

Submarino – synopsis (NL)

Het verhaal van twee broers die elkaar uit het oog verloren na een woelige jeugd en elkaar terugvinden in de gevangenis... Dat is wat regisseur Thomas Vinterberg, voormalig lid van de «Dogma»-groep verteld in zijn film die gebaseerd werd op de roman van de Deense schrijver Jonas T. Bengtsson, gekend om zijn onvoorwaardelijk realisme. De titel verwijst naar een verschrikkelijke martelmethode « submarino » genaamd waarbij het hoofd onder water gehouden wordt tot net voor het slachtoffer verdrinkt.

Nick en zijn jongere broer groeiden op in verschrikkelijke omstandigheden. Armoede, misbruik en de alcoholverslaving van hun moeder tekenden hun jeugd totdat een tragedie het gezin uit elkaar dreef.

Nick is nu 33 jaar en komt net vrij uit de gevangenis. Hij is een man die weet wat hij wil: trainen in de fitness en drinken – beide voluit om zich staande te houden tegenover de est van de wereld. De bodybuilder leeft in een vervallen appartementblok in een buitenwijk van Kopenhagen. Zijn broer is ondertussen verslaafd aan heroïne en alleenstaande vader. Er zijn maar twee dingen belangrijk in zijn leven: zijn dagelijkse shot en de toekomst van zijn zesjarige zoontje Martin, die hij een betere jeugd wil geven dan de zijne. Reden genoeg voor hem om zelf ook heroïne te gaan dealen. De twee broers leiden ieder hun eigen leven, maar zijn altijd op zoek naar elkaar. Wat hen verenigt is de strijd om een leven te leiden dat de moeite waard is om geleid te worden. Hun wegen kruisen elkaar sporadisch, maar het is pas in de gevangenis dat ze elkaar echt terug vinden. Maar dan is het bijna te laat...



Submarino – synopsis (FR)

L'histoire de deux frères qui se sont perdus de vue après une enfance précaire et qui se rencontrent à nouveau en prison ... C'est ce que raconte Thomas Vinterberg, ancien réalisateur du groupe «Dogma», dans son film qui s'inspire d'un roman de l'auteur danois Jonas T. Bengtsson, réputé pour son réalisme inconditionnel. Son titre lui vient d'une perfide méthode de torture: la procédure appelée «submarino» consiste à maintenir la tête d'un homme sous l'eau jusqu'à la limite de l'asphyxie.

Nick et son frère cadet ont grandi dans de terribles conditions. La pauvreté, les abus et l'alcoolisme de leur mère ont marqué leur enfance jusqu'à ce qu'une tragédie déchire la famille.

Nick a maintenant 33 ans et il sort de prison. C'est un homme qui sait ce qu'il veut: s'entraîner et boire – les deux jusqu'à l'excès pour s'endurcir contre le monde entier. Spécialiste du bodybuilding, il vit dans un foyer délabré de la banlieue de Copenhague. Son frère est entre-temps devenu un junkie et un père célibataire. Il n'y a que deux choses qui lui importent dans la vie: sa piqûre quotidienne et l'avenir de Martin, son fils de 6 ans, qui doit connaître une vie meilleure que lui. Ce qui est une raison suffisante pour s'adonner aussi au trafic d'héroïne. Les deux frères mènent des existences parallèles dans un sinistre quartier de Copenhague mais se cherchent l'un l'autre. Ce qui les unit, c'est la lutte pour une vie qui vaille la peine d'être vécue. Leurs chemins se croisent à l'occasion mais ils ne se retrouvent vraiment qu'en prison. Mais c'est pour eux déjà presque trop tard.



Submarino - crew

regie / réalisation:	Thomas Vinterberg
producent / producteur:	Morten Kaufmann
scenario / scénario:	Tobias Lindholm & Thomas Vinterberg
gebaseerd op het boek van / d'auprès le roman de:	Jonas T. Bengtsson
camera / caméra:	Charlotte Bruus Christensen
geluid / son:	Kristian Eidnes Andersen
muziek / musique:	Thomas Blachmann
kostuum / costumes:	Marrethe Rasmussen
uitvoerende producenten / producteurs executifs:	Birgitte Hald & Bo Ehrhardt

