



MANDERLAY[®]
PRESS BOOK

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MANDERLAY PRESS BOOK

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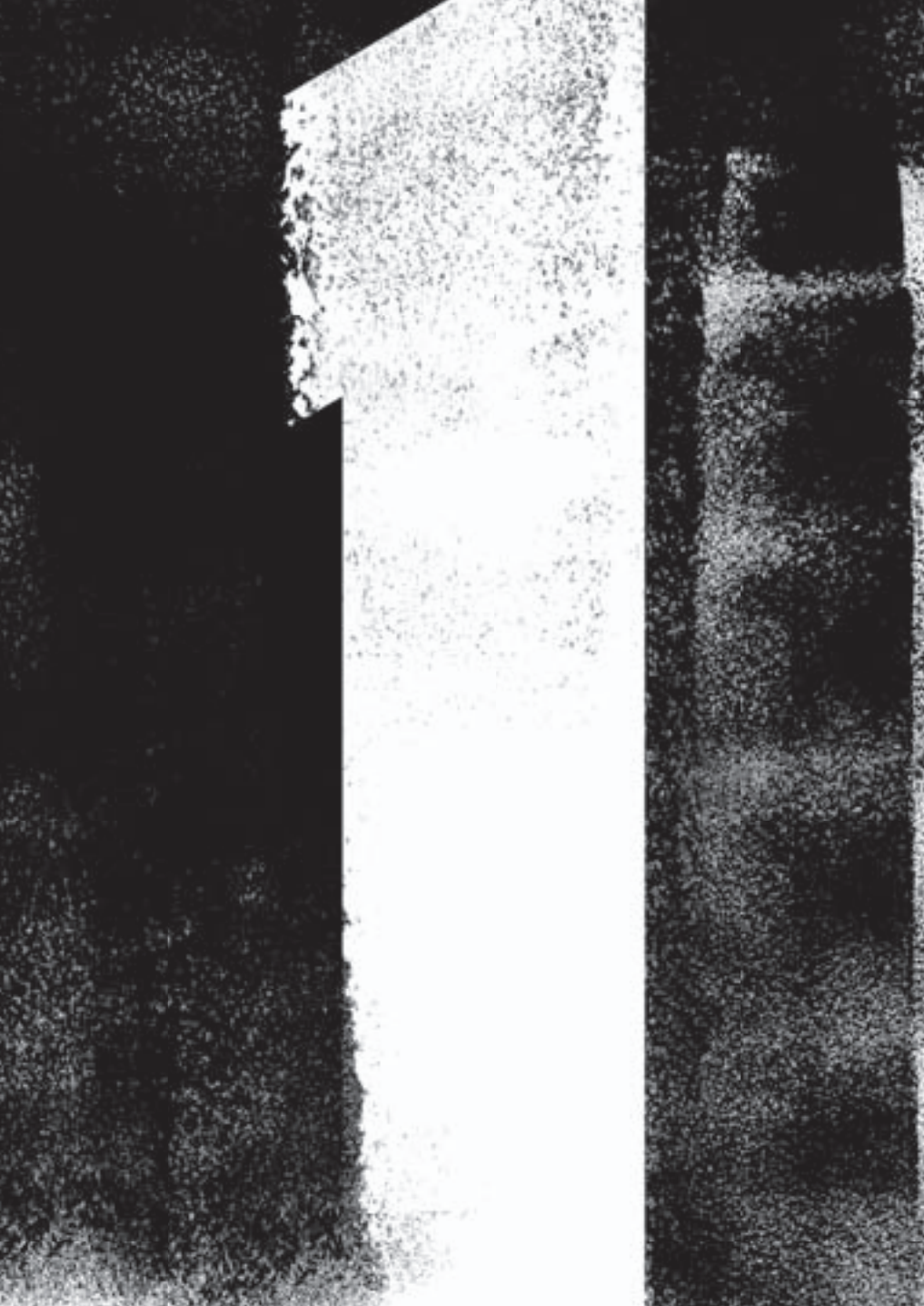
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INTRODUCTION

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SYNOPSIS

This is the strange, disturbing story of the Manderlay plantation.

Manderlay lay on a lonely plain somewhere in the deep south of the USA. It was in the year of 1933 that Grace and her father had left the township of Dogville behind them, with Grace's unforgettable verdict: 'If there is any town the world would be a little better without, this is it'; and had driven homewards towards the city of Denver.

But being away from home is a serious matter in the gangster business, and the mice had been well and truly playing while the cat was away. Grace's father and his army of villains had spent the entire winter seeking out new hunting grounds in vain, and now, in this early month of spring, they are driving south in one last attempt to find a favourable location in which to take up residence.

By chance their cars stop in the State of Alabama in front of a large iron gate bearing a thick chain and a padlock. Beside the gate a dead oak tree towers over a heavy boulder with Manderlay hewn in monumental letters into the granite.

Just as Grace, her father and his men are about to leave after a short break and a quick lunch, a young black woman

runs up to the car. She knocks on Grace's window. She hammers at the glass in despair.

Grace gets out of the car, and ignoring the distinct advice of her father she follows the girl through the gates of Manderlay, and there she finds a group of people living as if slavery had not been abolished seventy years earlier, with white masters and black slaves.

Grace decides to intervene, despite the tentative warnings of the old house-slave Wilhelm, who sums up his fears for the future when he says: **'At Manderlay we slaves take supper at seven; when do people eat when they are free?'**

Grace can hardly believe what she now sees in the yard at Manderlay. A young black man, Timothy, has been tied between two fence posts for a whipping by a white overseer, Stanley Mays.

Grace orders him to desist, only to be confronted by the owner of the plantation, an elderly lady known as Mam, who points a shotgun at her. Her father's henchmen take control of the situation. Mam, it turns out, is weak and dying. In her bedroom she begs Grace, as woman to woman and for the good of all, to destroy an old book hidden under her mattress.

Grace refuses to grant her wish. Mam dies and Grace discovers that the plantation has been run according to this handwritten book, Mam's Law, seemingly a code of conduct and a dehumanised chronicle purporting to detail the appearance and behaviour of generations of slaves at Manderlay.

