROS

Filmographies, a selection

Feature films
Lars Ole 5th grade / Lars-Ole 5C (1973)
Boys / Drengene (1977)
Tree of Knowledge / Kundskebens træ (1981)
Beauty and the Beast / Skønheden og udyret (1983)

Århus by Night / Århus by Night (1989)
Pain of Love / Kærlighedens smerte (1992)
Barbara / Barbara (1997)

NIELS ARDEN OPLEV

Filmographies, a selection

Documentary
Headbang / Headbang i Hovedlandet (1997)
Feature films
Portland / Portland (1996)
Arden Oplev 2 / Arden Oplev 2 (2001)

LASSE SPANG OLSEN

Filmographies, a selection

Shorts and documentaries
How We Got Our Neighbours / Hvordan vi fik vores naboer (1993)
David's Book / Davids bog (1996)
Feature films
In China They Eat Dogs / I Kina spiser de hunde (1999)
Jolly Roger / Jolly Roger (2000)
Old Men in New Cars / Gamle mænd i nye biler (2002)

HANS FABIAN WULLENWEBER

Filmographies, a selection

Shorts and documentaries
The Boy in Heaven / Drengen i himlen (1997)
Still Around / Udenfor (2000)
Feature film
Climber Girl / Klatretøsen (2002)

PETER BAY

Filmographies, a selection

Feature films
High Times / Fede tider (1996)
The Surfers are Coming / Surferne kommer (1998)
The Man Who Couldn't Say No / Manden der ikke kunne sige nej (2002)

PETER FLINTH

Filmographies, a selection

Short film
The Last Ferry / Den sidste færge (1993)
Feature films
Eye of the Eagle / Ørnens øje (1997)
Olsen Gang Jr. / Olsen Banden Jr. (2002)

OTHER FILMS IN PROGRESS DISCUSSED IN THIS ISSUE

Cat (page 28), Dogville (page 26-27).

FIVE NEW FEATURES FOR CHILDREN ON THEMES AND IN GENRES THAT RANGE WIDE – CURRENTLY IN PRODUCTION



The Boy Who Wanted to Be a Bear. Photo: Frame grab



Send more Candy. Photo: Ole Kragh-Jacobsen



Jolly Roger. Photo: Natascha Rydvald



Anja & Viktor. Photo: Thomas Petri



Tomas Villum Jensen. Photo: Anne Prytz Stensager

BEARS, PIRATES &

Films for children and youth have enjoyed special status in Danish film production for over two decades. With 25 per cent of all state film subsidies ear-marked for children's films Denmark has assumed a large share of the responsibility for children's films, taking the view that it's an area too important to be left solely to television and the entertainment industry. Ascribing to the philosophy that highquality films for children are created by good filmmakers and with children's film consultants dedicated to looking after this sector, producers operate with strong teams of scriptwriters, directors, cinematographers and editors who possess artistic ambition and visions of developing and renewing the language of the cinema.

He is given three trials to undertake, and manages to become a real bear. But the man and woman are not prepared to let go of their son, and when they track down what they think is a bear and shoot him, it turns out to be their own son. They take him home, but as he is as wild as a bear they are forced to put him in chains. But from the ice another bear calls. *The Boy Who Wanted to Be a Bear* is another world-class Danish animated feature with plenty in it for parents, too.

The film is produced by Marie Bro, Dansk Tegnefilm Produktion, and Didier Brunner, Les Amateurs. International sales are being handled by President Classics, France Television Distribution. Expected release in autumn 2002.

SEND MORE CANDY

Director Cæcilia Holbæk Trier has made a superb film, *Send more Candy*, about loss, loneliness and sibling solidarity in times of trouble. The plot involves two sisters who are sent to the country for a couple of months one summer to stay with distant, ageing relatives. It is the first time the city girls are away from home on their own. They are overwhelmed by homesickness and a sense of loss. What's more, everything smells different, the habits of the oldies and the way they talk are weird, and then there are the animals! The girls don't find it easy to adjust.

The protagonist, Anjelica, is eleven years old; Lone is her younger sister. Anjelica is up against it in various ways. There's jealousy between the two girls, and Anjelica is also meant to look after herself and her sister while making a good impression on their

elderly relatives. With great precision and humour, Cæcilia Holbæk Trier captures the complicated business of two elderly, childless people having to relate to two girls and vice versa.

Send more Candy is produced by Nina Crone, Crone Film Production, and international sales are being handled by Crone Film. Expected release in October 2001.

JOLLY ROGER

Director Lasse Spang Olsen's *Jolly Roger* is a thought-provoking, imaginative film for the whole family. The 'future' gets stolen from God on high. A villain of a pirate, Black Bill, steals God's 'future machine' in the shape of an octopus. 'The future machine' (or octopus) must be retrieved and the job is given to a rather impractical archangel who is despatched on his mission by God. He needs a medium (a girl named Lula gets the job) and a pirate who can match Black Bill.

The pirate turns out to be *Jolly Roger*, who chums up with little Lula, and the pair undergo all kinds of adventurous trials and tribulations, Spielberg-style, before they finally manage to get time going again so the world can move on and Lula's mum and dad can wake up, return to normal, and be reunited with their daughter. God, the humans and the pirates all learn a lesson, and everything ends happily in this original, novel family film, which contains all the components of a popular hit.

Jolly Roger is produced by Tivi Magnusson and Kim Magnusson, M&M Productions, who also handle the international sales. Expected release in October 2001.

TEENAGE LOVE

ANJA & VIKTOR

After the success of *Love at First Hiccough!* from 1999, Regner Grasten Filmproduktion is back with a new romantic comedy. Victor is in his last year at senior high and doesn't quite grasp what is going on around him. He is troubled when Anja lands her first real job at a chic advertising agency, and lands in a state of shock when his old rival Peter finds Anja a flat in the city on the same staircase as Peter's own. Something must be done. This film is about what happens when a couple – who went out together at school – have to learn to be grown-ups.

