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*Konkord*  
**54<sup>th</sup>** Internationale  
Filmfestspiele  
Berlin  
**Competition**

**ANN ELEONORA JØRGENSEN**

FROM THE DIRECTOR OF 'MINOR MISHAPS' **ANNETTE K. OLESEN**

# IN YOUR HANDS

SONJA RICHTER NIKOLAJ KOPERNIKUS LARS RANTHE



**TRINE DYRHOLM**

ANN ELEONORA JØRGENSEN TRINE DYRHOLM SONJA RICHTER NIKOLAJ KOPERNIKUS LARS RANTHE HENRIK PRIP  
METTE MUNK PLUM BENEDIKTE HANSEN SARAH BOBERG JENS ALBINUS PETRINE AGGER MIA LYHNE  
KIRSTEN OLESEN LISBET LUNDQUIST HELLE HERTZ SCRIPT KIM FUPZ AAKESON & ANNETTE K. OLESEN DIRECTOR OF PHOTOGRAPHY BØJE LOMHOLDT  
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LINE-PRODUCER KAREN BENTZON PRODUCER IB TARDINI DIRECTOR ANNETTE K. OLESEN ZENTROPA ENTERTAINMENTS12 APS PRESENTS DOGME X 'IN YOUR HANDS'  
IN ASSOCIATION WITH DR TV & WITH SUPPORT FROM THE DANISH FILMINSTITUTE / VINCA WIEDEMANN & DISTRIBUTED IN ASSOCIATION WITH NORDISK FILM A/S AN EGHMONT COMPANY



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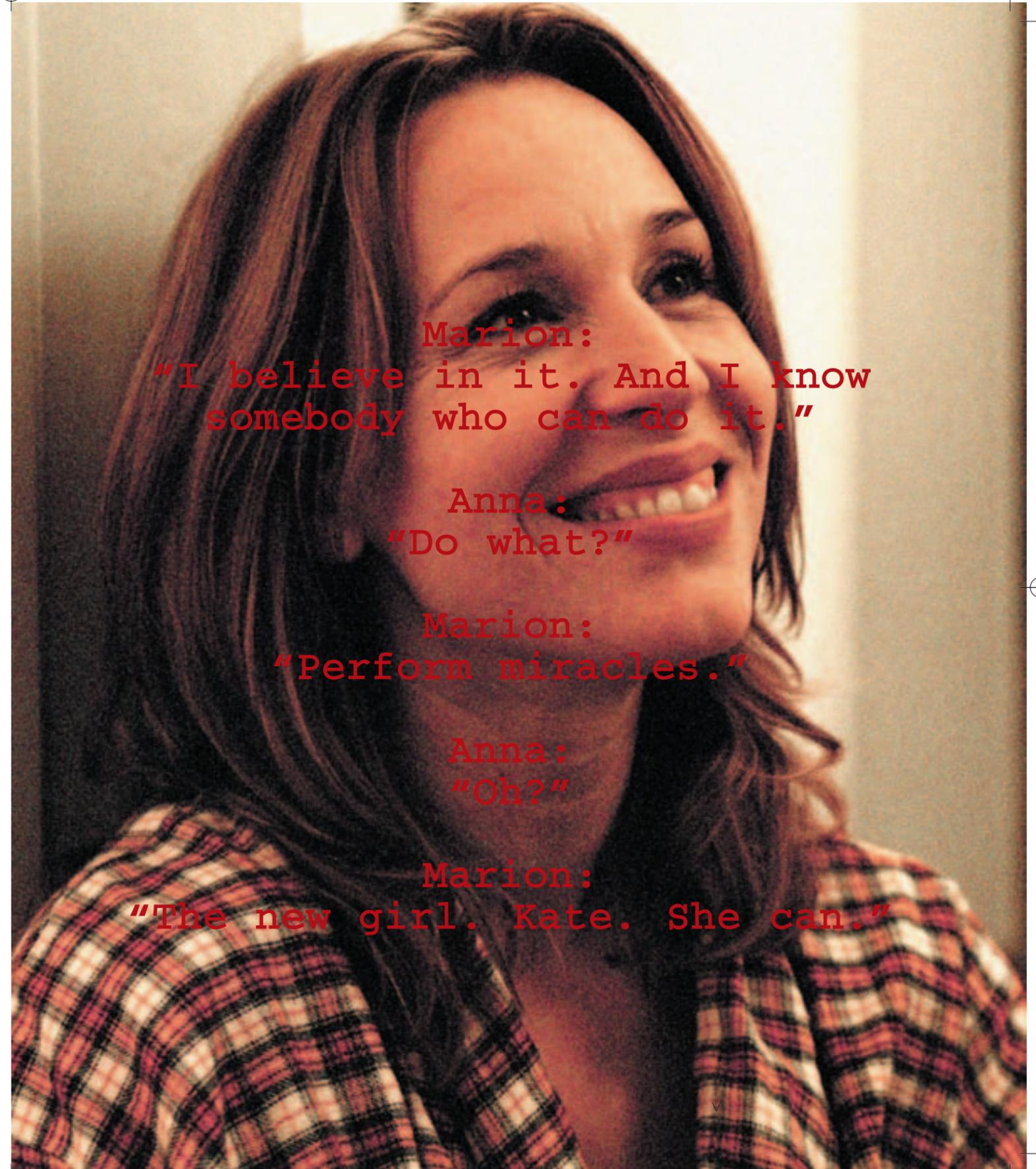
“THE OPPOSITE OF FAITH IS NOT DOUBT,  
THE OPPOSITE OF FAITH IS KNOWLEDGE.

