

A FILM BY  
SØREN KRAGH-JACOBSEN

ANDERS W. BERTHELSEN  
MARIA BONNEVIE



# What No One Knows



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Press book  
Design \_\_\_\_\_ Benny box  
Editor & texts \_\_\_\_\_ Søren Green Nielsen and Lars Bredo Rahbek  
Still photographer \_\_\_\_\_ Ole Kragh-Jacobsen





## SYNOPSIS

Following a painful family dinner Thomas is asked by his sister Charlotte to meet her the following evening. Nearing the rendezvous Thomas sees the lights of emergency vehicles and discovers that Charlotte, a strong swimmer, has drowned.

A well known children's entertainer, Thomas is unversed in the world into which he now finds himself. Looking through Charlotte's possessions he discovers a list of poisonous chemicals and a photograph of his dead father and his colleague in military intelligence, Lange-Erichsen. Confronting Lange-Erichsen, Thomas is patronised and given evasive answers and comes to the realisation that there may be a lot more to his sister's death.

Thomas is told by his sister's close friend, Ursula, that Charlotte had been contacted by a Swedish woman and told of the terrifying world in which their father had been involved and Charlotte had wanted to

talk with him before trying to find out more. Ursula, after some persuasion, agrees to help Thomas put the pieces together.

Consumed by an ever increasing sense of paranoia Thomas returns home to find it ransacked and his evidence stolen. Everything seems to lead back to Lange-Erichsen, who is now heading up the merger of Denmark's two intelligence services. Thomas now fears that his mission could be against the most powerful agency in the country.

Visiting his estranged wife, Thomas discovers that his daughter is missing and realises that it is not just his life that is in danger but also those around him. With his every move recorded by surveillance cameras and unseen eyes he has to race against time to rescue his daughter and uncover the truth.



# THE FRAILTY OF DEMOCRACY

INTERVIEW WITH SØREN KRAGH-JACOBSEN

Søren Kragh-Jacobsen likes political thrillers, and in **WHAT NO ONE KNOWS** he uses this entertaining genre to pose a number of important questions about the surveillance society and the state of our democracy.

By Christian Monggaard, *Dagbladet Information*

"We live in a democratic state, but we should think about, whether the people was really in charge," says Søren Kragh-Jacobsen, who is worried about the state of the world. Now, the soon-to-be 61-year-old film director has made a film about just that. The thriller **WHAT NO ONE KNOWS** tells the story of musician Thomas Deleuran (Anders W. Berthelsen), a 40-year old *drop-out*, who makes his living performing at schools and has just moved away from his wife and teenage daughter. However, Thomas is forced to take action when his sister, photo journalist Charlotte (Sonja Richter), dies mysteriously before having a chance to tell him her discovery about their late father, Mark, who worked for the Danish Defense Intelligence Service. He soon realises that somebody is watching him – and everybody else – and trying to make him drop any further investigation of his sister's death and his father's secret work for the Danish state.

It was under the heading of 'The Frailty of Democracy', that Søren Kragh-Jacobsen sat down more than two years ago with the young screenwriter Rasmus Heisterberg to write **WHAT NO ONE KNOWS**, which is very loosely based on a novel by Søren Lassen. The director had seen with growing concern, how fear spread in the Western World, how we sold out our most fundamental civil rights, and how the surveillance society became a reality after September 11th, 2001. "Has it come to a point where all the power is with the politicians, and we think that's just swell, as long as the value of our properties is going up?" is the polemic question he poses. "In America, they have passed laws that allow the state - and those who watch the people

- to do what it and they want. Denmark might end up there as well. 'If you're not with us; you're against us,' and that's not my idea of democracy." Like Heisterberg, who co-wrote one of the greatest Danish film successes of recent years, the political thriller **KING'S GAME** (2004), Søren Kragh-Jacobsen is fan of the political thriller, and it was only natural for the writing team to use this genre to tell an entertaining story while debating some of the important issues of the day. "I like films that tease me," says the director. "I like films, that are based in reality, but are wild nonetheless. There are some political thrillers, that I have seen over and over again: **THREE DAYS OF THE CONDOR** (1975), **THE MARATHON MAN** (1976), **ENEMY OF THE STATE** (1998), **THE PELICAN BRIEF** (1993). I've always felt entertained by them. They are of varying quality, but I like the feeling of opening a box and that as you go along you figure out how it's all connected, even though you can hardly believe it. It's a fun genre and you get to think 'what if...'"