Grace truly believes that she has a duty to make it up to the slaves for injustices they have suffered at the hands of her kind: **'we brought them here, we abused them and made them what they are'**, as she argues to her father; and she decides that she will remain at Manderlay until she has seen them through their first harvest.

Her father grudgingly leaves her with four henchmen and a lawyer, warning Grace that he won't be there to pick up the

pieces the way he did in Dogville, as he hastens to remind her, when her plans for the redemption of Manderlay fall apart.

The task of winning the trust of the former slaves is an arduous one for Grace. That civilization takes time comes as no surprise to her, but it's hard for her to be patient and remain passive rather than intervening and applying force to realize what is, after all, her noble desire to **sow the seeds of democracy** and pro-action amongst the former slaves. Yet gradually she makes herself understood.

After some setbacks, the crop is planted and the roofs of the dilapidated cabins are repaired. Reduced to the status of their former slaves, Mam's heirs, the white family, are obviously unhappy with the new state of affairs, but among the black residents only handsome Timothy remains completely impervious to Grace's enthusiasm for improvement.

In her frustration, Grace succumbs to overwhelming erotic fantasies featuring this scion of African nobility (he is a Mumsi, of a proud African tribe).

But like Grace, Mother Nature also has plans for Manderlay.

The cotton crop is imperilled by a dust storm and its residents are threatened by famine. The gangsters grow bored and the former slaves are slow to learn the lessons of democracy on an empty stomach.

Things deteriorate, and in order to survive they must eat dirt; the way slaves have done for so many years: red clay dirt.

Then a horrible tragedy strikes. Claire, all skin and bones, and the young daughter of Jack and Rose, two of the former slaves, is found dead in her bed; most likely for lack of the food her parents refused to eat day after day, saving it for her.

It turns out that old Wilma, exhausted by hunger, has given in to the temptation of stealing Claire's food through

the window while the family was asleep. 'I am old, was so hungry and I've eaten so much dirt in my life', she explains, weeping.

The community has to decide how to punish old Wilma. The court sits the next day. None of the black inhabitants of Manderlay, of course, has had any experience in meting out justice, but they all instinctively understand what they are taking part in: a solemn, utterly legitimate action, the conclusion of which may be life or death.

Everybody is asked to vote and when the majority agrees that Old Wilma deserves to die, Grace takes it upon herself to execute the verdict.

The control of Manderlay is slipping from her grasp and she turns to Mam's Law in search of answers. Her decision to do so seals the fate of the inhabitants, black and white alike; and Grace's own fate, too.

Once again it is Wilhelm who sums up the agonizing results of Grace's idealism and talk of democracy and freedom for the former slaves: 'America was not ready to welcome us Negroes as equals seventy years ago and it still ain't and the way things are goin' it won't be in a hundred years from now! I fear the humiliations this country has up its sleeve for us free coloured folks will surpass everybody's imagination. So we voted on it. And we agreed we'd like to take a step backwards at Manderlay and re-impose the old law!'

He tells Grace that the former slaves have voted for her to be their new Mam; they expect her to decline, and when she does they will take the liberty of doing as she did: applying force as a means of persuasion.

When Grace asks: 'Do you intend to keep me prisoner?' Wilhelm quietly answers: 'Only 'til you understand - the way you wanted us to understand. The gates have been repaired and closed. The fences are in good shape but of course they ain't particularly high, so we'll probably have to keep an eye on you. (...) How dumb do you think we really are, Miss

Grace? Too dumb to build a ladder if we'd really wanted to get away? For goodness' sake ... did you really believe that even after seventy years we'd not be capable of setting ourselves free? We would if we thought there was any point!

So in the end, in order to escape, Grace has to make use of the means and tactics she despises the most. And we come full circle.

THE INSPIRATION

Lars von Trier was inspired by Die Dreigroschenoper [The Threepenny Opera] (1928) by Bertolt Brecht and Kurt Weill when he wrote the manuscript for Dogville.

Grace's attitude and verdict when she and her father leave the burnt-down town of Dogville and its slaughtered inhabitants is very reminiscent of lines from the celebrated Pirate Jenny song from Dreigroschenoper:

**Und am diesem Mittag wird es still sein am Hafen
Wenn man fragt, wer wohl sterben muss
Und dann werden sie mich hören sagen: Alle!
Und wenn dann der Kopf fällt, sag ich: Hoppla!**
(1)

The plot of Manderlay, however, was partly inspired by the preface to Pauline Réage's world famous and frivolous Histoire d'O (1954) penned by Jean Paulhan, author, member of the French Academy, and critic.

The title of Jean Paulhan's preface is Happiness in Slavery and it starts by describing a rebellion that cast its shadow upon the island of Barbados in the year 1838. The story is as follows:

(1)

They move in the shadows

where no one can see

And they're chainin' up people

and they're bringin' em to me

askin' me,

"Kill them NOW, or LATER?"

Askin' ME!

"Kill them now, or later?"

Noon by the clock

and so still by the dock

You can hear a foghorn miles away

And in that quiet of death

I'll say, "Right now.

Right now!"

Then they'll pile up the bodies

And I'll say,

"That'll learn ya!"

(1928) Bertolt Brecht, Kurt Weill

Early one morning a group of 'negroes', men and women who had recently been given their freedom by law, approached their former master, a certain Mr. Glenelg, and asked to be his slaves again. After some discussion Mr. Glenelg refused their request; nobody knows whether this was out of fear, his scruples, or simply because he was a law-abiding man.

His former slaves began to manhandle him, gently at first. But then he and his family were massacred by the group, and that very same night they moved back into their old slave quarters, where they began to talk, eat and work as they used to do before the abolition of slavery.

Lars von Trier was also inspired by a compatriot, the Danish photographer and writer Jacob Holdt and his controversial American Pictures.