In Your Hands is a story about what happens when trust is more fragile than mistrust, when knowledge is stronger than faith and when pain is more powerful than love. It is about daring - or not daring - to place one's life in the hands of something or someone else.”

ANNETTE K. OLESEN

## SHORT SYNOPSIS

Recent theology graduate Anna (Ann Eleonora Jørgensen), is married to Frank (Lars Ranthe), with whom she has been trying to have a baby for many years. When she is offered a substitute job as a prison chaplain in a women's prison, she meets Kate (Trine Dyrholm), who according to some of the other inmates possesses supernatural abilities. But when Anna discovers that she is pregnant, it is revealed that Kate carries a secret that has fatal consequences for both of them.



Marion:

"I believe in it. And I know somebody who can do it."

Anna:

"Do what?"

Marion:

"Perform miracles."

Anna:

"Oh?"

Marion:

"The new girl. Kate. She can."

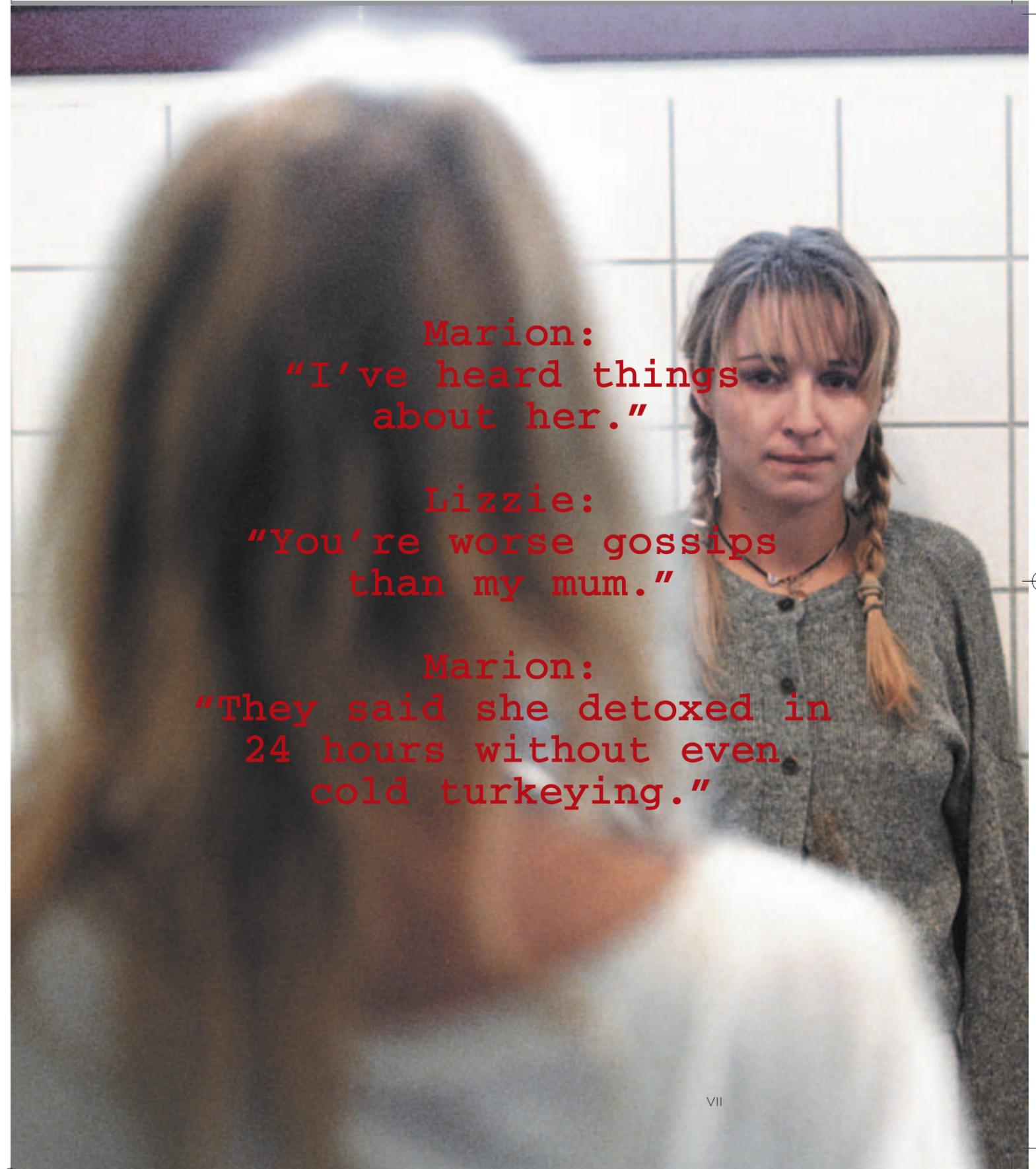
## LONG SYNOPSIS

Anna (Ann Eleonora Jørgensen), a newly graduated theologian, is married to Frank (Lars Ranthe). They've been trying to have a baby for years, but so far in vain. The Lord doesn't seem to want Anna to get pregnant. But when Anna is offered a temporary position as a prison chaplain, with special duties to the women's block, her life is changed forever. As spiritual advisor to a group of people, who aren't considered God's best children, she meets Kate (Trine Dyrholm), who has just been transferred from another prison. Kate gets a special status right away. She is mysterious and reserved about her past and her crime. One of the inmates, Marion (Sonja Richter), has heard rumours that Kate possesses special powers, a rumour she confirms when she turns to Kate for help in overcoming her drug addiction.

