



SUBMARINO

A FILM BY THOMAS VINTERBERG





INTRODUCTION

SUBMARINO is the story of two down-and-out brothers haunted by a tragic childhood. Troubled ex-con Nick fights painful memories and loneliness to try and reconnect with his brother, a struggling single father and heroin addict... From the acclaimed director of FESTEN (THE CELEBRATION), DEAR WENDY and IT'S ALL ABOUT LOVE.



SYNOPSIS

Not yet out of elementary school, Nick and his younger brother have already been hardened by poverty, abuse and alcohol. But these two tough boys still find joy in their newborn baby brother. They gladly make up for the shortcomings of their neglectful alcoholic mother and give the infant the loving care which all children deserve. Although shortlived, this glimmer of hope will haunt them well into adulthood...

It's winter and 30-something Nick is living alone in a gloomy tenement shelter. Moody and anguished, Nick has difficulty controlling his anger. His inability to reach out and reconnect with his brother only makes him angrier. When lifting weights can no longer hold back the painful memories and loneliness, Nick turns to the strongest beer that he can afford.

Unable to achieve intimacy with neighbor Sofie, Nick has reduced the faded beauty to the role of giver of empty blowjobs. Beneath her forced smile and optimism lies an unmistakable sadness. Love or regaining custody of her young son could possibly save her, but for now she too is sentenced to solitude and alcohol.

Nick communicates more easily with his ex-girlfriend's brother Ivan. He opens up about having been recently released from prison for his brutal random violence when Ana broke up with him two years ago. Nick has a soft spot for sex-obsessed overweight Ivan, down-and-out himself and in need of mental help. But Nick's compassion misjudges the reality of Ivan's illness...

Nothing is more important to Nick's brother than his six-year-old son Martin. No matter how much he loves his son, being a responsible father isn't easy for a junkie. Despite the fact that he could lose custody of Martin any day now, Martin's father will usually buy heroin before food. When Martin's father inherits money after his mother's death, the refrigerator becomes full again. But Martin's father uses the money to deal drugs himself. Although he has convinced himself that he did it for his son, the risky endeavor results in a painful separation from little Martin...

Nick and his brother have spent their lives trying to love, trying to forget, trying to understand. The brothers will soon get their chance to reconnect and to finally realize that they're not to blame for everything.





DIRECTOR'S COMMENTS

SUBMARINO

SUBMARINO is based on a novel by young Danish writer Jonas T. Bengtsson. I was attracted to the direct language of the book. There's a stark truth in the writing which reminded me of the early years of my filmmaking. I sensed instantly that the subject matter was significant and universal. In a way, the characters are all people trying to keep their heads above water. The film is about people not being able to make it to the surface. The title actually refers to a torture method in which someone's head is kept under water. Although I don't highlight this in the film, I still decided to keep the title for the hint of this drowning reference.

THE DARKER SIDE OF LIFE

I wanted to tell a story about people trying to care for one another even under rather dreary circumstances and in a bleak environment. The film's environment was somewhat alien to me, but I've often been attracted to the darker side of life. The characters in SUBMARINO have hit rock bottom. Their surroundings are much tougher, more brutal. Because of this, they don't have time for clever conversation or to put on airs. They belong to a very frank and straightforward part of society where simple survival comes first. Despite the sadness of the story's circumstances, ironically the making of this film was a joyful ride. Making this movie always felt like it was the right thing to do. It was a very rich and satisfying experience.

AS A FATHER MYSELF

The feelings of parental responsibility in SUBMARINO hit me hard. I may never have lived in a shelter or collected empty bottles to scrounge up cash, like the characters in SUBMARINO, but as the father of two children (9 and 14), I was able to relate very personally to the film's themes. It's about this constant fear of failing your children, not being able to live up to the responsibility. It's even about kids trying to be responsible for other kids. We obviously all want to do right by our children, so we tend to want to perform for our children. I'm always in a slight panic to make sure that everything is fine for my kids. That's one of the main reasons why I felt so close to the story. I could relate to the parental desires of Martin's father, a single father trying to care for his young son. As a divorced father, I too now have to perform alone for my kids.