THE SET

Like Dogville the scenery is a stage, a painted floor with very few sets and props. The cyclorama is a large curtain. The huge floor is white, with the street names, the various plantation locations and the dwellings of its inhabitants inscribed in black: the Old Lady's Garden, Barn, Peach House, Chicken House, The Red Clay, The 'Big Roof', The Stable Path, 'Slave's Table', Lucifer's Well, the Bathhouse, The Beloved Magnolias, Victoria and Burt, Jack and Rose (Family Cabin) ...

There are few walls, no doors, just one small wooden fence, a window with broken glass, some simple tables, beds and outhouses, the gates, the big oak tree, a well, and a donkey, Lucifer, in a treadmill. The two-storey mansion, however, with its impressive columns and carved inscription: '**Little, little can I give**', has been built like a giant doll's house with stairs, doors and furniture and a fireplace.

It is there, in these simple surroundings, that the drama of Manderlay unfolds.

INTERVIEWS



BRYCE DALLAS HOWARD



IT IS A VERY PAINFUL SUBJECT

BRYCE DALLAS HOWARD / GRACE

about working with Lars von Trier, her role and personal experiences with racism and her feelings on following up on Nicole Kidman's Grace:

'Lars is one of my top three favourite filmmakers of all time, and when the audition came up, I was so surprised that I would be the right age or anything else for any of his films. No, actually I was freaking out, because after I saw Breaking the Waves I sort of secretly planned my life to – at some point – follow him and try to get into one of his movies.

I saw Breaking the Waves the first time because I got a tape of it. I was truly obsessed by that movie and watched it, I guess, eighteen to twenty times. When I heard that I was going to fly to Copenhagen and meet Lars and work with him, just for a couple of hours, it was a situation I never thought I would have a shot at. Not at my age, not this kind of role, ever!'

What was it like meeting Lars von Trier and accepting – and being accepted – for the role of Grace?

'Accepting the role was completely a non-issue. I think Lars is a genius and I just wanted so much to be a part of it ... of his work, of the film. But I was nervous, because I had heard so many rumours about Lars and his style of working and all of that ... But you know, I'm so tired of

people who are really nice but whose work is really crappy, so I thought I would be able to take anything, if my quality of work would be beefed up. As, by the way, are all the actresses who work with him.

And then, to come here [to the studio in Sweden] and be taken care of and nurtured and be met with such tremendous kindness is really almost weird. I wasn't prepared for that. I was prepared for – like: "Okay, I'm not going to feel insecure, not going to worry about anything that goes on. It's just about the work and I'm only going to focus on that. But it has not become only about the work, it has also been about this relationship with a person that's really extraordinary ...'

How do you see this Grace, the Grace of Manderlay?

'Well, I don't know. She sort of gets re-invented every single day. I had read the script several times, but hadn't really analyzed it. I had this feeling that Lars was going to create something and I was just going to be as open as I possibly could. And now ... being five weeks into filming, the Grace Lars has created through me is very ... well, her will is very strong. She's extremely determined and also extremely emotional and problems arise when her determination and her emotional life intertwine.

She's fine, she's very successful at being emotional, she's very successful at being determined – though when the two things mix she gets into a lot of trouble. She is also very childlike and very innocent. She's optimistic and has lofty ideas about the way many things should be.

So you have this childlike nature and innocence mixed with a need to be intellectual and on top of things, controlling. She thinks she has a tremendous amount of self-control, which gets her into more trouble. In a way she is sort of ... blind and she's desperately trying to use her other senses to get through life, but you know, it's like she keeps not opening her eyes.'

Lars von Trier has said that he anticipates strong reactions from many Americans. He thinks they will hate Manderlay. Did you have any reservations, when you read the script?

'I didn't, not at all. But now that I'm in it, I know

that it's a very painful subject. When I read the script at home, I – being a white American – didn't realize how painful it really is. I kind of just looked at it and thought, this is an important story to tell, an important stance to take, but then ... coming here and learning more about slavery and just – even without talking about it – being around all these other actors, you sort of learn how real this problem is.

It hasn't given me any reservations about doing the part, it's just made me feel really uncomfortable as an American who has these really ignorant views on things. So reservations, no, no, no, not at all!

Things need to be changed and I think this is the way to go about it. Nobody listens to politicians anymore, but people watch movies and when they go into a movie theatre, they are not defensive, where as if you listen to politicians you automatically get defensive. Movies are a medium in which people can go about getting messages out and different perspectives out, so I think it is really important.'

The abolition of slavery in America was not followed by equality between the races, but – especially in the South – by segregation and racism. Do you have any personal experiences with racism?

'The first time I understood what racism is, was in Louisiana. A lot of my family is from the South and I was in a car with some of my grandfather's friends. They were great people, they were wonderful and I was staying there and having the best time, and suddenly we were driving past a school and we saw a very young black mother pushing a carriage with her daughter, who with her very light skin obviously had a white father, and then this woman, who I really liked and respected, said: "Ah, that's disgusting!" I was just like: "What?" She said: "To bring mixed babies into this world, to mix the two races, is disgusting. I don't have anything against that young mother, but for her to bring a mixed child into this world, it's not fair, it's cruel, it's ..."

I was so confused. It was really bizarre for me, because I had been raised in an environment where we never even thought about the colour of people's skin. It was

really surreal, but I ended up having tremendous prejudice against the South. All of a sudden, just because of that moment and that remark, everybody seemed really soiled. And it is still there.

But, you know, as far as racist thoughts of my own, you kind of hope that you don't have them, but ultimately everybody, including myself, has come up with stereotypes for situations, so ... I rarely wander the streets of Harlem at 3 a.m. because I make assumptions about that area. I don't - and that is embarrassing - even after doing this film. I hope that I would do it, but I would be nervous and I could excuse myself by saying that it is about the crime rate and not about the colour of people's skin, that live in Harlem, but I mean ... I don't know about the crime rates of different areas. It's just stories that I have heard. I haven't been there.'

The sex scene between Grace and Timothy - do you see it as a love scene or humiliation or even rape?

'Personally, I don't see it as a rape or a love scene. I kind of see it as a catharsis, but technically speaking it is definitely a love-scene. I mean, Grace is definitely conceding, she's really attracted to Timothy, and he is very gentle to her, you know. But for me the scene isn't necessarily about the act, or intercourse even, it is more about her unleashing herself. I mean the fact that she has such tremendous self-control and ability to suppress herself, ultimately, that's the moment where I think she completely becomes out of herself and for the first time is able to see sort of clearly.