The women's prison block is controlled by the domineering Jossi (Sarah Boberg), who supplies her fellow sisters with drugs. She is not pleased with Kate's powers, as they are bad for business.

Anna is interested in getting to know the shy and reserved Kate, because of what Marion has said. However, Kate doesn't need a spiritual advisor, and instead is attracted to Henrik (Nicolaj Kopernikus), a quiet prison guard who sees the vulnerability behind her reserved exterior.

When Anna discovers that she is pregnant against all odds, the joy is, however, brief. They are told that their unborn child has a chromosome defect, which no doctor can predict the consequences of. Now, Anna is faced with an immense and serious choice. Should she choose the abortion she is offered? Should she choose to have faith in her God and take life - and her unborn child - as it comes? Or should she seek the aid of Kate, who may be able to do something with her hands?



Marion:  
"I've heard things  
about her."

Lizzie:  
"You're worse gossips  
than my mum."

Marion:  
"They said she detoxed in  
24 hours without even  
cold turkeying."

## DIRECTOR'S STATEMENT

In the summer of 2002, Fupz (screenwriter Kim Fupz Aakeson), Ib (producer Ib Tardini) and I met up with a handful of Denmark's finest actors, who had agreed to be in a film without even knowing what it was about. The sun was shining, everyone was suntanned and happy, and about to go on vacation, so the atmosphere was great - and I was high on the sight of them. There were three men and eight women. They had started guessing what was going to happen even before the coffee had been poured, but another couple of months went by, before we could do away with the die-hard rumor that the film was set in a convent. We could then disclose that it was in fact set in what might be considered the exact opposite of a convent; namely the women's block of a prison.