"Along with the main character, Thomas Deleuran, we enter a chaos, a kind of claustrophobic room, and we want people to discuss whether this might actually happen," says the director. "Is it conceivable that in this cozy, little democracy we might nevertheless have some sort of secret service that operates independently, when something needs to be covered up? After all, we've seen it time and time again in American films. That's why we've decided to enter this world of conspiracies that Rasmus and I – being the big boys that we are - care very much for."

Contrary to our neighbouring country, Sweden, where assassinations of politicians seem to be part of the political game and the police, as well as the intelligence community, have been compromised repeatedly, we in Denmark still believe in the incorruptibility and justice of the system. Consequently, when Søren Kragh-Jacobsen first introduced the script of **WHAT NO ONE KNOWS** to The Danish Film Institute, the film consultant even asked if the story was set in Sweden. "Nobody has waved the large, red flag yet," says the director. "We went to see a conspiracy theorist, who told us about all the little happenings, that can be interpreted to mean that a lot more than we think, is going on: A bomb is delivered to a shop in Nørrebro, an agent is found hanged in a hotel in Amager. But nobody has taken a shot at the prime minister yet. If that day should come – and I certainly hope it doesn't - it might well be that our childhood faith would be disturbed, and then people will start digging."

Very early in the process, Søren Kragh-Jacobsen decided not to leave his main character at any point in the film. Thomas Deleuran is the eye of the audience. "There's no cutting to the bogey man or the bomb under the table, and so we end up with a rock'n'roll film, shot by Morten Søborg without light and with hand-held camera, in which we venture forth in a foggy Denmark with a person who has the best intentions but doesn't really understand much of what's going on."

The director says that he feels like an action director, and that he admires directors like the brothers Tony and Ridley Scott for their visual energy and lavishness. "I've always liked the dynamism of storytelling in film and I even used a hand-held camera in **WANNA SEE MY BEAUTIFUL NAVAL?** (1978). I like it to be action-packed and I view the world from many different angles. In general, I put a lot of thought into where to place the camera, why it has to be dynamic and why you suddenly hit the breaks and take it right down to the first gear. Both Ridley and Tony are masters of that. I don't like all of their stories, but if you're really well prepared as they are, you can free yourself from the demands of the craft and instead concentrate on your actors."

One thing that **WHAT NO ONE KNOWS** has in common with the political thrillers that Søren Kragh-Jacobsen has taken his inspiration from, is that the main character, Thomas Deleuran, is a perfectly ordinary human being, who is thrown into the deep end and has to struggle to avoid drowning. "We found out that the main character should be much like me," says the director, who was already a popular singer-songwriter exactly 30 years ago, when he returned from film school in Prague to make his first feature film, the youth drama **WANNA SEE MY BEAUTIFUL NAVAL?**.

"Thomas Deleuran is a children's entertainer, who plays his guitar well and has written a few popular songs. I knew that universe well from my youth, when I made tv programmes for children and young people at the Danish state television broadcaster DR. He's a semi-educated rascal and really quite nice, but at the time when we meet him he is burnt out and politically, he is a person who has shopped around quite a bit. He knows a bit about this and that, and he has often sat with his friends and felt a bit outraged. So he's a perfectly ordinary Dane."

Perfectly ordinary Danes are abundant in Søren Kragh-Jacobsen's 10 films, all of which he has co-authored, including a number of popular films for children and youths, a successful Dogme film, **MIFUNE** (1999), and most recently the English language drama **SKAGERRAK** (2003). He realizes that there is a large part of himself in all of his main characters. "But I wouldn't have said that 15 years ago. I wanted to tell the story of the survivor. I left school after the seventh grade, got forced into an apprenticeship and I couldn't read or write."