Then there is the riot and people die, but just before that, when Timothy and Grace are making love, it's like one tiny moment where there is hope ... Yes, I see it as hope, an extremely hopeful scene, but of course I don't know how it is going to be cut together, and right after that, the hope is shattered.'

Why do you think Timothy covers Grace's face when they have sex?

'I saw it as a kind of Munsu [i.e. tribal African] tradition or something like that, but it could also have

been used as a device to allow Grace to be by herself at that moment, as opposed to be with him, and that's how she gets her sort of catharsis, because it is not an act that she is participating in with someone else, it's almost by herself.'

How will you compare this script and movie with Dogville?

'I think this script is much stronger and sort of said it in a really sly way the other day to Lars. We were talking about trilogies and I said: "God, it's funny how the second movie is always the best in a trilogy," and I think it is true this time, too. Dramatically the film is better. There is more dramatic conflict, more lushness to the story. I think the story is more provocative ...

Dogville is an unbelievable film, it was really startling to watch it, but this is taking what Dogville had, and just building upon it and ... I think the way the story moves here is just grabbing, really intriguing. It is also insightful in the way that Dogville was and provoking in the way that Dogville was.

I think it could be an amazing commercial film. Lars' movie will not be commercial, but they could take this script and make a big epic film out of it, and I don't necessarily feel that that's what Dogville was about. Dogville was individual, it was special to Lars' method, but this ... you know ... I think Manderlay has it all.'

And one last question: Did you have any fear of following up on Nicole Kidman's Grace?

'No not at all. I don't even look at it as even the same character. It is so different and I hope that the actress, who will play Grace in Lars' third film, Wasington, realizes how lucky she is.

I know I won't be able to be the Grace in that film, because that is the way it is. He can't do it with me, but honestly I'm thinking about it every single day. It will be a tremendous loss for me, it will be really bad, but I'm already coping with it ... or at least trying to.

One night Lauren [Bacall] mentioned Wasington and said that Cate Blanchett should be the third Grace. Lars looked down, and that's a good sign ...'

ISAACH DE BANKOLÉ



BETWEEN THE LINES THERE'S A LOT OF SILENCE

ISAACH DE BANKOLÉ / TIMOTHY

about being of African descent and feeling both honoured and having a lot of weight on his shoulders playing the rebellious two-faced slave, Timothy:

'I was really anxious to read the script. I'm always curious to know why people think of me for a part. You know, being of African decent, living in the USA today, I felt honoured, compelled and with a lot of weight on my shoulders and at the same time, I thought, yeah, it's me and nobody else!'

Timothy is a very controversial part ...

"To tell you the truth, when I first read it, I felt a bit upset. Not upset by the story in itself, but upset by the fact that this story and part had been proposed to me by a white director. In some strange way I was not expecting a white guy to bring up a subject like that and treat it this way. Basically very seriously, but also there is humour in it and it seems like being created by somebody who knows what he is talking about. Between the lines I feel there's a lot of silence: it has to be in the film as well, and for me the most difficult part of the character is when Timothy doesn't have to speak ...

What is so beautiful and almost Shakespearian about the script and what really amazed me about Dogville, but more so in Manderlay is that I couldn't have imagined it

shot somewhere else than on a stage, and constantly it goes back and forth between what is reality and what is fantasy.

What was your first impression, when you came on set?

'I had a very great moment meeting with all these black actors, and yet, we're so different, different personalities from many places.

You end up having a great belief in this guy [von Trier], who gathered all these people from different backgrounds together and he takes some risks, playing with some very provocative ideas, like mixing up Jack [Javone Prince] and Jim [Emmanuel Idowu], because you can't tell black people apart. Well, to be frank, when I saw them the first time at the hotel, I couldn't either... And the scene, where the white masters have to paint their faces black and serve at the table of slaves ... It's so unexpected and at the same time it makes sense in the scene. You know, slavery's follower, segregation and racism, is still here in the USA and will be for many centuries to come. I've felt it myself, oh yes.'

What can we do about it?

'We can open our eyes as this movie does. It doesn't tell us what to do, doesn't offer any recipe, but shows us the elements of where we get trapped, for example when Timothy at first doesn't see beyond the colour of Grace's skin, so he's right away against her, but step by step, as the film goes, he sees the true person.'

Do you think that Timothy loves Grace?

'Love is ... Well, personally, I don't think that we can talk about love between two individuals who are not equal ... as long as Grace would be seen as a master and Timothy will feel enslaved, there is no place for love, but only an act of sexual liberation. And I think that's what he feels.'

What is it like to work with Lars von Trier?

'I'm just so grateful to have a director like Lars, who is right there next to you, almost physically next to you and accompanying you in your search for your character. When I hear his voice behind that camera, this monster that he carries, I feel secure and like we're still communicating. It's almost organic to work together with Lars von Trier.'

SLAVERY IS WOVEN DEEP IN THE PSYCHE OF ALL AMERICANS

DANNY GLOVER / WILHELM

'I was really quite moved by Dogville. First of all I was moved by the style and, I think, the risk of doing it, shooting it. I became excited about Lars and his new movie so I read the script, but immediately I had issues with it.'