Before that, Fupz and I had spent a couple of months researching among ministers, drug addicts, fertility and chromosome doctors, as well as staff and inmates at Danish prisons. We talked about devotion, trust, faith versus knowledge, choices, miracles, charity, the laws of society as opposed to those of ethics and faith, guilt, shame, loneliness and crimes. We had written the story of Anna, the chaplain, who meets Kate, the sinner. A story which speculates on the definition of crimes; those that can be punished by the laws of the society and those that cannot - a story about daring or not daring to give in, to put your life in the hands of somebody or something else than yourself.

For a while before we laid out the story, we let our actors work on finding and researching their characters. Then we took them to a prison. The suntans and the happiness faded with the coming of winter and were replaced with great seriousness, concentration and absorption into the story, we all knew by then. When we took over a block of Nyborg State

Prison shortly after, there had just been an assault on a prison warden, so the atmosphere was tense.

For many of us 'acting' in a setting which houses the real life and people in our story, was a genuinely overwhelming experience. This was especially the case in the prison, where we met or saw the people, who actually serve time or work there, on a day-to-day basis. But it was also true of the main hospital, where, on more than one occasion, we witnessed the tragedies, which we were carefully and respectfully trying to portray as loyally and as close to real life as possible. I think we all shared a sense of being the quiet guests of reality, but a reality several of us had been in contact with in our personal lives.

In Your Hands has been quite an ordeal, and a very important ordeal to me. It has been important for me to explore the darkness, the serious and the tragedy.

Annette K. Olesen



**Marion:**  
"Do priests really believe Jesus could walk on water and wake the dead?"

**Anna:**  
"We regard it more as a metaphor, a picture showing that faith can do great things."

**Marion:**  
"So you don't really believe in it?"

**Anna:**  
"We do! We believe that for God anything is possible."

## SCREENWRITER'S STATEMENT

### TOUCHY FEELY MOVIES

In the mid '90s we started something new in Danish cinema by trying to make humorous films with broad appeal to replace or upgrade the classical popular comedy.

It turned out that not only could we write, finance and produce these films, they also found a huge audience both in Denmark and abroad.

In the new Danish comedies we tried to knead more serious ingredients into the dough: problems like accidents, death, illness and alcoholism. Some of the films had happy endings and others less happy endings, but we always went out on an upbeat, light note. In other words we created a whole series of feel-good movies that were so successful we started to worry whether we could actually make any other kind of film.

It's a worry that may not have been entirely laid to rest yet, but we're definitely working on it. As in any healthy environment, people react when repetition raises its ugly head. Funnily enough the desire for new territory - the same thought - occurs in different places at the same time.