THE CHRISTENING

The backbone of this movie is how the two brothers reach out to each other but always come up short. They are trying to get back to the crucial period of their tough childhood where they established this strong magical bond. I think if they had found each other in time as adults, then they might have been able to help each other out. In the opening with Nick and his brother as boys, we establish from the start that these characters are saddled with some really heavy baggage. It was about isolating some violent actions early on, then leaving room for this to resonate later when the film becomes more reflective. I wanted the christening scene to frame the movie, so we feel the same kind of tenderness at the start and again at the end. The christening scene is an important moment in the lives of Nick and his brother. It's their one moment of true happiness and purity. The scene is reflective of how with director of photography Charlotte Bruus Christensen, we decided to create a pure imagery. Not hand held and gritty, but honest and pure. Even in the "darker" scenes, we tried to maintain this.

BEHIND THE MONSTER

Nick has this urge to take care of everyone. Throughout his life, he is constantly trying to take care of people -- of his younger brother, of Ivan. He has always blamed himself for not successfully taking care of his baby brother as a child. He doesn't want to lose anyone else, so he tries to compensate by taking care of everyone. I don't care for simply angry characters. I prefer angry characters who are hiding a vulnerable side. There's a caring person behind the big monster that Nick can be perceived as. I was looking for this tough guy's vulnerability. I always saw Nick as a combination of a brute of a man and an innocent child. I wanted the audience to continue to see the child in Nick, even as an adult.

MARTIN'S FATHER

It's interesting how this character is only referred to as Martin's father or Nick's brother. That's his full identity, his reason for being. If he didn't have his son Martin, he would probably have overdosed a long time ago. Taking care of Martin is what keeps him alive. He is constantly seeking the balance between his own needs and his child's needs. There are also the guilty feelings of not living up fully to his responsibility. He makes desperate attempts to obtain money. I think that it's such a misconception that children want money. They really just want to be loved and cared for. But so many fathers often devote so much time to their work for the sake of their children. They end up being everywhere and nowhere at the same time. At work, they are missing their family. Later, at home at the dinner table, they are busy thinking about work. Martin's father is not much different.