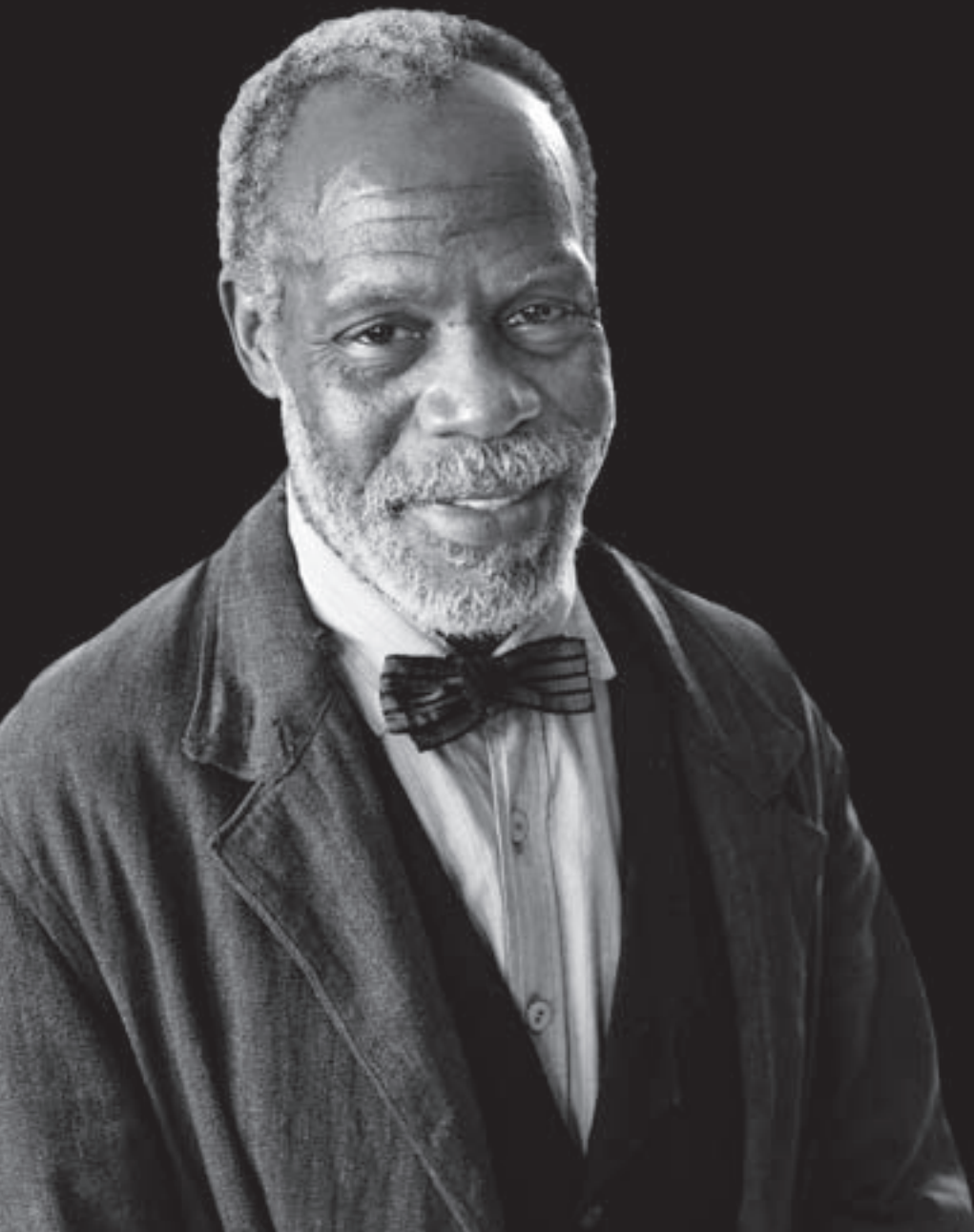
What kind of issues?

'I didn't respond to it. When I read a script I try to see myself as a character within the story and also I try to gauge an audience's response, particularly in a story that deals so strongly with the issue of slavery and its aftermath and has very stereotypical characters.

Because I had these problems, initially I turned it down. Then, after telling that to Vibeke [Windeløv], I read the script again, because I wanted to find out if I had missed anything but I didn't feel too much different.

I felt that Lars' way of provoking an audience was ... Provoking films can have a major influence on how we see things, but the issue of slavery is woven deep in the psyche, in the subliminal culture and psyche of all Americans, and particularly of those who have been victimised by the system.

DANNY GLOVER



My issue, however, was not so much that the script was provocative, which it is. My issue was more that it was told exclusively and entirely from a white perspective and that the images were very strong from that perspective.

And yet I kept thinking about the story; I couldn't leave it; so after a while I accepted the role.

And now, in the process of working with Lars, have there been moments that have been sort of revelation for me? Yeah! And I think for all of us there have been these scenes and moments which gave the script another level of intimacy; the same as I saw in Dogville, but didn't register in this script and I hope that my – and the other actors' – involvement can make some significant contribution to the movie.'

Do you think the movie will be considered very anti-American?

'I don't know. Well, yes, I imagine, to some degree. I myself have not yet clearly come to terms with my reservations, but when you've reached the point where Lars is – and I am – it's really not about that any more. There are certain allowances ...

He is a wonderful, capable director. He is not going to fall on his own knife or trip over his own shoestring. And if you buy his concept, if you buy his idea, I think you are going to be better suited to look at his movie. And we know that a lot of the people who are going to see this movie are people who, at least initially, understand Lars as a filmmaker, don't we?'

So now, in the midst of working with him, you do buy his concept?

'Well, whether I'm doing an action film or any other kind of film you have to buy the director's vision. You have to believe in him and his ideas. If you can't do that, stay out of there. But in terms of the choices that you make as an actor, ultimately they are going to be your own choices, because you know what you want to make.

This film is satirical in a sense and it's hard to follow the narrative in a literal sense, so in fact you have to go on blind faith to some extent. I'm capable of

that, because instinctually I think that Lars is trying to do something that is really important. So despite my reservations and despite, that my instincts are coloured by all the things, that happen in life and all the things that have happened to me, I feel that you can only move beyond this very sacred topic by putting it out there.

Will this film provoke people and will it cause discussion? Of course it will. Will it be all good? Perhaps not! Will it all be safe? I'm not sure. But I'm not afraid of the reactions because I don't live a safe life anyway.

So I'm mostly concerned that we treat this very painful subject in the best way possible, because, you know, the subject of slavery is painful for the ones that have been victimised as well as for the ones who have been the victimisers. It's a painful subject to all Americans.

I mean, the whole idea of slavery is a total dehumanisation of black people. It's an emasculation of black men and without any doubt it was a very calculated system. A system that was insidious and perfected: You take some human beings and kill their sense of who they are and then you reduce them, basically, to something just above cattle. No, that's exactly what they were: Cattle!