Love at First Hiccough! got through to a very large audience of over-eighteens in the cinema and on video, and polls show that this audience very much wants to see a sequel, but *Anja & Viktor* is not just aimed at adolescents. In genre the film is comparable to *When Harry Met Sally* or *Notting Hill*, comedies with universal appeal.

Anja & Viktor will be directed by Charlotte Sachs Bostrup, her feature film debut. International sales are being handled by Grasten Filmproduktion. Expected to be released in August 2001.

MY SISTER'S KIDS

The popular Danish feature sitcom of the nineteen-sixties that enthralled the younger cinema-going public will now be brought up to date.

A story about a celebrated professor of child psychology, well known for his humanistic theories. While his sister is away on vacation, he has the opportunity to try out his theories on her five kids. Much to the dismay of the children, their old wreck

of a house is about to be sold. The kids take blatant advantage of their uncle's lack of experience. They manage to persuade uncle to fix the house up themselves, but uncle doesn't know exactly what he's in for, since the kids will stop at nothing to reach their goal. Uncle can only watch in horror, as his theories on modern upbringing are put to a severe test.

Thomas Villum Jensen who directed the box office hit *Love at First Hiccough!* will be directing, while Lars Kolvig and Mikael Obel, Moonlight Filmproduktion, will be producing. Expected release in October 2001 ■

JANNIK HASTRUP

Born 1941, Denmark.
Filmography, a selection
Shorts and documentaries
Benny's Bathub / Bennys badekar (1970)
Television
Circleen (serie) / Cirkeline (1967-71)
Feature films
Samson & Sally / Samson & Sally (1984)
War of the Birds / Fuglekriegen i Kanøleskoven (1990)
The Monkeys and the Secret Weapon / Aberne og det hemmelige våben (1995)
Hans Christian Andersen and the Long Shadow / H.C. Andersen og den skæve skygge (1997)
Cirlelen - City Mice / Cirkeline - Storbyens mus (1998)
Cirlelen - Mice and Romance / Cirkeline - Ost og kærlighed (2000)
The Boy Who Wanted to Be a Bear / L'Enfant qui etre un Ours / Bjørnen (2002)

CÆCILIA HOLBÆK TRIER

Born 1953. Graduated from Denmark's Design School, 1977.
Filmography, a selection
Shorts and documentaries
Hot Supper / Varm mad (1984)
Isabella / Isabella (1985)
Kirstine / Kirstines ting (1992)

The Invisible Art / Den usynlige kunst (1993)
Ditching Dummies / Sut, slut, finale (1999)
Susanne Sillemann / Susanne Sillemann (2000)
Feature films
Agnus Dei / Nonnebørn (1997)
Send More Candy / Send mere slik (2001)

LASSE SPANG OLSEN

Born 1965, Denmark.
Filmography, a selection
Shorts and documentaries
Silent Echoes / Lille dreng på Østerbro (1991)
How We Got Our Neighbours / Hvordan vi fik vores naboer (1993)
Which Is the Way to Painful City? / Hvor ligger Painful City? (1993)
David's Book / Davids bog (1996)
Feature films
Operation Cobra / Operation Cobra (1995)
In China They Eat Dogs / I Kina spiser de hunde (1999)
Jolly Roger / Jolly Roger (2000)
Old Men in New Cars / Gamle mænd i nye biler (2002)

CHARLOTTE SACHS BOSTRUP

Born 1963. Graduated in screenwriting from the National Film School of Denmark, 1995.
Filmography, a selection
Shorts and documentaries
Frida's First Time / Fridas første gang (1996)
On the Road / On the Road (2000)
Feature film
Anja & Viktor / Anja & Viktor (2001)

TOMAS VILLUM JENSEN

Born 1971, Denmark.
Filmography, a selection
Short film
Ernst and the Light / Ernst og Lyset (1996)
Feature films
Love At First Hiccough / Kærlighed ved første hik (1999)
My Sister's Kids / Min søsters børn (2001)



Gérard Depardieu enticed the entire Norwegian press north of the Arctic Circle even though Norwegian farmers failed to have him hosed down. Photo: Ulrik Jantzen.

GONE WITH THE WIND MEETS PULP FICTION

THE DAY DEPARDIEU CAME TO BODØ

A press conference at Kjerringøy in the Norwegian archipelago: The Danish film director Ole Bornedal (*Nightwatch*) is currently shooting a Norwegian film, an adaptation of a modern classic, *Dina's Book*, by the Norwegian author Herbjørg Wassmo.

BY SØREN ANKER MADSEN

Ole Bornedal is well aware that it may boomerang. It is hubris to the nth degree. But the Danish film director says it nevertheless: "It's *Gone With the Wind* meets *Pulp Fiction*. A melodramatic action film. We are in the midst of a great sensual experience for the film unit and not least for me. I think lots of historical films have been made in Scandinavia that are slow, depressing, melancholic, gloomy, protracted, plodding, and deadly dull. We're making one that is fast-moving, flashy, cool, dramatic, brutal, violent, vicious, beautiful, poetic, romantic, and erotic."

"It's a wild film. So we've got a cast of wildly crazy, sensual actors and actresses who just can't be kept on a leash. I can't keep any part of them down, and I can barely restrain myself."

Bornedal is talking about Herbjørg Wassmo's best-seller *Dina's Book*, which has been translated into twenty languages and which he is shooting as *I am Dina* in an international co-production. They've been shooting for two days. "The movie god has shown his face - the Holy Spirit is leading us in the right direction. We're going to make a modern film - we are not filming? a book. It's not going to be a museum.

The beautiful Maria Bonnevie is playing Dina. Ole Bornedal saw her in Bille August's *Jerusalem* and after seeing her in *The Wild Duck* at Dramaten, Stockholm, he asked her out to dinner. Photo: Ulrik Jantzen.