VULNERABLE CREATURES

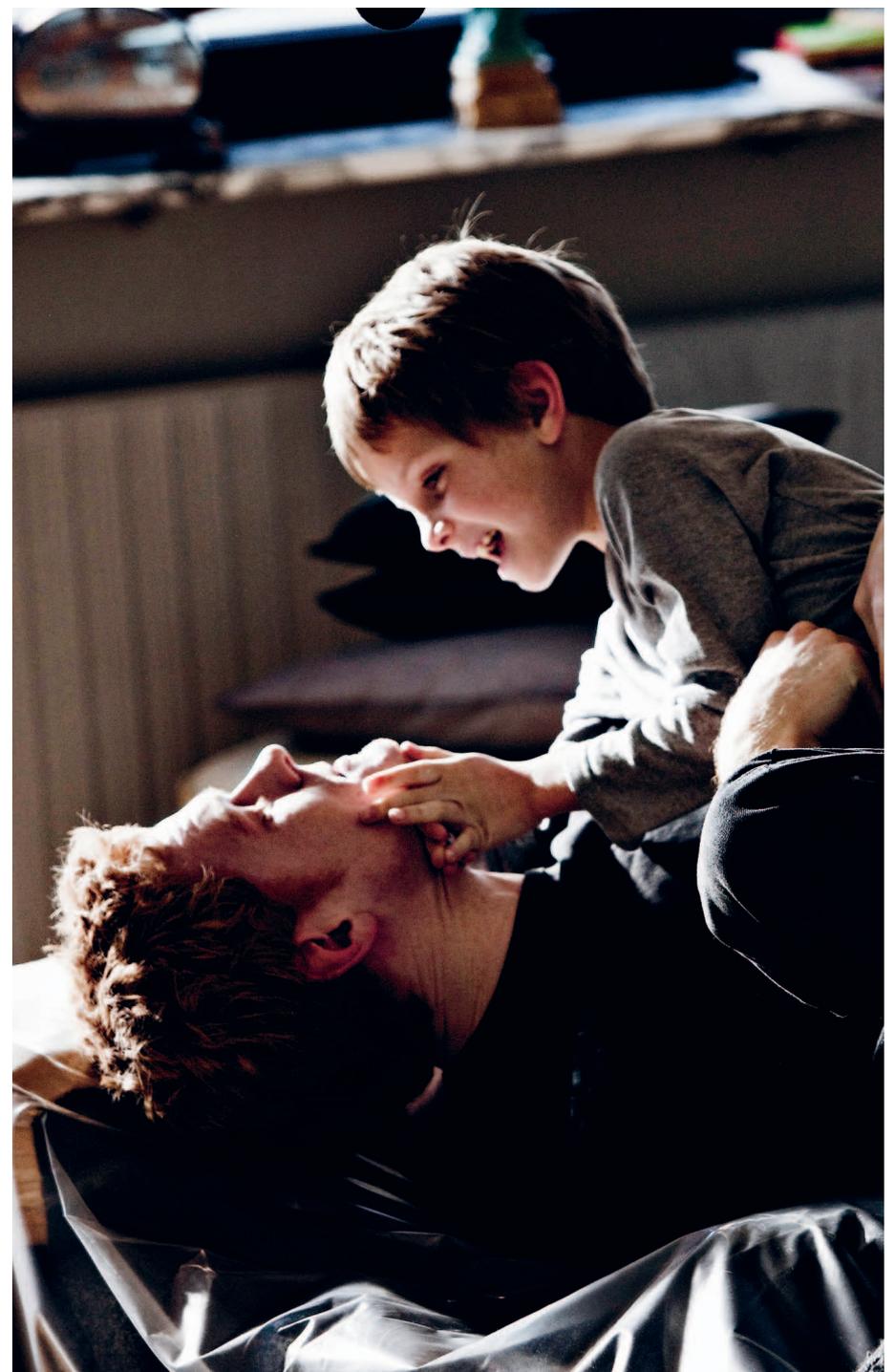
I was concerned about the character of adult Nick in the beginning. He was the kind of angry bastard that it's hard to feel sympathy for. I didn't want the audience to lose compassion for him nor any of the other characters. It was important for me to focus on the humanity of the characters. I wanted the audience to be constantly aware of the fragility of these characters. No matter how brutal some of their actions might be, we should always consider them the vulnerable creatures that they are. That's the only way for us to continue to relate to them. For example, the character of Ivan. He's actually a big sweaty murderer! When you think about it, we shouldn't really like him. But he too is vulnerable and he's longing for someone to help him. He pretends to be someone that he's not, and he ends up giving away small secrets about himself. Sometimes, the more psychopathic the character, the more interesting. I did the same with the father in FESTEN. He has molested his children, but still there's a certain empathy with him. I always want to find the compassion. Looking for the right balance is always on my mind throughout script stage, the shoot and the edit.

THE LINE OF HOPE

Nick sees reminders of his alcoholic mother all over the place, especially in his neighbor Sofie. But unlike Nick's abusive mother, Sofie is a very sacrificing woman. She's a woman who shares herself with everyone. She serves them her smiles and her body. She was a well-functioning middle class woman who has messed up her life and fallen for some reason or another. Her madness is due to losing her son. Lacking someone to care for, she turns to Nick. But Nick is unable to establish intimacy with Sofie because of his love for Ana, whom he has never gotten over. Nick's love story with Ana is one of the lines of real hope in SUBMARINO. We realize that Nick has been able to love. Ana is his past but she also represents his future. Nick's love story with her has fallen apart, but he has a connection to her still. We see that he is capable of love and that he has hope to love again, despite everything that has happened to him.