And still, after the abolition of slavery, America was not ready to welcome Negroes as equal human beings. Even today there are more black men in jail than there are in college. What does that say about this country? It says that we have to construct a whole new way of looking at slavery and its aftermath and the most embarrassing aspects of racial injustice.

I grew up and lived in San Francisco and therefore I had another existence, but I've been through it as a child, when I visited my grandparents in the rural state of Georgia and when I visited the South in the late fifties and early sixties: Separate housing areas, separate schools, separate doors, separate bathrooms, separate sections of the buses.

It made me quite angry as a young kid. I felt a great deal of anger and as a result of that, I felt some hostility, I remember, with the complacency of my grandparents, not understanding that their mere survival, often, was a very delicate balance between what they could

say and what they could do and what they couldn't say or do. I, being young and coming from San Francisco, didn't understand the living conditions for my grandparents, the intricacy of the relationship and the balance.'

There are different ways of reacting to oppression and racism; which way do you support?

'Well, someone once said that struggle was therapeutic, and even though I sometimes feel overwhelmed by what we deal with, it will still be therapeutic. For one I want it to be remembered. I want us to talk about how we can, in whatever small way, do something.

To do something, that's all. I wake up in the morning and I think about what I want to do in the world. You know, I wake up every morning and whether I'm a fool or whether I'm some sort of dinosaur, living in some other age, I want to get wiser. I read about things, I want to hear about things and I want to talk to my brothers about things. I want us to use each other and create a dialogue and – even though we are imperfect – find a way to grow and change and understand a little bit more and feel a little bit more compassion.'

WILLEM DAFOE



YOU'RE HAPPY TO BE A FOOL FOR A GENIUS

WILLEM DAFOE / GRACE'S FATHER

about being confused on the first day of filming and the liberating feeling of giving up control and simply generating material for Lars von Trier, a director you really have to commit to, both as an actor and an audience:

'I, of course, saw Dogville and I am familiar with some of Lars' work, but still it was a strange feeling to come here.

Lars says: "Look, don't be afraid of anything," and he more or less tells you not to worry about the lines, not to worry about the blocking, just be there and play the scene. That's my impression anyway. And that's very liberating, very, very liberating.

Most people are suspicious of it, because it makes you on the one hand very vulnerable, but on the other hand it gives you great power. You can let go of a certain kind of self-consciousness, but of course it also requires complete trust from your side. You are happy to be a fool, but only happy to be a fool for an artist, a genius. You don't want to be a fool for a fool.'

How did you like Dogville?

'It was very interesting to me as a performer. I saw Dogville twice and liked it far better the second time. It is a film you really have to commit to, because it's quite long, it's quite slow, so you have to really, almost, get

into a dream state to receive it in the right way, which, by the way, is exactly the way I like to see movies.'

Did you have any reservations about this movie?

'Well, actually I think Americans are more familiar to the subject, slavery, than most people. I mean, it's our history. It's the Europeans who don't know much about it, because they haven't lived with it, so they haven't dealt with it in the same way.'

Many European countries, including Denmark, made huge profits on slavery. Do you think the Americans have dealt better with their history than the Europeans?

'Well, Americans have dealt with it, but I didn't say better. I am old enough to remember the Civil Rights Movement. But I also see this movie as a metaphor for a certain kind of colonialism and I certainly think about what is happening in Iraq.'

Where the Americans, like Grace in Manderlay, actually end up imposing democracy by force or what?

'Yeah, at least kind of going in and having an idea of what is good for people. I think, it is very resonant what Grace's father says about it, because it was a kind of naivety and arrogance that made people think that the Americans were going to be in Iraq only for a short time and that they were doing these people a favour.

Now we see it unravelling, as we see it unravel in Manderlay and it just reminds you again ... people have to liberate themselves.'

However critical you might be of America and her politics, you never – as some other Americans – feel like saying:

'Goddamn, Lars, you don't know and don't understand us?'

'I don't think that this film is about America only. It's about the whole world. And, personally, I don't identify so much with being an American. I travel a lot and I've got enough friends from other parts of the world. And I live in New York, which is hardly a typical American city.

But at the same time: I love the States. I really do and I like New York. It's a city that is always changing and what

goes on there is always interesting. It's tough, but also very close to human reality. In its own funny way, in its toughness, it is one of the most creative and compassionate places around.

You know, you talk about the West and the East, you talk about Christian traditions or traditions of Islam, you talk about colour or regions ... I think the Europeans and the Americans are in bed together. The differences are sort of superficial but the Europeans hate to hear that because they tend to see the Americans as being this kind of militaristic superpower, which is true, but not the only truth.

When I saw Dogville, I laughed when people said it was a story about America because it reminded me more of a small European town ... That kind of narrowness, that kind of superficial liberalism, that kind of goodwill community spirit that some people of Dogville have, to me is more European than American. I don't think Lars is anti-American. He is interested in certain human behaviours and his sense of justice and his worldview go beyond what is in the papers or what is going on right now. It's not a political polemic. To me his movies are more philosophical.'

LAUREN BACALL



LARS IS ALWAYS CONTROVERSIAL

LAUREN BACALL / MAM

about finding the script of Manderlay fuller and better written than Dogville and Lars von Trier easier to work with:

'When I got the offer to come back to work with Lars and play this small part in Manderlay, I was extremely flattered and since it was such a short time to spend here, I thought, why not have another von Trier experience?'

How did you like Dogville?

'Do you mean, how did I like the movie or doing it?'

The movie ...

'I liked it a lot better than I thought I would. I was somewhat apprehensive about it, I don't know quite why, but I finally did like it. Actually I liked it quite well. It is always interesting to see anything that you've done, and I was not looking at my own part, because I really didn't have anything to do in the movie, but I was curious to see what a director like Lars had done with the material.

His concept is so original, that it has nothing to do with movies as I have known them. It has nothing to do with what I was taught to do when you make movies, because his whole approach is totally different and I think, for the most part, it was quite well received in America. There

were some critics who thought it was brilliant and not that many were really mean about it. There was, of course, one review that was really bad, but, you know, some of those critics I don't have much regard for anyway.'