My limited experience already tells me that the film will be an experience for any audience that has the courage to watch this monster of a sensual apparatus and dares leave the cinema drenched in sweat and wet in the pants. Thank you!"

"Obviously you get a bit worried when you're in the middle of something that means as much as this fantastic story" says the inconceivably beautiful Swedish-Norwegian actress Maria Bonnevie, who plays the lead - the powerful character of Dina.

"If the feeling I and the rest of the unit have in our gut is correct, it'll be a good film," adds Bornedal.

DINA STRIKES BACK

The press conference takes place at Kjerringøy in the Norwegian archipelago, where the best-preserved trade settlement in the country from the mid 19th century is the setting for the story. Reporters have been flown there from Oslo and then transferred by bus and ferry to Bodø. We return to Bodø later, where Gérard Depardieu will be landing at 4.55 p.m. The press like cattle are herded through the mire among the beautiful old timber buildings - because it may be north of the Arctic Circle, but the film unit has had to spray the place in artificial snow.

During the group interviews Bornedal is asked again how he intends to distance himself from the tristesse-imbued Nordic tone represented by directors like Bergman, Malmros and Bille August.

"There is a scene in which Dina strikes back when her father hits her. But she doesn't just slap his face. She smashes him. When we do a scene like that we go all the way, and I don't think the cinema has ever seen a daughter smash up her father like that. In another scene Dina rapes Tomas the stable boy."

"Erotic scenes are usually so bloody boring on film, but I promise when people see this one ... it's every man's dream, even though it leaves him gutted."

Then he's asked if the tendency to make big Nordic co-productions for tens of millions of dollars with one or two international film stars on the roster - à la *Dancer in the Dark* or Thomas Vinterberg's next movie - is the direct route to global success. "The globalisation already in train will also globalise Scandinavian film - and that's great. It just raises our sights, because we can't finance such big productions in a single country," he replies.

IT'S DEPARDIEU TIME

At 4.55 p.m. the SAS MD 80 from Oslo touches down and the first passengers to disembark look startled when they spot the greedy crush of press photographers. A few minutes later the compact little Frenchman with his characteristic bottle nose emerges. He is tanned from spending time in Cambodia, and his crumpled shirt is open, his half-length hair is bedraggled, his cheeks and chin stubbled, and his mood as if he's been in a minor road accident.

Depardieu has had a couple of read-throughs with Bornedal and Bonnevie in Oslo, and now the press want to know how he feels about a squitchy film like this and having to spend time in the back of the northern beyond. And what does he think of the book?

Depardieu says he read the book while shooting the TV series of *Les Misérables* and that it is a powerful, wonderful book that he just loves. He is very proud and honoured to be in the film, and he just couldn't wait to hear who'd be playing Dina. The choice of Maria Bonnevie really pleased him.

"I've already seen the midnight sun here" he says and proffers his hand to Bonnevie - the hand that Norwegian farmers wanted thoroughly hosed down because they were afraid Depardieu might be carrying foot and mouth disease from France.

"I understand why they're afraid of me. But I followed all the instructions, including washing my shoes," he says. The star suddenly gets to his feet and indicates that he's had enough.

The press conference is over. Bornedal, Bonnevie, Foss and Depardieu are free to drive and sail back to Kjerringøy where lust holds sway. The northern lights are blazing for Scandinavian film ■

The Norwegian production, *I am Dina*, with a budget of DKK 121 million, is being shot in English. It is produced by Axel Helgeland from Northern Lights and Per Holst of Nordisk Film. Expected release is autumn 2001. Dina, a merchant's daughter, grows up in northern Norway in the 19th century. She is affected by the fact that as a child she was the innocent cause of her mother's hideous death, and music and sensuality entice her out of her isolation and into the marriage bed. Self-aware and ruthless, she helps herself to the pleasures of life, but in her dark moments she flirts with death, and things go really wrong when her husband, Jacob, seeks solace elsewhere and Dina meets Leo, a Russian.

OLE BORNEDAL

Born 1959.

Filmography, a selection

Television

Masturbator / *Masturbator* (1993)

Charlot and Charlotte / *Charlot og Charlotte* (1996)

Deep Water / *Dybt vand* (1999)

Feature films

Nightwatch / *Nattevagten* (DK 1994)

Nightwatch / *Nightwatch* (US 1998)

I Am Dina / *Dina* (2002)

An excerpt from an article in the Danish newspaper *Berlingske Tidende* by Søren Anker Madsen, 20 March 2001.



The DFI Cinematheque

The Archive & Cinematheque is the nucleus of the DFI structure for the cinema-going public. Situated in the heart of Copenhagen, the Cinematheque, established in 1996, has attracted a steadily increasing audience in 2000 some 106,000 admissions were reached. At the three cinemas and the videotheque 2,400 screenings have taken place during the year. The repertoire covered a variety of series, such as retrospectives on Andrej Tarkovskij, Gene Hackman, Wody Allen, Luis Buñuel, Chris Marker, Kenji Mizoguchi, Robert Bresson, American Independents, as well as the screening of new films from Finland, Cuba, South Africa, Germany and Holland. The Cinematheque also hosts a number of other events including seminars and festivals.

Filmlab for Children

In 2002 the DFI will open its doors to Film-X, a laboratory where children can explore the world of film. Children will be given the opportunity to shoot film, manipulate images, record sound and edit film. They will be able to try out hypermodern digital technology in the 'virtual studio', or more traditional techniques including back projection in the 'historical studio'. The idea behind Film-X is to enhance children's understanding of the language of film and provide the basis of an analytical, critical attitude to moving images. The project is being lauched with a donation of DKK 5.5 million from The Egmont Foundation and Nordisk Film Fund.