"I've always made the story of the weaker guy... Well, I don't know if he's weak, but he hasn't figured things out yet. Whether it's Claus in **WANNA SEE MY BEAUTIFUL NAVAL?**, who hasn't got a clue. Or whether it's 8 year old Ivan, whose father calls him a Rubber Tarzan, and who ends up realizing that there is always something you're good at; you just have to figure out what it is. Peter Hesse's character in **ISFUGLE** (1983) is also a fool, who gets wiser through his meeting with the wild. **THE ISLAND ON BIRD STREET** (1997) is **RUBBER TARZAN** set in the Jewish ghetto in Warsaw, etc.. I see the recurring theme, and I'd like to get a little meaner – as I usually say. At the moment, I'm writing a story about Chopin, which is almost a Dogme film. He is also a weak person. It takes place eight months before he dies and in his own mind he hasn't achieved anything. He has been married to the piano and he has had no success as a human being."

But Søren Kragh-Jacobsen emphasizes that his main characters do evolve in the course of his stories, because his films are coming-of-age stories of sorts. "Their minds get more beautiful. So does Thomas Deleuran in **WHAT NO ONE KNOWS**. He is also a wet rag, who has hit rock bottom and really wants his wife back. But I believe these types of people can maintain their idealism. It's a bit naïve but I believe that you have to stand by your banality and your naïveté. They're not one of a kind, they just come to a point when they think: 'No, hell no – now I'm going to do something about it. Now, I'm going to pursue a dream and in the course of that I'll get wiser.' I think I'd rather call it the little man's victory. I guess that's a wildly humanist point of view, but then so am I, I suppose."

Translated by Michael E. N. Larsen

# SØREN KRAGH-JACOBSEN

Director, writer

Søren Kragh-Jacobsen was born in Copenhagen, Denmark in 1947. After qualifying as an electrical engineer in 1968, he went to Prague to study at the Film and TV School of the Academy of Performing Arts (FAMU) graduating in documentary films in 1970. From 1971 to 1983 he worked for Danish state television (Danish Broadcasting Corporation) where he was responsible for a large number of projects within the children and youth section. Søren's debut feature film *WANNA SEE MY BEAUTIFUL NAVEL?* saw the day of light in 1978 and has become a modern classic helping define the youth film genre in the Nordic countries. This was followed by *RUBBER TARZAN* (1981), *ISFUGLE* (1983), *EMMA'S SHADOW* (1988), *GULDREGN* (1988), *THE BOYS FROM ST. PETRI* (1991), *THE ISLAND ON BIRD STREET* (1997), *MIFUNE* (1999), *SKAGERRAK* (2003) and now *WHAT NO ONE KNOWS* (2008).

Søren Kragh-Jacobsen has won numerous awards and accolades at home and abroad. Several of his films have won Danish Academy Awards for Best

Film and his international honours include the Unicef 1st Prize for Best Children's Feature at the 1982 Berlin Film Festival for *RUBBER TARZAN*, Special Jury Prize for *EMMA'S SHADOW* at the 1990 Paris Film Festival, Golden Bear nomination at the 1997 Berlin Film Festival and 3 subsequent Emmy awards for *THE ISLAND ON BIRD STREET*, Grand Jury Silver Bear at the 1999 Berlin Film Festival for *MIFUNE* and a Golden st. George nomination at the 2003 Moscow International Film Festival for *SKAGERRAK*.

Besides directing, Søren is a much loved singer and song writer with several successful albums to his credit. In 2001 a massive, radio promoted public appeal urged Søren to end his singing hiatus and get back into the recording studios. The result was "Isalena", an album of beautiful ballads which became one of the best selling local albums of the year. He followed his renewed recording success up with a nationwide concert tour before leaving for Scotland where he shot his English language feature *SKAGERRAK*.



## CAST

Anders W. Berthelsen



Educated at The Danish National School of Theatre in 1994, Anders W. Berthelsen made his feature film debut in Niels Arden Oplev's PORTLAND (1996) and has since starred in numerous Danish feature films, tv-drama and stage plays. He made an international name of himself as Kresten in Søren Kragh-Jacobsen's MIFUNE that won multiple awards at the Berlinale in 1999. Recently he has played very diverse roles both on stage and on the big screen. In 2007 he played Hedwig in the first Danish stage production of HEDWIG AND THE ANGRY INCH and on the big screen in 2007 he has acted in both comedy (THE BLACK MADONNA), thriller (CECILIE) and action adventure (ISLAND OF LOST SOULS) with great success.