WORKING WITH THE BOYS

We looked at dozens of young boys to find the right ones for SUBMARINO. They're all non-professionals as we don't have a large pool of commercial child actors in Denmark as in the US. I felt from first sight that these were the right boys. As young Martin, Gustav Fischer Kjærulff was eight years old during the shoot, and Christian Kirk Østergaard, who plays Sofie's son Tobias, was six. When you're working with such young children, giving direction remains a bit mechanical. Older children want to discuss more to understand, but at 6 and 8, they want to know simply what to do and where to go. I rehearsed a lot more with 13-year-old Sebastian Bull Sarning as young Nick and 12-year-old Mads Broe as Nick's brother. We had many conversations about what the scenes meant. I had to teach them the basics of acting since they had not acted before. It was very important for them to understand where their characters were coming from and where they were going. They spent a lot of time with the babies (we used twins) and their family. The babies needed to feel comfortable around them, and the boys needed to look natural caring for a baby, holding a baby. I'm very thorough about such things and we needed to also create a safe environment. We were very lucky to have found such beautiful twins with very cooperative parents.





I LET MY CURIOSITY RULE

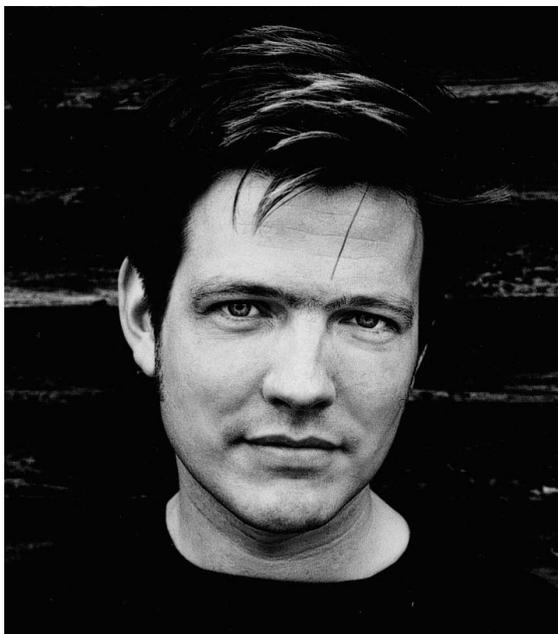
The book was already thoroughly researched, to the point where I felt like I was dealing with a document of reality. But my co-writer and I still went to northwest Copenhagen locations where we would be shooting, places he knows really well because he's been living there his whole life. That gave us a good sense of these environments. It's a gritty lower working class area. It's not like I had to live there for six months or change my identity or anything drastic like that. Research can be a bit of a romantic idea. What counts, after all, is the cinematic representation of reality. For example, when I did FESTEN, I had never attended a bourgeois dinner party like that before. I work best when I let my curiosity rule and try to navigate by listening and observing. You have to be on your toes all the time when you do that. In that sense, I really prefer to be on thin ice rather than on too safe ground. For Martin's Father's drug abuse storyline, I relied some on a former classmate who did heroin after we left school more than 20 years ago. He's clean now, but he gave us some acute insight into what the life of a heroin addict can be like.

US AND THEM

Everyone on the team had to go through a process of eliminating the distance between "us" and "them." We had to try and overcome the obstacles of being relatively well-adjusted people with decent incomes who imagine that we have something to say about life in a really tough, socio-economically deprived environment. There is a kind of arrogance and audacity in that, which we had to get over in the rehearsals. Jakob Cedergren, who plays Nick, spent some time living in a halfway house for ex-cons. Morten Rose, who plays down-and-out Ivan, got into costume and started collecting empty bottles on the streets. And I went to the shelter where Nick is staying, because I'd vowed to spend a night there. I didn't. The shelter's managers told me, 'You really want to take someone's bed? You think that's fair, just so you can be lying there with your film project? Would you really do that?' It may sound romantic, but we somehow had to erase the difference between us and them.

A SENSE OF PURITY AND NAKEDNESS

There's a definite connection between SUBMARINO and my early films, and on this production I did have a wonderful sense of starting over again. The cast includes a number of actors making their big-screen debuts and the crew in several key positions has young people I never worked with before. My director of photography, Charlotte Bruus Christensen, who went to UK's National Film & Television School outside London, never shot a feature before, and my co-writer, Tobias Lindholm, recently graduated from the National Film School of Denmark and this is his first feature, too. I had to face the fact that I'm the old boy on the team now. But that actually gave me a new, and much needed, eagerness, enthusiasm, crispness and fighting spirit – all the things I'd begun to miss a bit. So I went into this project with a sense of purity and nakedness. ■



THOMAS VINTERBERG

SUBMARINO is Thomas Vinterberg's sixth feature film.