Photo: Jan Buus





Lars Feilberg. Photo: Henrik Ploug

State film production subsidies in Denmark are allocated through the department of Production & Development at the Danish Film Institute. For 2001, the total DFI budget has been set at DKK 349 million (EURO 46.8 m); for the production of feature films DKK 130 million (EURO 17.4 m); for short films and documentaries DKK 39 million (EURO 5.2 m). A minimum of twenty-five percent of the production budgets is reserved for films for children and young people. Approximately 20 features will be released during the year.

Two allocation schemes are in practise. The DFI consultancy scheme works by having a consultant – an arbiter of taste appointed for a limited period – assess a proposed project on the basis of his or her personal criteria for artistic quality. The second scheme, the more commercially-oriented 60-40 subsidy, provides for film projects that have a convincing box office potential. The DFI will allocate support up to 60 percent of the budget providing the production company guarantees the remaining 40 percent. Three consultants for feature films and three for short films and documentaries are appointed for a limited period. One consultant from each of these two groups works expressly for films for children.



Thomas Danielsson. Photo: Kirsten Bille



Gert Duve Skovlund. Photo: Kirsten Bille



Vinca Wiedemann. Photo: Jan Buis

“My philosophy is that if you give children and youth something that goes deeper, they grab the chance. I think reality is important. Not as social realism, but realism. We live in a society that we now find inconceivably complicated and hard to penetrate. We have to be aware of the problems we face, particularly with the children of immigrants. We must address these problems and give children a challenge,” Thomas Danielsson says. **“We forget rather too frequently that the moving image can impart visibility to things that otherwise remain invisible in front of our very noses.”**

“GIVING VISIBILITY TO THE INVISIBLE” THOMAS DANIELSSON Children's Feature Film Consultant

“A film should have a message. A moral. If you only make films to make money you might as well make soap or computers. I dislike meaningless entertainment more than anything,” Thomas Danielsson says with conviction. Danielsson would like to see a reality revival in Danish children's cinema, but he doesn't regard himself as a didactic, clinging man of earnest.

Sixty-year-old Danielsson, who has spent his entire adult life on working with children's culture – on television, on stage, in films and in writing, considers that humour is vital in any good narrative for children. But humour is not the same as silliness.

Danielsson thinks that as children's film consultant he has a duty to show children alternatives to the casual time wasting that television in particular provides in such volume. Children are far more curious and hungry for knowledge than grown-ups often think. Currying their favour with indifferent poor-quality entertainment is the same as talking down to them.

“Life is too damned short just to waste time!” he exclaims. “If we want to cultivate new generations of directors it must be financially possible to take chances when required,” Danielsson says, addressing the necessity of bringing talented new filmmakers into play.

Natasha Arthy is one such filmmaker. When Danielsson takes stock of his life in his DFI office one of the films that pleases him most is Arthy's *Miracle*. This visually lively, well-told tale was the first film he backed heavily. It is a humorous story, musically told,

of a boy named Dennis P. who is fighting for a dignified existence despite being the only boy in class still devoid of pubes. The film won the Grand Prix at the newly established Copenhagen International Children's Film Festival, *BUSTER*, at the Montréal Film Festival and at Laon Film Festival.

Pizza King was the promising film for the over eighteens from the Copenhagen immigrant scene that led Danielsson to seek out its makers. They were given funds to take their video camera into a hostel for young people that had been threatened with closure: the idea was to do more thorough research than is usually possible.

After all, how can you depict the reality youngsters face unless you know what it actually looks like? The project is now bearing fruit. With the title *Folehaven* (that refers to a desolate part of the city with heavy traffic), the script is being written by Kim Leona, based on an idea by actor Janus Nabil Bakrawis. The leads have been cast, and the whole thing sounds incredibly exiting, the consultant says.

“My philosophy is that if you give children and youth something that goes deeper, they grab the chance. I think reality is important. Not as social realism, but realism. We live in a society that we now find inconceivably complicated and hard to penetrate. We have to be aware of the problems we face, particularly with the children of immigrants.”

“We must address these problems and give children a challenge,” Thomas Danielsson says. “We forget rather too frequently that the moving image can impart visibility to things that otherwise remain invisible in front of our very noses.”

“REALITY ALWAYS CATCHES YOU UNAWARES”

GERT DUVE SKOVLUND Feature Film Consultant

I back original stories that take me by surprise. Stories about tough, cynical characters who turn out to be the most poetic of them all, dull housewives with the strength of Samson when push comes to shove, or wicked, corrupt executives who are embarrassingly lonely.

My fundamental philosophy is that nothing is the way it looks, and you can never figure people out. You may be able to get a sense of them, but reality always catches you unawares in the end, and that is what a good story must do, whether it's about great naval heroes, Hans Christian Andersen, Adolf Hitler, or a seedy, petty little villain.

In extremis human beings are worse, lonelier, and more disgusting than we think. But they're also more touching, unpredictable, and magnanimous. Depending on whether it is a war, a passion, a death threat, or a winning lottery ticket, they're forced into a point of no return.

A story with a cast-iron plot that solves the mystery of its characters in a way that is so simple and irrational that it wakes us with a jolt – via anger, tears, laughter or profound wisdom – is the goal to be aimed at in crafting a script, in my view. A script is not a work of art per se, but a thoroughly wrought proposal. There must be a blueprint or score that provides splendid technical potential for the director to forge his personal imprimatur, for it is the director, along with the cinematographer and cast, who is responsible for elevating the project to a work of art.

NEW HEAD OF PRODUCTION & DEVELOPMENT

“... ON THE CREST OF A WAVE” LARS FEILBERG Head of Production & Development

On 1 April Lars Feilberg took over the hot seat from Thomas Stenderup as head of Production & Development at the Danish Film Institute. Thirty-seven-year-old Lars Feilberg, BSc in economics and business administration, former MD of Endemol Entertainment Denmark and MD of MTV, formerly Domino Film & TV, has served on a number of film and television industry boards in Sweden and Denmark.

Looking forward to the challenge, he has no intention of resting on the laurels with which Danish film has been adorned during the last three years in the form of international awards and a record share at the box office for Danish film on the domestic market.