Let's talk about Manderlay. What was your first reaction when you read the script?

'I found it very interesting. In some ways, I thought it was a better script than Dogville, better written. I mean the writing is fuller.'

Do you also see it as more controversial?

'Lars' movies are always controversial. He is controversial.'

Danny Glover told me that he had some reservations about the script, because he felt that slavery and its aftermath is seen from a white man's perspective?

'Well, I'm not going to go into that. Everyone has a different point of view. It is about slavery, it is about a plantation in the thirties, that's what this movie is about and so what? I think when you are making a movie, you're making a movie.

It's not a documentary, so I'm not going into political meanings and in-depth opinions. I think it is pretentious to do that. People will react differently to the movie, and that's how it should be. When a director writes a script and an actor reads it and decides to be in it - and in this case most actors say yes, because of who the director is - the actor has to follow the director. It's as simple as that.

I think that everything Lars does is interesting. I don't agree with it all, but I always find it interesting and worthwhile.

I find him much easier to work with on this movie, than he was on Dogville.'

Do you know why?

'No, don't ask me to explain his behaviour!

He knows the story he wants to tell and if you work with someone like Lars von Trier, you have to go with what he does, otherwise don't work with him. So I choose to go

with what he does, because I find it interesting and a lot better than some of the stuff that I have seen, much less been offered.'

Do you think that slavery and its aftermath is an important subject for a movie?

'I don't think Lars is making a statement here just as I don't think Dogville was anti-American. I never did. You make what you want to make and what you believe in. And is everybody supposed to make movies in a certain way and about the same subjects? Of course not!

All you know is that Lars always gets good actors, he always gets good people together, and to go along with him is always an interesting journey. You can only hope that the movie is good and will be well received. But actually, I don't really think about that now, because you never know how people are going to respond to the work you have done, do you?'

MONA HAMMOND



LARS HAS SHOWN ME THE AURORA BOREALIS OF ACTING

MONA HAMMOND / Old Wilma

about her dream of one day meeting a director, who would get the best out of her, as she now feels that Lars von Trier has done in Manderlay:

'Immediately I felt so much empathy with my character and knew I would love to do this. Though I have played both bits and pieces and big parts in the past, I don't get many opportunities to do this sort of deep emotional person, because there are not that many opportunities to do that for a black actor in London.

I went to London when I was twenty-three and now I'm almost seventy, which is many years, and it has got better. Over these more than forty years I've seen many changes. I've seen the theatre world and television grow from black actors being just cleaners in a train station or maids or cheesecake models on the arms of rich white men. I've seen the change, where they have become mothers and grannies. But the opportunities are still very few and far between for good acting parts for women.

It's a general, worldwide problem for women, but for black people it has grown very slowly, so ... When I read Manderlay I thought, here is a wonderful opportunity for ten black actors to be taken out of their environment in London and be placed in a foreign country to tell a story as moving and truthful as this one.'

And controversial?

'Oh yes, it will be, it will be and it'll cause a lot of talk and discussion. So I'm just glad to be part of it, really, because I think that the opportunity is amazing, I mean, when I undertook this job, I had to go and do some research on other things that had been done on slavery, and I really think in comparison to this, they have been soft-sell and a lot of issues have not been dealt with as it is in this particular film.'

Do you see any heroines or heroes in this movie?

'No, there are no good guys and there are no bad guys, so it just shows us what humanity is like. It doesn't matter whether it is black or it is white, because, you know, in this movie, the black hero in the end becomes a bad man, because of selfishness, really. If he had been thinking of other people and the progression of Grace's deal, which is: You now have control over the land on which you have been working for years to the benefit of others, so if you work together and if you are all honest, you can probably make something out of it ...

But as it shows, it only takes one person to be selfish and it ruins the whole thing. But that's life, that's the reality in every job, in every aspect, in every town, city, country ... Everybody is a little bit tainted.'

You could say that Grace forces democracy on people who, because of their background as slaves, aren't quite ready for it yet ...

'There will always be people who are in power and will want to impose their own ideas on other people. And, you know, if you take two different cultures, they will not respond in the same way to the same thing and probably none of them the way you want them to. Things like religion come into it and the clash often creates a lot of agony and pain, but what is the answer?

I only know about England and about Jamaica, where I came from, but that was also a British island before it became independent. Both countries have this class structure and huge differences between the few people who decide and the vast majority. Maybe total equality is a

dream, but I feel it here. And even if that would be all I could gain from being in this movie, I would be happy.

I said jokingly the other day that working with Lars, he has shown me the aurora borealis of acting. He has shown me the rainbow colours of working this character. I, myself, saw obvious things, but he has gone into other things, with me, that I did not see and therefore can't take credit for.

He's a wonderful director. I cannot tell you. I knew that one day I would meet a director that would get the best out of me and I think, that Lars has done that. I have this one little scene, this tiny scene. While doing it I felt that the hair stood on my head and I've never felt that in any other job.'

DONA CROLL



AN INTELLECTUAL STUDY OF THE EFFECTS OF SLAVERY

DONA CROLL / Venus

'The most difficult scene for us to play is the one where the whites come in to serve us slaves with their faces painted black. That is the most uncomfortable scene, and I trust Lars von Trier to dream it up! Because on an intellectual level, as a 21st century actress, you are thinking, 'oh, so the worst punishment these white people can have is to have a black face. What does that say about how they think about my face?'

'We still live with the results of slavery. We live with it in the language. In Bristol, which is one port (Liverpool was the other) that used to take on slaves and bring them across the Atlantic, there is still a road called White Ladies Road and a hill called Black Boy Hill and at the end of the summer holidays, when it was time to go back to school, my mother used to say to me things like "Ah, yu fre' pepa' burn tomorrow" – your free paper is going to burn, is burnt. For a slave, if someone gave you your freedom and you had it on paper, another white person could just burn that paper and you were returned to being a slave ...