Vinterberg's FESTEN (THE CELEBRATION) premiered at the 1998 Cannes Film Festival, where it won the Jury Prize. FESTEN went on to win numerous other prizes worldwide, as well as critical and public acclaim, making it one of the most prominent films of the decade.

Thomas followed up FESTEN with two English language films: 2003's IT'S ALL ABOUT LOVE starring Sean Penn, Claire Danes and Joaquin Phoenix, and 2005's DEAR WENDY, starring Bill Pullman, Chris Owen and Jamie Bell. Both films were presented at Sundance. Vinterberg returned to Danish-language cinema with the 2007 comedy WHEN A MAN COMES HOME.

Born in 1969 in Copenhagen, Vinterberg made his first short film at the age of 16. Three years later, he was admitted to the National Film School of Denmark as their youngest student ever. He graduated in 1993, garnering a Student Academy Award nomination for his graduation film, LAST ROUND. His short film THE BOY WHO WALKED BACKWARDS was a hit around the world, winning many audience awards at film festivals. He made his debut feature THE BIGGEST HEROES in 1996. In addition to his feature films, he has also directed music videos for Metallica and Blur.

Vinterberg received an Achievement in World Cinema Award at the European Film Awards in 2008 for his role as a founding member of the 1995 Dogme movement.

Vinterberg is currently preparing a production of his play DAS BEGRÄBNIS (THE FUNERAL) at Vienna's Burg Theater. It is his first time directing for the stage.

FEATURE FILMOGRAPHY

2010	SUBMARINO
2007	WHEN A MAN COMES HOME
2005	DEAR WENDY
2003	IT'S ALL ABOUT LOVE
1998	FESTEN (THE CELEBRATION)
1996	THE BIGGEST HEROES

CREW BIOGRAPHIES



MORTEN KAUFMANN (Producer)

Morten Kaufmann graduated from the The National Film School of Denmark in 1995 and was hired soon thereafter as a producer at Nimbus Film. Before entering the world of film he was a drummer on the Danish music scene. At Nimbus Film he has produced several short- and feature films, amongst others MIFUNE (1999), KIRA'S REASON (2001), ANGELS IN FAST MOTION (2005), DARK HORSE (2005), PRAGUE (2006), WHEN A MAN COMES HOME (2007), THE ESCAPE (2009) and with Ole Christian Madsen's World War II drama FLAME & CITRON (2008) he added executive producer to his credits. He has also line produced a large number of films, amongst others FESTEN/THE CELEBRATION (1998) and IT'S ALL ABOUT LOVE (2003). In 2009 he started his own company, Cacao Film.



TOBIAS LINDHOLM (Screenwriter)

Tobias Lindholm graduated from the National Film School of Denmark as a screenwriter in 2007. He wrote several episodes for the DR TV drama-series SOMMER (2007) and BORGEN (2009/2010). Recently he wrote and directed the feature film R in collaboration with documentary director Michael Noer (Rotterdam, 2010). SUBMARINO is his first feature screenplay.



JONAS T. BENGTSSON (Novelist)

SUBMARINO is Jonas T. Bengtsson's second critically acclaimed and prize winning novel. It followed one of the strongest debut novels seen in the past years AMINA'S LETTERS (2005). Before his breakthrough as a novelist, Bengtsson hosted a popular children's show on Danish Radio and wrote texts for a youth radio programme. Both of his novels takes place in north western Copenhagen where he himself was raised and still lives. The publishing rights for SUBMARINO have already been sold to France, Italy, Poland, Norway and Germany. AMINA'S LETTERS will be published in Russia later this year, and is in development at Nimbus Film for a film version.