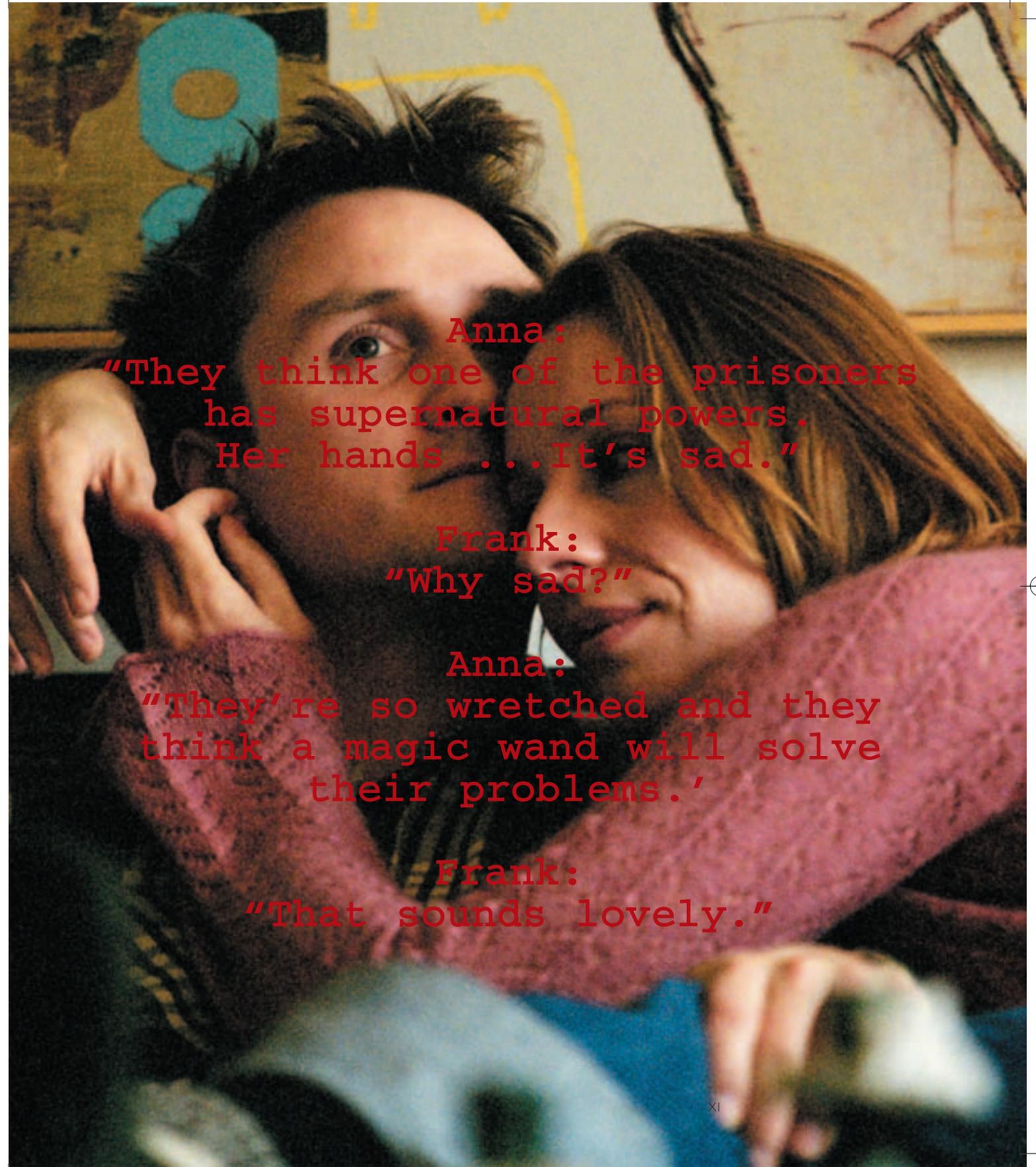
When Annette K. Olesen's Minor Mishaps was released in January 2001, we agreed that our next collaboration should be more serious a tragedy, a feel bad movie.

And it soon emerged that we weren't alone. Just as we took chances with the new Danish comedies of the '90s, Danish filmmakers are now trying their hand at tragedies - risking being serious, emotional and even downright pathetic by putting a story out there without protecting either ourselves or the actors with irony and a wry smile.

We've denied ourselves the points so easily scored in a cinema filled by laughter.

We've already seen the first of its kind. The next are on their way ...

Kim Fupz Aakeson / Screenwriter



**Anna:**  
"They think one of the prisoners has supernatural powers. Her hands ...It's sad."

**Frank:**  
"Why sad?"

**Anna:**  
"They're so wretched and they think a magic wand will solve their problems."

**Frank:**  
"That sounds lovely."

## CAST BIOGRAPHIES



**Ann Eleonora Jørgensen** (Anna) was accepted into the Danish National School of Theatre in 1989. On film, she shone brightly in Thomas Vinterberg's graduation film from National Film School, *Last Round* (1993), and later on, in 1995, she distinguished herself in Henrik Ruben Genz' graduation film *Omveje*. In her first feature film, she played the poor, single mother of three in Lone Scherfig's adaptation of Martha Christensen's novel *On Our Own* (1998). Her biggest hit with a wide audience came as Karen, the hairdresser, in Lone Scherfig's *Italian For Beginners* (2000), a part which won her a best actress award from the Danish Film Academy in 2001. Since then she has appeared in Gert Fredholm's *One-hand Clapping* (2001), and recently in a smaller part in the youth film *Kick n' Rush* (2003), which has also been selected for the 2004 Berlin Film Festival's Panorama section.