Submarino – cast

Nick	Jakob Cedergren
Nicks broer, Martins vader / frère de Nick, père de Martin	Peter Plaugborg
Sofie	Patricia Schumann
Ivan	Morten Rose
Martin	Gustav Fischer Kjaelruff
Jonge Nick / jeune Nick	Sebastian Bull Sarning
Nicks broertje / jeune frère de Nick	Mads Broe
de moeder / la mère	Mei Oudlund Ipsen
Tobias	Christian Kirk Ostergaard
Jimmy	Henrik Strube
Carsten	Elias Ehlers
Mona	Helene Reingaard Neumann



Submarino – Thomas Vinterberg

Vinterberg werd geboren in 1969 te Kopenhagen. Hij maakte zijn eerste kortfilm op 16-jarige leeftijd en toen hij 19 was was hij de jongste student ooit aan de Deense filmschool. Samen met Lars von Trier is hij de initiatiefnemer van het «Dogma»-manifest in 1995.

Zijn film FESTEN, volgens de Dogmaregels, won de FIPRESCI-prijs in Cannes. Hierna volgden twee Engelstalige films: IT'S ALL ABOUT LOVE en DEAR WENDY en een aantal videoclips o.a. voor Blur en Metallica.

In 2007 keerde Vinterberg terug naar de Deense cinema met de komedie WHEN A MAN COMES HOME. In 2008 mocht hij een Achievement in World Cinema Award ophalen tijdens de uitreiking van de Europese Film Awards voor zijn rol als mede-oprichter van de Dogma-beweging.

Vinterberg est né en 1969 à Copenhague. Il tournait à 16 ans son premier court métrage et à 19 ans, il est le plus jeune étudiant de l'école danoise de cinéma. Il est l'initiateur avec Lars von Trier du manifeste de « Dogma », en 1995.

Son film FESTEN, réalisé selon ces règles, reçoit le prix FIPRESCI au festival de Cannes. Ensuite il réalisait des productions internationales (comme IT'S ALL ABOUT LOVE et DEAR WENDY) ainsi que des vidéos musicales, entre autres pour Blur et Metallica.

En 2007 il retournait vers le cinéma danois avec la comédie WHEN A MAN COMES HOME. En 2008 il a reçu le Achievement in World Cinema Award pendant la remise des Awards du film européens pour son rôle comme cofondateur du mouvement Dogma.



1993	SLAGET PÅ TASKEN (tv) SIDSTE OMGANG
1994	DRENGEN DER GIK BAGLÆNS
1996	DE STØRSTE HELTE
1998	FESTEN (DAS FEST)
2000	THE THIRD LIE
2001	D-DAG - DEN FÆRDIGE FILM (tv)
2002	IT'S ALL ABOUT LOVE
2005	DEAR WENDY
2007	EN MAND KOMMER HJEM
2010	SUBMARINO

Submarino – director's notes

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 neighbour 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, socioeconomically 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.



Submarino – Jakob Cedergren

Jakob Cedergren werd geboren in 1973 en voltooide in 1997 de nationale toneelschool. Hij speelde verscheidene rollen in het theater, zijn doorbraak naar het grote publiek was zijn rol in de DRTV-dramaserie *The Spider* (2000).

In 2005 werd Cedergren geselecteerd als shooting star voor het filmfestival in Berlijn en werd de film *DARK HORSE* vertoond op het filmfestival van Cannes (*Un Certain Regard*). Voor de film *TERRIBLY HAPPY* (2008, Ruben Genz) kreeg hij de prijs voor beste acteur van zowel de Danish Critic Association als de Deense filmacademie.

In *SUBMARINO* speelt Jakob Cedergren de rol van Nick.

Jakob Cedergren est né en 1973. Il a réussi en 1997 l'école de drame nationale. Il jouait dans plusieurs pièces de théâtre et il gagnait la reconnaissance du grand public avec un rôle dans le feuilleton sur DRTV *The Spider* (2000).

En 2005 Cedergren a été sélectionné comme shooting star au Festival du Film de Berlin et le film *DARK HORSE* était au Festival du Film de Cannes (*Un Certain Regard*). Pour le film *TERRIBLY HAPPY* (2008, Ruben Genz) il a reçu le prix de meilleur acteur du Danish Critic Association et de l'académie du film danoise.

Dans *SUBMARINO* Jakob Cedergren joue le rôle de Nick.

- 2010 SUBMARINO
- 2008 TERRIBLY HAPPY
- 2006 THE JOURNALS OF KNUD RASMUSSEN
- 2005 LILLE LISSE
- 2005 RESTLESS SOULS
- 2005 DARK HORSE
- 2003 REMBRANDT
- 2003 THE GREEN BUTCHERS