Maria Bonnevie



Educated at The Swedish Academic School of Drama. Maria Bonnevie was named as one of European films' Shooting Stars in 2002 by European Film Promotion. She had one of her first big dramatic roles in Academy Award winner Bille August's JERUSALEM in 1996 and played the title role as Dina in Ole Bornedal's English-language adaptation of I AM DINA opposite Gérard Depardieu, Christopher Eccleston and Mads Mikkelsen. In 2003 she played the female lead in Christopher Boe's RECONSTRUCTION – a film that won the Golden Camera in Cannes. Most recently she starred in Andrei Zvyagintsev's Russian THE BANISHMENT – an official selection at the film festival in Cannes in 2007. She is a true pan-Scandinavian star.

Ghita Nørby



Ghita Nørby was educated at the Royal Danish Theatre and is probably the most famous Danish actress of her generation. Mrs. Nørby made her film debut in 1956 in THE YOUNG HAVE NO TIME a film about upper-class youth, she made her public breakthrough the following year in a variety of Danish comedies. She has continued to act on stage all through her career. On TV she played a lead role in the hugely popular TV-series MATADOR 1978-82 and recently a tough chief of police in the Emmy-awarded series THE EAGLE. She has worked with a wide variety of directors: Henning Carlsen, Ingmar Bergman, Susanne Bier, Jan Troell, Lars von Trier, Kaspar Rostrup in the Academy Award nominated MEMORIES OF A MARRIAGE (1989) and Bille August in the Golden Palm winner THE BEST INTENSIONS (1992).

Henning Jensen



Henning Jensen started at The Danish National School of Theatre in 1968, but left early when he was offered tenure at The Danish Theatre and has subsequently played multiple roles on the stage in everything from Strindberg to Coward. On the big screen, he had his big breakthrough in 1974 as a serial killer in crime thriller 19 RED ROSES. Has worked multiple times with director Lars von Trier. First as Kreon in MEDEA (1988) and later he played a werewolf in the award-winning ZENTROPA (1991). He also had a significant role in Trier's THE KINGDOM, parts I & II. In recent years he has played very diverse roles – both comedic and dramatic and both on tv and in the cinema. He has one of the most characteristic voices in Danish cinema.

Marie Louise Wille



Before beginning at The Danish National School of Theatre, Marie Louise Wille worked behind the scenes in both theatre and television. In 1994 she helped transform the small alternative theatre Teater Grob into a professional theatre. On television she has both been in front of the camera as a host and behind it developing and organizing programs for the Danish Broadcasting Corporation. After graduation from The Danish National School of Theatre in 2002 she has mainly acted on stage and made a name for herself as Nora in NORA a modern version of Ibsen's A DOLL'S HOUSE. In January 2008 she made her debut in a big TV-series - SUMMER for Danish Broadcasting Corporation. She is a rising star in Danish cinema.

Sarah Juel Werner



Born 1992. At 15 Sarah Juel Werner is already a quite experienced actress on both tv and the big screen. She made her screen debut with a leading role as Tinke in the historical family film LITTLE BIG GIRL that was a hit in the summer of 2002. She has since acted in both TV and film. In 2006 she played the lead role in Danish Broadcasting Corporation's Christmas tv-series ABSALON'S SECRET. Also in 2006 she played Iben in SHALL WE OVERCOME – a multiple award-winning film that won the Glass Bear in Berlin in 2006. Sarah was nominated for a Robert (Danish Oscar) for her supporting role in the film.



## PRODUCER & SCRIPT WRITER

Lars Bredo Rahbek  
producer



Before entering the world of film Lars Bredo Rahbek had a successful career at the world's largest shipping line A.P. Møller/Mærsk being stationed for 8 years in Manila and Tokyo. Quitting the world of business in 1991 he ventured into grassroots politics before being admitted to The National Film School of Denmark in 1993. Lars graduated in 1997 and was immediately hired as a producer for Nimbus Film. Here, he has produced Søren Kragh-Jacobsen's SKAGERRAK (2003) and worked with the international launch of his Dogme film MIFUNE (1999). Lars executive produced Thomas Vinterberg's IT'S ALL ABOUT LOVE (2002) and worked on the international launch of Vinterberg's breakthrough film FESTEN (1998), and co-produced the Spanish film TORREMOLINOS 73 (2003). In 2006 Lars produced Pernille Fischer Christensen's silver bear winner A SOAP (2006) and is now in post-production with Ole Christian Madsen's World War II drama FLAME & CITRON (2008) at the same time as he is bringing out WHAT NO ONE KNOWS.