On stage, she has played Katrin in *The Europeans* at Brutalia Teatret in 1997, Emma in *Private Lives* at Mungo Park in 1998 and Barbara in *Hurra for kærligheden* at Nørrebro Teater in 1999. On TV, she is best known for her regular appearance in the DR's TV-series *Taxa* (1997-1999). Ann Eleonora Jørgensen was European Film Promotion's 'Shooting Star' at the Berlin Film Festival of 2001.



**Trine Dyrholm** (Kate) made her feature film debut as Pauline in Eddie Thomas Petersen's *Springflod* (1990), a lead, which earned her a Bodil from the Danish film critics and jumpstarted her career. Early on she also distinguished herself in the TV-film *Cecilie* (based on Steen Steensen Blicher's *Hosekræmmeren*). In 1995, Trine Dyrholm graduated from the Danish National School of Theatre, and had her debut in *A Midsummer Night's Dream* at Grønnegårds Teatret that same year. Since then, she has been attached to theatre companies like *Dr. Dante* and *Østre Gasværk*, and has starred in major parts in numerous plays. On the big screen, Trine Dyrholm has shown her indisputable talent in Thomas Vinterberg's first feature film *The Greatest Heroes* (1996) as well as in his later Dogme hit *The Celebration* (1998). She was tough and sharp in *In China They Eat Dogs* (1999), and captivating, vulnerable and perplexed in Tómas Gislason's road movie *P.O.V. Point of View* (2001). Recently she starred in Hans Fabian Wullenweber's psychological drama *Gemini* (2003). On TV, Trine Dyrholm has appeared in the popular DR TV-series *Taxa* (1997-1999), and in TV2 Zulu's sitcom "*Langt fra Las Vegas*" (2001).



**Nicolaj Kopernikus** (Henrik) graduated from the National School of Acting at Odense Theatre in 1994, and he made his debut in Nikolaj Cederholm's TV-film *Who's Hitler?* in 1995. He also starred in Ole Bornedal's TV-series "*Charlot and Charlotte*" and in the TV-film *Jacob's Liste*. In 1997, he had his breakthrough in his feature debut, Jonas Elmer's award-winning *Let's Get Lost* (1997). He confirmed his talent in Per Fly's equally multiple-award winner *The Bench* (2001), which also earned him a Bodil from the Danish film critics as best actor in a supporting role. Within the last few years, Nicolaj Kopernikus' has appeared in *Juliane* (2000), *The Lady of Hamre* (2000), *Flying Granny* (2001), *Mona's World* (2001) and *Okay* (2002) as well as Anders Gustafsson's short film, *Skoda*. On stage, Nicolaj Kopernikus has worked on a number of theatres including *Betty Nansen*, *The Royal Theatre* and *Dr. Dante*.



**Sonja Richter** (Marion) graduated from the National School of Acting at Odense Theatre in 1999 and made her breakthrough in her first feature, Susanne Bier's *Open Hearts* (2002).

Currently, she can be seen in the crime-comedy *Stealing Rembrandt* (2003).

On stage, Sonja Richter has played at The Royal Theatre, Lulu - sometimes in *Dreams* at Odense International Music Theatre, *Aladdin* at The Royal Deer Park in 2000, *Jesus Christ Superstar* at Østre Gasværk and *Ivanhoe* at The Royal Deer Park in 2003.

On TV, she has starred in the TV-series *The Hotel*, and she can currently be seen as a defence attorney in the TV-series *Forsvar*. Sonja Richter has been selected to this year's 'Shooting Star' by EFP (European Film Promotion).



**Lars Ranthe** (Frank) graduated from The National School of Acting at Odense Theatre in 1998. Lars Ranthe has had minor parts in a great deal of recent Danish film successes, including *Old, New, Borrowed And Blue* (2003), *Okay* (2002), *Minor Mishaps* (2002), and *The Bench* (2001). He also appears in Anders Gustafsson's youth film *Scratch*, which screens at the Berlin Film Festival. Lars Ranthe has also starred in TV-series' like *Nicolaj* and *Julie* and *The Hotel*.

## CREW BIOGRAPHIES



**Annette K. Olesen** graduated as a director from the National Film School of Denmark. Her graduation film *10:32 am Tuesday - A Love Story* (1991) won a number of awards across the world, and she has since made several award-winning short- and documentary films as well as commercials. Her major breakthrough on domestic as well as international screens was her feature debut *Minor Mishaps* (2002), winner of 'The Blue Angel' award (as best European film) at the Berlin Film Festival that year. She has taught a number of classes at the National Film School, and has been a consultant to students of film direction and film editing. In 2003, Annette K. Olesen received a three-year working scholarship from The Danish Arts Foundation.