“Although we are riding on the crest of a wave and have the chance to be part of a success, we must ensure that the wave rolls on,” Lars Feilberg says. He

points out a number of areas that he sees as vital in attempting to maintain this success artistically and commercially.

Developing talent is the primary aim. “In the Danish cinema community there is a great creative potential. The Dogme films proved that you can make interesting films with broad popular appeal inexpensively. We have a range of adventurous directors competing with one another. Right now it is vital to keep those directors who've proven their abilities in action and to give them new opportunities to test their limits. But it is just as vital that new filmmakers get a chance. Somebody has got to be there to take over.”

Feilberg is also convinced that the state subsidies that enable support across a broad front, which includes the consultancy system and the 60-40 scheme, functions in development as well as in the production area of DFI-support. He emphasises:

“Although nobody can predict whether a film will be a box office hit, the groundwork must be done as thoroughly as possible and in some cases begin at the development phase.”

“Danish film is at a crossroads. Its quality and popularity have not only aroused interest in Danish film abroad but also in Danish directors, actors, writers, and producers. As a result, far more opportunities are presenting themselves than ever before, and it is our job to keep these doors open. I believe that our international opportunities are generated through a strong domestic market. That is where the talent grows and the projects are developed. Our tiny language is our economic curse but at the same time our creative challenge. As things are, DFI film support is not geared towards major international productions but intended to ensure a strong, forward-looking domestic market capable of underpinning Danish film exports” ■

THE THREE FEATURE FILM CONSULTANTS

“THE ONLY LIMIT IS OUR IMAGINATIONS” VINCA WIEDEMANN Feature Film Consultant

Vinca Wiedemann (a film editor by profession) has a wide range of film experience and says it is important to examine the way a film will be shot as well as the intended editing, music and style.

“I try to spotlight this aspect because script development is only part of project development as a whole. Film production is expensive and complicated, so people tend to regard the script phase as the phase where the majority of the creative process takes place. As a result everything very quickly gets pinned down. Producers want a production schedule, a title, and a cast the moment they have a completed script, and that is where I think our job is to act as an intelligent creative counterpart to the production apparatus. As a consultant I can help the director to ensure that the creative process sets firmly at the latest possible stage.”

“I have three funding pools for production, script and development subsidies. I can grant support for script development for the use of readings or improvisations with actors and actresses. For example, in order to generate feedback for revising the script. I can also provide support for other kinds of research or for testing styles. Trying to envisage the parts of a project not directly tied to the script is something I regard as a perfectly natural component of project development.

Development support may also help the consultant open up and expose a project in its early phases; this is important as it may be hard to gain an impression of aspects that cannot be read directly from the script. The development process may also help me to decide whether films should perhaps not be made even if they have good scripts because there may be other vital aspects of the projects that just don't work or things that simply mean that a project can't comp with the other projects that I regard as top priority.

But I think it is equally important that it makes the project's devisers think about matters they might not have considered until shooting had started and it was far too late.

The only limit is our imaginations. Giving development support to so many different activities also means that we explore many different facets of cinema. And that is what the Danish Film Institute should be doing; producers tend to be reluctant to commit such funds, because there's a financial risk involved” ■

DEVELOPMENT

A film shot exclusively in an empty studio with a handful of props with a set marked in chalk on the floor. Is that possible? Or a film without a script: how do you decide whether it qualifies for production support? DFI development subsidies for test filming are helping to provide some of the answers.

BY LENE LYKKE PETERSEN

When development subsidies were slotted into the Danish film support schemes between script and production subsidies the industry and the media were in uproar. They were afraid that the result would be too much bureaucracy, and in particular, they were afraid that the director's artistic freedom would be reduced.

Three years later attitudes may not have changed entirely, but they are no longer so pessimistic. FILM asked two producers who have received development subsidies for their assessment of the development support programme and received practically identical responses: "It's madly important!"

One of them was Zentropa producer Vibeke Windeløv, who has produced a number of Lars von Trier's films. She added: "Development costs money, but it is important for us to work on the script, casting, etc. The problem is that development is also a risk, so it is hard to raise the money. If you have to borrow the big sums commercially the result is that you often have to give up rights. The financial contributors say, 'if we're going to run such a risk we want some form of insurance or such-and-such

rights'. That's where it is so important to be able to obtain support from the DFI."

VON TRIER ON THE SOUND STAGE

Danish production companies are generally not big enough to pay for the costly development work that may be of vital importance to the quality of the completed film. So one of the purposes of the development subsidy scheme is to encourage such work, thereby helping to improve quality. Even large outfits like Zentropa cannot afford to put five or six million into developing a project - despite the fact that the director's name may be Lars von Trier; his next film project, *Dogville*, received DKK 1.3 million in development support (one of the largest allocations to date). This money was largely spent on test filming.

Vibeke Windeløv, who is producing the film, says that in the case of *Dogville* development work consisted of testing the concept of the film technically through trial shootings of a few selected scenes. The idea is to shoot the entire film in an empty studio with a black floor, bare black or white walls, and just a few props, although the plot is set in a mountain village.

DEVELOPMENT MEANS EXPERIMENTING

It was DFI consultant Vinca Wiedemann who granted development support for *Dogville*, and she says: "Development is about testing things, and in this case it involved testing whether the idea was at all feasible. They discovered that it was, and they also realised that a few changes would be required, such as using a larger studio and more props. So in this

case they got a great deal out of their experiments."

Vibeke Windeløv: "The shooting was intended as a test, but the scenes helped to sell the project, too, because we were able to show them to our distributors, who were thrilled. And they were also able to see that it wasn't Dogme, but on the contrary - a drama for which von Trier is going to use the whole works - expressive effects, loads of sound, lighting, and music - in a transparent studio!"