CAST BIOGRAPHIES



JAKOB CEDERGREN (Nick)

Jakob Cedergren was awarded “Best Actor” by both the Danish Critic Association and the Danish Film Academy for his performance in Henrik Ruben Genz’s 2008 film TERRIBLY HAPPY. Selected as a “Shooting Star” for the 2005 Berlin Film Festival, Cedergren also received international attention for his roles in Jannik Johansen’s STEALING REMBRANDT (2003) and Dagur Kari’s DARK HORSE (2005), seen in Un Certain Regard at the Cannes Film Festival. Other film credits include Peter Flinth’s ARN: THE KNIGHT TEMPLAR (2007) and ARN: THE KINGDOM AT ROAD’S END (2008) and Sally Potter’s RAGE (2009). Born in 1973, Cedergren graduated from the Danish National School of Theatre in 1997. His breakthrough performance was the leading part in the DR-TV drama series “The Spider” (2000), directed by Ole Christian Madsen. His stage productions include “The Celebration” (2003), “Virginia Woolf” (2004) and “Ordet” (2008) at the Royal Danish Theatre.



PETER PLAUGBORG (Martin’s Father / Nick’s Brother)

Peter Plaugborg is currently playing the title role in the Royal Danish Theatre production of “Ulysses of Ithaca.” He has also acted in their recent productions of “Scorched,” “Richard III,” and “Infigenia.” SUBMARINO is Plaugborg’s first major film role after recent appearances in Ole Christian Madsen’s FLAME & CITRON (2008), Kasper Barfoed’s THE CANDIDATE (2008) and Nicolo Donato’s BROTHERHOOD (2009). For television, Plaugborg has appeared in the 2008 DR-TV drama “Album.” Born in 1980, Plaugborg graduated from the Odense Theatre School in 2007.



PATRICIA SCHUMANN (Sofie)

Patricia Schumann won a 2008 Reumert Talent Award for her performance in the play “Normal” at Copenhagen’s Camp X Theatre. Her film credits include Nicolaj Arcel’s THE ISLAND OF LOST SOULS (2007) and Jacob Thuesen’s THE EARLY YEARS: ERIK NIETZSCHE PART 1 (2007). She has appeared in several TV series including the DR-TV drama “Sommer”. Patricia was a child actress and played her first leading role in one of Copenhagen’s major theatres at age 11 and at the age of 3 she had her stage debut as a clown in the family business Circus Schumann. She graduated from the Danish National School of Theatre in 2005.



MORTEN ROSE (Ivan)

Morten Rose made his feature film debut in 2009’s Greenlandic-produced NUUMMIQ (dirs. Torben Bech and Otto Rosing), selected for Sundance 2010. Born in 1975, Rose was trained at Copenhagen’s Holberg Theatre School. He has acted in numerous theater productions. He is a member of the Danish musical group Mastodonterne, led by popular singer and songwriter Sebastian. In Mastodonterne productions, he played Quasimodo in “The Hunchback of Notre Dame” and Trelawney in “Treasure Island.”

CAST

ROLE	NAME
NICK	JAKOB CEDERGREN
NICK'S BROTHER / MARTIN'S FATHER	PETER PLAUGBORG
SOFIE	PATRICIA SCHUMANN
IVAN	MORTEN ROSE
MARTIN	GUSTAV FISCHER KJÆRULFF
YOUNG NICK	SEBASTIAN BULL SARNING
YOUNG NICK'S BROTHER	MADS BROE
MOTHER OF THE BOYS	MEI OULUND IPSEN
TOBIAS	CHRISTIAN KIRK ØSTERGAARD
YELLOW JIMMY	HENRIK STRUBE
CARSTEN	ELIAS EHLERS
MONA	HELENE REINGAARD NEUMANN

CREW

POSITION	NAME
DIRECTOR	THOMAS VINTERBERG
PRODUCER	MORTEN KAUFMANN
EXECUTIVE PRODUCERS	BIRGITTE HALD & BO EHRHARDT
SCREENWRITERS	TOBIAS LINDHOLM & THOMAS VINTERBERG
BASED ON THE BOOK BY	JONAS T. BENGTSOON
CINEMATOGRAPHER	CHARLOTTE BRUUS CHRISTENSEN
EDITOR	ANDRI STEIN GUDMUNDSSON & VALDIS OSKARSDOTTIR
SOUND DESIGN	KRISTIAN EIDNES ANDERSEN
COMPOSER	THOMAS BLACHMAN
PRODUCTION DESIGN	TORBEN STIG NIELSEN
COSTUME DESIGNER	MARGRETHE RASMUSSEN
CHIEF MAKE-UP ARTIST	BJØRG SERUP