**Kim Fupz Aakeson** worked as an illustrator in various media (incl. Press, Information and WeekendAvisen) and wrote several comic books, children's books, novels and short stories (more than 40 titles), even before he graduated as a screenwriter from the National Film School of Denmark in 1996. In 1990, he won The Danish Ministry of Culture's Children's Book Award, and in 1992, he won a Nordic competition for the best youth novel. In 1998, he received a working scholarship from The Danish Arts Foundation. Kim Fupz Aakeson penned a number of the most popular recent Danish films, including *The One and Only* (1999), (won a Robert prize for Best Script), *Miracle* (2000), *Minor Mishaps* (2002), *Okay* (2002) and *Old, New, Borrowed And Blue* (2003). He has also received 'Natsværmerpris' from the NatFilm Festival and a special Bodil from the Danish film critics for his contribution to Danish film.



Producer **Ib Tardini** has worked with films for more than thirty years. He has been involved with more than 150 feature films, TV series and shows as well as short, novella and commercial films, and he has collaborated with just about every contemporary Danish director including: Bille August, Nils Malmros, Jorgen Leth, Henning Carlsen, Lars von Trier, Susanne Bier and Thomas Vinterberg. Over the years, Ib Tardini has become an institution in Danish film and TV production. In 1984/85, he co-founded the first nationwide TV station, Kanal 2 that challenged DR's monopoly. Ib Tardini produced *Italian for Beginners* by Lone Scherfig in 2001 ("Silver Berlin Bear winner") Annette K. Olesen's feature film debut *Minor Mishaps* in 2002, (which won The Berlin International Film Festival award for "Best European Feature Film") and Pia Bovin's feature film debut *Wallah Be* in 2003 (which won "The International Berlin Grand Prix"). Thereby distinguishing Ib Tardini as a participant of the prestigious main competition at The Berlin International Film Festival for three years in row. Meanwhile Ib Tardini has been working on Director Per Fly's film trilogy about the three social classes. After the international success of *The Bench* in 2000, Per Fly's *Inheritance* (the second feature of the trilogy about the three social classes: the lower class, the middle class and the upper class) won for "Best Script" at the 2003 edition of San Sebastian Film Festival, and is now open in several countries around the world. Ib Tardini's latest two productions are both

selected to Berlin Film Festival 2004; *Kick'N Rush*, directed by Aage Rais-Nordentoft for the Panorama section and *In Your Hands*, which is directed by Annette K.Olesen for the Main Competition.

## THE FACTS

### THE CAST

Anna	ANN ELEONORA JØRGENSEN
Kate	TRINE DYRHOLM
Henrik	NICOLAJ KOPERNIKUS
Marion	SONJA RICHTER
Frank	LARS RANTHE
The Doctor	HENRIK PRIP
Carsten	JENS ALBINUS
The Prison Warden	KIRSTEN OLESEN
Åse	METTE MUNK PLUM
Lizzie	BENEDIKTE HANSEN
Jossi	SARAH BOBERG
Elisabeth	PETRINE AGGER
Tina	MIA LYHNE
Jossi's Mother	HELLE HERTZ
The Scanning Lady	LISBETH LUNDQUIST
Luna	LUNA WORSØE MOLLERUP