The other producer FILM asked about the importance of development support was Monica Steenberg from Per Holst Film. Monica Steenberg is producing Jonas Elmer's *Mona's World*, which received development support for pilot shooting before being granted a production subsidy. "Jonas Elmer had been dreaming of being able to make this film some time, but couldn't raise the money despite the success of his debut feature, *Let's Get Lost*. Elmer does not write scripts; he uses improvisation. So we applied for support to test shoot three or four scenes so we could see if the method worked and to give us something to show the consultant and financiers."

CONVINCE US!

The film consultant who decided to give *Mona's World* a chance was Gert Duve Skovlund: "The development process is a matter of making the artistic or financial ambitions of a project clear. The idea is for us to see if it's a good project. When the method entails a high degree of improvisation you don't have much to sell your project on, so I agreed with Elmer that he should do a 12-minute test shoot. I said I couldn't care less about what it contained; I needed convincing and to really be given an idea of

DFI SUBSIDIES FOR TEST FILMING

the style and poetry. When he returned with his pilot my response was 'OK, we're in business!'"

Per Holst Film really appreciates using test filming in the development phase and will definitely make more use of the method in future, depending on the project. Steenberg says, "In the case of *Mona's World* what mattered was to get the project funded, but there may be many other reasons for test filming. We're working on a film where the plot spans seventy or eighty years, for example, and we needed to investigate how we could make things cohere from the script and technical angles, the use of black and white film, etc. So in this instance we primarily wanted to test the technical issues."

... ALSO FOR SCRIPT CONSULTANTS

Consultant Vinca Wiedemann considers that development support has proved its worth, and its many facets should be explored. "Development support is often used for testing acting methods or readings, but it can also be spent on script consultants; I've even granted support for the development of the title for a film. To put it in a nutshell development is synonymous with testing and experimenting, and that also applies to the test filming for *Dogville*. You don't get pilots out of it in the American sense where you practically end up with a complete little film you can present and screen for test audiences. We can't afford that kind of thing in Denmark at all."

Wiedemann, who has been a film consultant since November 1999, generally finds great interest in development subsidies from many of the applicants, and she hasn't noticed any of the criticism that the scheme initially aroused. "In 29 cases out of 30

development support is granted in complete accord with the consultant, the producer and the director.

Decisions are taken in close co-operation with the people involved and so it's not anything we can force on anyone. The purpose of the subsidy in each given case is also something that is explored by the people involved working together."

DEVELOPING DEVELOPMENT

Duве Skovlund says the most positive experience of development support has been when it is spent on casting, but that the field is continually expanding: "We recently supported a script development process in which the director, scriptwriter, and five or six actors went away together for several days to work on the script; the result was a highly beneficial process and a really good script." However, both consultants emphasise that they must make sure development support doesn't get mixed up with pre-production support. A film will not necessarily receive a production subsidy just because it has already received development support. So they must insist that development support is about development and not production.

"We must learn to use development support for far more activities at more levels and in more areas," Vinca Wiedemann says. "The consultants and the film industry must be more inventive, and identify what is required in order to develop each project. But to do so we must constantly remind ourselves to ask, 'What exactly is the purpose of development?'" ■

LARS VON TRIER

Born 1956, Denmark. Graduated in direction at the National Film School of Denmark, 1983.

Filmography, a selection

Short film

Images of a Relief / Befrielsesbilleder (1982)

Television

Medea / Medea (1988)

The Kingdom (1-4) / *Riget* (1-4) (1994)

The Kingdom 2 (5-8) / *Riget 2* (5-8) (1997)

Feature films

The Element of Crime / Forbrydelsens Element (1984)

Epidemic / Epidemic (1987)

Europa / Europa (1991)

The Kingdom / Riget (1994)

Breaking the Waves / Breaking the Waves (1996)

The Kingdom 2 / Riget 2 (1997)

The Idiots / Idioterne (1998)

Dancer in the Dark / Dancer in the Dark (2000)

Dogville / Dogville (2002)

Work in progress

Dimension / Dimension (1992-2024)

JONAS ELMER

Born 1966, Denmark. Graduated in direction at the National Film School of Denmark, 1995.

Filmography, a selection

Short film

The Art of Success / Det sublime (1998)

Feature films

Let's Get Lost / Let's Get Lost (1997)

Mona's World / Monas verden (2001)



Dogville test. Photo: Rolf Konow



Mona's World. Photo: Rolf Konow

Lars von Trier's *Dogville* is being produced by Vibeke Windeløv, Zentropa Production. It is set in an American town in the Rocky Mountains in the 1930s. In it Trier explores the concept of goodness, but in an idiom very different from that of his 'Gold Heart Trilogy' (*Breaking the Waves*, *The Idiots*, and *Dancer in the Dark*). Zentropa is currently negotiating with Nicole Kidman for the lead, and Stellan Skarsgård and Katrin Cartlidge are in the cast. The film has a budget of DKK 80 million. The DFI have allocated production support of DKK 8 million, and DKK 1.3 million for development. International sales are being handled by Trust Films Sales. Expected release in August/September 2002.

Mona's World, produced by Monica Steenberg of Per Holst Film, is director Jonas Elmer's second feature. One of Denmark's most popular actresses, Sidse Babett Knudsen, plays a girl with a vivid imagination whose life is not running too smoothly in regard to work, friends or romance. One day she meets an incompetent bank robber who falls desperately in love with her and her entire life is turned upside down. In major roles are actors familiar from the Dogme films - Thomas Bo Larsen, Mads Mikkelsen, Klaus Bondam, Bjarne Henriksen, and Jesper Asholt. The film has a budget of DKK 16 million. The DFI has allocated production support of DKK 8 million and DKK 189,000 for development. International sales are being handled by Nordisk International Sales. Danish release in September 2001.

CAT OUT OF HELL

In Danish cinema Martin Schmidt practically has horror to himself. Since his debut with *Final Hour* in 1995 his audience has grown at home as well as abroad. But a cat that grows to monstrous dimensions was a new challenge to face in his latest oeuvre *Kat*.