NIMBUS FILM

Nimbus Film was established in 1993 by producers Birgitte Hald and Bo Ehrhardt, both graduates from The National Film School of Denmark. Nimbus Film spearheaded the new wave in Danish cinema by producing two of the first four Dogme films, Thomas Vinterberg's *FESTEN (THE CELEBRATION)* in 1998 and Søren Kragh-Jacobsen's *MIFUNE* in 1999. Both films are among the most widely seen Danish language films ever.

With 40 feature films and numerous shorts to its credit, Nimbus Film has become one of Denmark's largest production companies. Recently Nimbus Film has enjoyed consistent theatrical success: Ole Christian Madsen's World War II drama *FLAME & CITRON* and the comedy *SORTE KUGLER* by Anders Matthesen were both at the top of the local box office in 2008 and 2009. Nimbus Film is presently putting final touches to Louise Friedberg's *THE EXPERIMENT*, a historical drama set and partly shot in Greenland, whilst developing new projects by Søren Kragh-Jacobsen, Natasha Arthy and Ole Christian Madsen, amongst others.

TECHNICAL DATA

DANISH TITLE	SUBMARINO
UK TITLE	SUBMARINO
RUNNING TIME	110 MINUTES (25 FPS)
FILM LENGTH	3.358 METRES
REELS	6
FILMING FORMAT	16 MM
DISTRIBUTION FORMAT	35 MM
SCREEN RATIO	1:1.85
SOUND	SRD (DOLBY DIGITAL)
LANGUAGE	DANISH





CREDITS

PRODUCED BY
NIMBUS FILM APS

CO-FINANCED BY
TV2 I DENMARK, KELD REINICKE & LARS SUND DUUS

WITH SUPPORT FROM
NORDISK FILM & TV FOND, HANNE PALMQUIST

IN COLLABORATION WITH
CANAL+, SVT, GUNNAR CARLSSON

IN CO-PRODUCTION WITH
MAINSTREAM APS
NORDISK FILM SHORTCUT
KAMERAUDLEJNINGEN APS
LYSUDLEJNINGEN APS

DISTRIBUTION & NORDIC SALES
SANDREW METRONOME FILMDISTRIBUTION A/S

INTERNATIONAL SALES
THE MATCH FACTORY



TV 2|DANMARK



CANAL+ svt



mainstream



Nordisk Film ShortCut

KAMERA
UDLEJNINGEN



SANDREW METRONOME

THE MATCH FACTORY

CONTACTS

INTERNATIONAL SALES

The Match Factory GmbH
Balthasarstrasse 79-81
50670 Cologne
Germany
tel: +49 221 539 709 - 0
fax: +49 221 539 709 - 10
info@matchfactory.de
www.the-match-factory.com

INTERNATIONAL PRESS

World Cinema Publicity
Richard Lormand
mob. +49 173-828-4659 or +49 163-667-1179
tel. +33 9-7044-9865 (leave message)
e-mail: intlpress@aol.com
www.filmpressplus.com

DANISH PRESS

Sandrew Metronome Filmdistribution
Line Aamand Hansen
cell: +45 4028 8563
e-mail: line.hansen@sandrewmetronome.com

FESTIVAL CONTACTS

The Danish Film Institute
Lizette Gram Mygind
tel: +45 2482 3758
e-mail: lizette@dfi.dk

Christian Juhl Lemche
tel: +45 2148 8522
e-mail: christianjl@dfi.dk

PRODUCTION COMPANY

Nimbus Film
Filmbyen 20
DK-2650 Hvidovre
Denmark

Lars Bredo Rahbek
tel: +45 3634 0910
e-mail: rahbek@nimbusfilm.dk