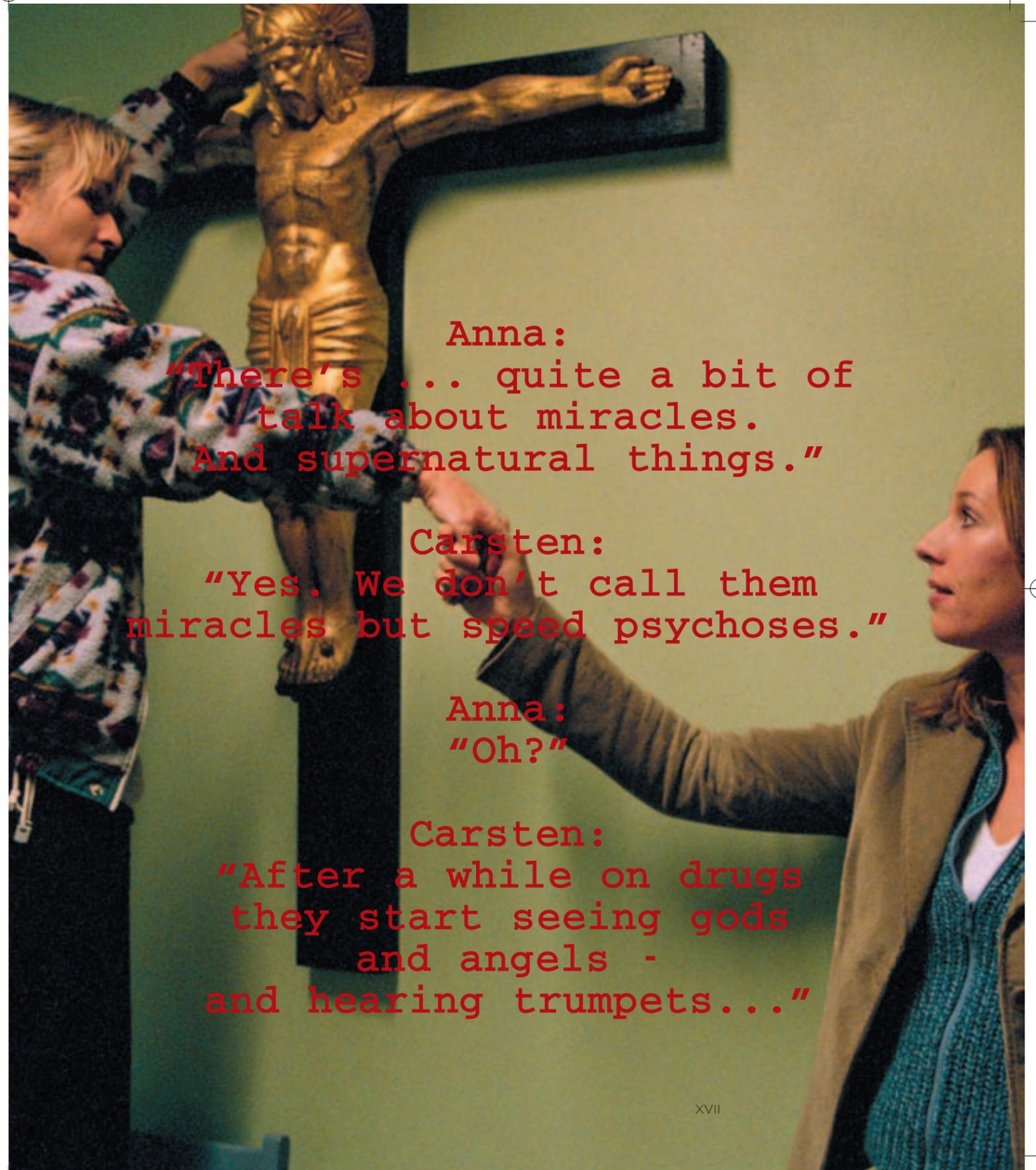
### THE CREW

Director	ANNETTE K. OLESEN
Producer	IB TARDINI
Screenwriters	KIM FUPZ AAKESON ANNETTE K. OLESEN
Director of Photography	BØJE LOMHOLDT
Line Producer	KAREN BENTZON
Sound Engineer	CHRISTIAN LUND
Film Editor	MOLLY MALENE STENSGAARD
Still Photographer	PER ARNESEN
Composer	JEPPE KAAS

Length	1 hour 41 minutes
Shot on	DV-Cam
Format	4:3
Screen Ratio	1 : 1.37 Academy
Sound	Dolby Digital SR
Language spoken	Danish
Country of origin	Denmark
Year of production	2003

### Danish Dogme #10

In Your Hands is a production of Zentropa Entertainments6 in co-operation with DR TV-DRAMA with the support of The Danish Film Institute by Vinca Wiedemann.



## NOTES



Marion:  
"I'll say it again:  
if you're feeling bad go and  
see Kate. Everyone who's been  
to Kate has received help.  
You should try it.  
It wouldn't do any harm.  
What harm could it do?"