BY STEEN BLENDSTRUP

There is not much of a tradition for horror films in Denmark so it is hardly surprising that the special effects industry is modest in scale, and therefore *Kat* is one of the films that has benefited from development support from the Danish Film Institute. Before the project was given the green light Martin Schmidt

Liep on his computer and latex puppets for close-ups created by the Danish special effects make-up supremo, Morten Jacobsen. Anton Liep admits that the cat is his first film monster and a long way from the animals he has animated for commercials, for example, but with current developments in the technology Danish CGI production is up there with the best in the field.

Hokus Bogus created the effects for *Miracle* (in the Kinderfilmfest competition earlier this year in Berlin) and helped to manipulate the sky and to remove cameras that appeared on frame in *Dancer in the Dark*.

"The challenge was to give the cat an aura of danger," Anton Liep says. "People aren't normally terrified of cats the way they are of sharks. We ended up with something that had started as a cat but undergone a few evolutionary mistakes - and was the size of a puma."

FEEDING IMAGINATION

As well as developing the concept and constructing the cat on his computer, while scenes in which the cat would appear were being shot Liep was there to advise on lighting and camera angles to ensure that the superimposed cat would be at its most effective. "I know some people think it's all pretty silly no matter how great it looks," Martin Schmidt sighs. "But it's the same with *Star Wars*: you need imagination. I have no problem about being the only horror director in Denmark, because funnily enough horror films do very well internationally. If something is

scary in Danish it's also scary in Japanese. Atmosphere and effects are easier to translate than humour."

Martin Schmidt was on sure ground directing the start of the film, where strange things happen in the vicinity of Maria and her cat and confidant. Maria begins to wonder about the way her cat is behaving, but she could just be imagining things. Until the cat reveals its true colours.

"It is hard for an actor to act to thin air or hit out at a monster that isn't there. My job was to give them the motivation to do just that," Martin Schmidt says.

In the final analysis a computer-animated cat is more reliable than the live article. The two trained cats that play the part for most of the film were very good, but like the cast they had their good and bad days.

"When we watched the rushes some of the scenes we had to reshoot were the scenes with the live cats," he laughs ■

MARTIN SCHMIDT

Born 1961.
Filmography, a selection
Short films
Snake Eyes / Snake Eyes (1992)
Evil Tongues / Onde tunger (1994)
HitchHiker / Blaffer (1994)
Desperation / Aftmagt (1998)
Feature films
Final Hour / Sidste time (1995)
Backstabbed / Mørkeleg (1996)
Kat / Kat (2001)

... AND THE WINNER IS ZENTROPA!

In more ways than one Zentropa Productions is the triumphant dux of the national film sector. With a total allocation of DKK 46 million, equivalent to 30% of the Danish Film Institute's (DFI's) production support allocation of DKK 157 million (EURO 21 Million) for feature films in 2000, Zentropa Productions tops the polls when scrutinizing which production companies have been the recipient of DFI support. The other big player is veteran company Nordisk Film Production. Surprisingly Nimbus Film and Grasten Film do not figure on the overview, but their films have figured in 1999 and again in 2001.

Zentropa duo CEO Peter Aalbak Jensen and artistic director Lars von Trier, and not least producers Ib Tardini and Vibeke Windeløv of the creative producer team, have spun their own, investors capital, and government subsidy capital, into a

tapestry of entertainment and art that in Nigel Andrews' words (*Financial Times*, September 2000) is the most exciting screen movement since the French New Wave: "Danish cinema is becoming the West's most compelling cultural voice", says Andrews, referring here to the international interest for Trier's harrowing *Breaking the Waves*, Golden Palm-winning *Dancer in the Dark* and his Cannes selected Dogme film *The Idiots*, as well as for Thomas Vinterberg's Cannes winner *The Celebration*, produced by Nimbus Film.

In the past five months Zentropa has released *The Bench* and two Dogme films, all three making an impact. At the box office *Italian for Beginners* is soaring beyond the number of admissions for all foreign films and will no doubt make the top 20 of all films - domestic and foreign - of the last three decades. In addition Lone Scherfig's film swept away three prizes

in Berlin in February. *The Bench* and *Truly Human* have leading actors, Jesper Christensen and Nikolaj Lie Kaas, respectively, both in an all-consuming role that critics have admired. *The Bench* has done extremely well at the box office, with 200,000 admissions in spite of the film circulating in only a few prints. *Truly Human* with its recent release, has yet to endure its trial at the box office.

There are numerous signs that Zentropa is moving forward on solid ground, still prolific in creating ideas and churning out films that have such wide appeal in diverse ways that the cinema-going public, critics, buyers, investors, and television stations are waiting in eager anticipation of their next move.

By Vicki Synnott

ALLOCATION OF DFI PRODUCTION SUPPORT 2000

TOP 10 ALLOCATIONS	DKK M	EURO M	% OF TOTAL
Zentropa Productions (Zentropa, Tinderbox, Balboa)	46.4	6.2	30
Nordisk Film Production (Nordisk, Per Holst)	27.0	3.6	17
Angel Arena (Angel Production)	10.8	1.4	7
M&M Productions	9.8	1.3	6
Dansk Tegnefilm	8.7	1.2	6
Crone Film Produktion	8.2	1.1	5
Bech Film	7.0	0.9	4
Thura Film	6.7	0.9	4
Magic Hour Productions	5.9	0.8	4
Græsted Film & Fjernsyn	5.7	0.8	4

Note 1. Figures include support for project development, production, distribution, but do not include script development and subsidies for short films and documentaries.
 Note 2. For an overview of production companies and further information on production 2000-2001 see DFI's catalogue *Danish Films Summer 2001 and Facts & Figures 2001*.