Rasmus Heisterberg  
script writer



In 1999, Rasmus Heisterberg graduated from the screenwriting course at The National Film School of Denmark. His debut as a screenwriter was the thriller MIDSUMMER (2003) followed by the screenplay for KING'S GAME (2004) which won Robert (Danish Oscar) and Bodil (Danish Golden Globe) for best Danish film in 2004 and it was also the most popular Danish film that year. He followed the success by writing the family films SKYMASTER (2006) and ISLAND OF LOST SOULS (2007). In 2007 he also wrote the psychological thriller CECILIE and FIGHTER and as we speak the animated film JOURNEY TO SATURN is in production and will premiere in Denmark later this year.



## Nimbus Film

Nimbus Film was established in 1993 by producers Birgitte Hald and Bo Ehrhardt, both graduates from The National Film School of Denmark. Director Thomas Vinterberg later joined to become the third owner of the company. Nimbus Film spearheaded the new wave in Danish cinema by producing two of the first four Dogme films, namely FESTEN (a.k.a. THE CELEBRATION) in 1998 and MIFUNE in 1999. Both films are among the most widely seen Danish language films ever.

With more than 20 feature films and numerous shorts to its credit, Nimbus Film is today the third largest Danish production company. Nimbus Film is presently putting final touches to Ole Christian Madsen's widely anticipated World War II drama FLAME & CITRON and has recently started filming Kathrine Windfeld's FLYGTNINGEN, a modern day political drama set in Denmark and Afghanistan.





Det som ingen ved /  
What No One Knows

**CAST**

THOMAS DELEURAN	ANDERS W. BERTHELSEN
URSULA MATSBERG	MARIA BONNEVIE
INGRID DELEURAN	GHITA NØRBY
MARIANNE DELEURAN	MARIE LOUISE WILLE
BEA DELEURAN	SARAH JUEL WERNER
NIELS LANGE-ERICHSEN	HENNING JENSEN
CHARLOTTE DELEURAN	SONJA RICHTER
HEMMINGSSEN	BAARD OWE
MARK DELEURAN	LARS MIKKELSEN
THOMAS DELEURAN, 1988	SIMON MUNK
LIV, 1988	METTE GREGERSEN
AMALIE, 1988	KATHRINE HØJ ANDERSEN
AMALIE	SARAH BOBERG
MARGRETHE	REBEKKA OWE
TYRFING AGENT 1	CLAUS GERVING
KAYSA	AMANDA OOMS

**CREW**

DIRECTOR	SØREN KRAGH-JACOBSEN
PRODUCER	LARS BREDO RAHBEK
SCREENWRITERS	RASMUS HEISTERBERG & SØREN KRAGH-JACOBSEN
DIRECTOR OF CINEMATOGRAPHY	MORTEN SØBORG, DFF
EDITOR	ANNE ØSTERUD & JANUS BILLESKOV JANSEN
SOUND DESIGN	CLAUS LYNGE & HANS CHRISTIAN KOCK
PRODUCTION DESIGN	NIELS SEJER
ART DIRECTOR	JACOB WIRTH CARLSEN
COSTUME DESIGNER	ANNE-DORTHE ESKILDSEN
CHIEF MAKE-UP ARTIST	KAMILLA BJERGLIND
CO-PRODUCER	HELENA DANIELSSON
EXECUTIVE PRODUCERS	BO EHRHARDT, BIRGITTE HALD & JØRGEN RAMSKOV

COMPOSERS \_\_\_\_\_ KÅRE BJERKØ & ANDERS TRENTMØLLER

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LTD./EDITION WILHELM HANSEN	PRODUCED BY FREDERIK THAAE	PERFORMED BY A KID HEREAFTER	RÅGER & RAVN	MUSIC JAN RØRDAM	LYRICS SØREN KRAGH-JACOBSEN
				PRODUCED BY JAN RØRDAM	

BRATCH \_\_\_\_\_ MALTE BJERKØ

INSPIRED BY SØREN LASSEN'S NOVEL "EN ANDEN TID"

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# What No One Knows

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