A STRONG DOMESTIC MARKET

There will still be the buzz and lustre at the Danish Film Institute (DFI) stand, despite the fact that there is an absence of feature films in competition. Looking back over a period of six years shows that every second year Denmark has been the recipient of awards at the Cannes Film Festival, and in the years between Danish film has been crowned with Berlin's laurels. Together with the honours and applause, the domestic market is maintaining its strength, and national films have enjoyed favourable critical acclaim.

THE PERSONAL TOUCH

Financial Times writer Nigel Andrews, writing in September 2000, asks whether Denmark's film boom is the forerunner of a new world culture. In his interview with Lars von Trier, whom Andrews describes as a filmmaker who has been blueprinting a successful 'cinema of the world' Trier says: "I think that a film should be individual, not national. It should speak to the world, in the world's language, but with the voice of the person who made it."

If 'personal touch' is one of the factors that have boosted filmmaking in Denmark - sending repercussions into

the critical arena and the box office - this is unmistakably clear in *Dancer in the Dark*, *Miracle*, *The Bench*, and *Italian for Beginners*. This is also true for *Truly Human*, released late April, and awaiting its box office score. If cinema audiences rely on the praise and recommendations in reviews on this daring fable, they may well leave the comfort of their armchair to experience the cathartic pleasure that the story of P's fate will give them.

All four films contain an explicit critique of modern day conveyed in various modes, sometimes humour, sometimes irony, but with a dramatic intensity that seems to be shot from the directors arrow to the heart of the person watching the film.

THE BOX OFFICE 2000

The total number of admissions in Danish cinemas for 2000 is 10.7 million; slightly higher than the average for the period 1996-2000. National films have again succeeded in maintaining a high market share, this time of 19%, equivalent to the average market share of the past five years; though, 2000 did show a decrease compared to 1999, when the market share was 28%; the year Susanne Bier's romantic comedy,

The One and Only became a blockbuster. Denmark is among the top five countries when looking at the overview of national shares of admissions in European countries in 2000. (Source: Lumiere, OBS).

TOP TWENTY

Over the past two decades there has been a high number of national films included on the Top 20 of all films screened in domestic cinemas. With six national films on the Top 20 in two consecutive years, and an average of five films on the Top 20 over a five-year period, Denmark appears to have a first placing when comparing to other European countries.

On a Top 20 chart showing Nordic films distributed in Europe and the United States during the period 1996-2000, all of six Danish films appear

within the first ten, Denmark occupying the first three placings. Five of the six Danish films on this chart are stories that have the 'personal touch': *Breaking the Waves*, *Dancer in the Dark*, *The Celebration*, *Mifune*, and *The Idiots*. (Source: Lumiere, OBS)

TOP FOUR DISTRIBUTORS

Some 15 distributors handled the domestic circulation of the 621 films (192 first releases) screened in Danish cinemas in 2000. Four of the distributors - Nordisk Film Biograf Distribution, United International Pictures (UIP), Sandrew Metronome and Buena Vista - have more than 1 million admissions to their total of 385 films. This is equivalent to 61% of all films screened and 86% of total admissions.

By Vicki Synnott

DANISH FILMS IN CANNES

DANISH STAND / SCANDINAVIAN OFFICE / 55 LA CROISSETTE
 FLICKERING LIGHTS / Anders Thomas Jensen / M & M
 KAT / Martin Schmidt / Balboa2
 LELA / Gabriel Axel / Angel Arena
 P.O.V. POINT OF VIEW / Tomas Gislason / Bech Film
 TRULY HUMAN - DOGME / Åke Sandgren / Zentropa
 THE ZOOKEEPER / Ralph Zeman / Svendsen Film

Refer to the DFI summer catalogue for more information on market films and the 22 Danish feature films in production.

SALES COMPANIES IN CANNES

LOCATED AT THE DANISH AND SCANDINAVIAN STAND
 Trust Film Sales
 Nonstop Sales
 Nordisk Film International Sales
 Moviefan Scandinavia
 Svensk Filmindustri
 Film i Väst (film funding body)
 Lendri, Stabell & Horten (law firm)
 See page 34 *Danish Films Summer 2001*

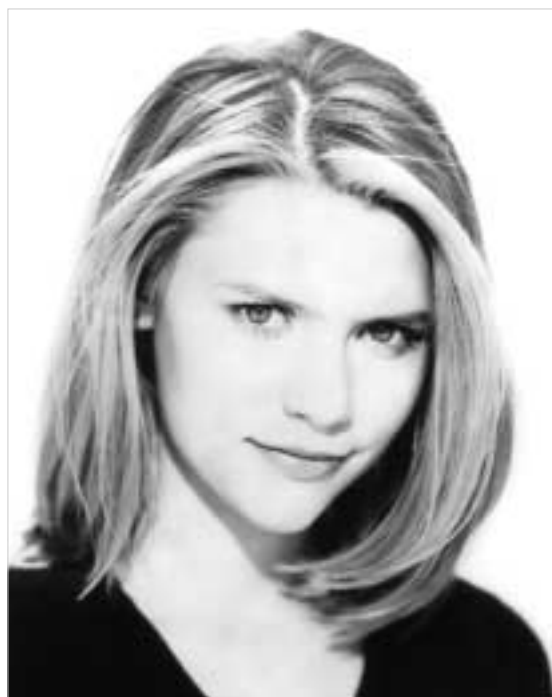


Kat. Photo: Ole Kragh-Jacobsen

TWO DANISH FILMS IN 2002 FROM FAMED DIRECTORS LARS VON TRIER AND THOMAS VINTERBERG



Dogville test (Lars von Trier, Zentropa, 2002). Photo: Rolf Konow



Actress Claire Danes. *It's All about Love* (Thomas Vinterberg, Nimbus Film, 2002) Photo: Nimbus Film



Actor Joaquin Phoenix and director Thomas Vinterberg. *It's All about Love* (Thomas Vinterberg, Nimbus Film, 2002) Photo: Rolf Konow