And when you go to church, black people always sing about having your chain released and being set free and going across the river to freedom. Black church isn't about worship. It's about hope. This is how Christianity was introduced to the slaves. It's about release from this terrible life. It's never a celebration and a worshipping of God and thanking God for this life. It is about 'please help me God so that I can have a great afterlife'.

'Both my parents are preachers, but it was something I rejected very early on, and I still do, and I have never heard anybody in the black church address the issue of slavery and how Christianity has been used for over 400 years to oppress people, and until I hear somebody address that issue, I'm not going to church.'

JOSEPH MYDELL



MY OWN MOTHER ATE DIRT, RED CLAY DIRT

JOSEPH MYDELL / MARK

'I allowed myself to read the script very slowly, I read it over three days, because I had to stop and absorb it. And on the third day - almost biblical, eh? - when I finished, I was so stunned, that I got up and took a long walk.

I have a park around where I live in London and I walked round the park, and when I came back I was shaking and tears came to my eyes and I said to myself: How is it that this man [von Trier] understands the psychology of slavery? And then I thought that it is because he understands the psychology of human beings.

There were these obvious things that struck me, like eating dirt, because when my mother grew up in Georgia, USA, she ate dirt, red clay dirt. That detail really struck me, so I called her and said to her: "I'm about to do this wonderful script and it has dirt eating in it.'

When I was thirteen, she moved to New York from Georgia and left me with my grandmother and I remember, when I was coming up to see her I had to bring her a box of dirt. It was my offering to my mother, because she was still eating it. And another coincidence is, that my grandmother, who taught me so much and whose mother was born just after

slavery, died while I was doing this movie about a time of life where my grandmother was a young woman.

So, you know, it all echoes through my life while I'm doing this part and this movie, that I am so fully committed to. I don't have to make my part of Mark up. He's a kind of conflation of men that I've known in my family or in the neighbourhood, when I grew up in Georgia and I feel so much at ease in the transition from myself to Mark, because of the spirit of all these people.'

LLEWELLA GIDEON



THIS IS WHERE SOME OF US STARTED OUR JOURNEY

LLEWELLA GIDEON / VICTORIA

'The first day on the set I walked around and got a shiver up my spine, and I wanted to weep, because, you know, this is where some of us started our journey. And I saw this man hanging from the tree, and it's not only a man hanging in a tree, it's a symbol of something terrible: the strange fruits of the trees in the southern states of America.

I play Victoria, this black woman, who is so horrible to her husband that he ends up fleeing one terrible situation only to get into another, his death, and I feel very uncomfortable about that.'

I know that you don't feel comfortable either about the way Victoria beats her children?

'No I don't. From a character point of view, I need to make sense of that type of brutality, and also from a race point of view. I need to be sure that, what I'm reflecting as a black woman, is not solely a stereotype of, you know, black mother's or poor mother's brutality. It has to have some other kind of context, and Lars has explained to me where it comes from.

I can identify with her journey now, this mixture

of fear and frustration, because if she doesn't keep her children within the system, they can end up hanging from a tree. I think it's a thing of self hatred as well, you know, when you hate yourself you may take it out on your children, because you want them to be different or better, but basically, in a way to survive.

She beats them to keep them in line and in order to stop the white man from beating them. Or potentially killing them!

But at the end of the day, I think to myself: What are you really saying about this black woman? I'm a descendent of slaves and although it was abolished and has been for many years, racism still exists today and I'm navigating my way through this world as a woman, as a black woman, so it's very personal to me. Surely, I have moved on, but I can't divorce myself from parts of my heritage.

I am, for example, always very wary when a story is told that is supposed to reflect a part of my peoples' existence ... I think that we, as black actors, should be and want to be portrayed as human beings and even if you are telling a story of oppression, we should still be represented as people with souls, who have internal struggles ...

I know that oppression can make people react in many different ways, whether it is to deny that it exists or to be very angry about it, but for me ... I want to do something that makes my people proud that they have been authenticated and I want to do something that makes the wider audience understand - and think!

Of course, it's a very emotive subject and this film is very subtle, very complicated and also very blunt. It's candid, not sentimental, so ... my reservations have not been allayed, but I have accepted that this is not my story per se. It's Lars von Trier's perspective of a story and I'm sure it is going to look wonderful and will reach a certain audience on a certain level and I think it will do what Lars wants it to do.

It will certainly provoke debate; heated debate, I'm sure. And, well, any debate on this subject is going to be good and I hope, that any work that I do as an actor will bring people closer to accepting, knowing, empathizing, laughing and crying with black people.'

SLAVERY MUST KILL YOU INSIDE

JAVONE PRINCE / JACK

'When I was researching to do this film, I wanted to look up a bit of history. I went to a couple of big, famous bookstores in London and looked for books on slavery. I just wanted one book. They didn't have a single book on slavery, but for the holocaust they had like a whole corner dedicated to that subject. Why? Because they don't care about slavery, they want to brush it underneath the carpet, wipe it away and forget about it.

And the racism, you see and meet it all the time? I was only a young boy in high school when NF [National Front] was written all over the walls on the toilets and boys my own age hated me only because I was black.

Finally, when I went to drama school I was the only black guy in the year. It was cool, but in certain places where we'd go with my white friends from drama school, people ... you know, it's just a feeling, I can't really explain it. It's just this feeling you have inside when you walk in and there's a group of white people there, that they are not like you, because you are black. It's not a chip on your shoulder ... you just know ... You just know.

Of course, white people can very well have the same

JAVONE PRINCE



feeling in a room full of blacks, but I just think that white people need to look at what they have done ...

Maybe I shouldn't say this, but I think that this movie is raw enough. Why does this white woman have to come in and save this poor black community, why can't we do it ourselves? I mean, we've got brains, we're not stupid, but this white woman has to come and tell us that slavery is wrong and was banished many years ago, so she's going to do something about it and help these black fools and teach them ... Why can't we free ourselves?

Then I sometimes try to think back and imagine I lived back then and through that ordeal, slavery. The white masters owned you. Owned black people! They were nothing. And it must have been so hard on the male psyche. If you've got a child or a woman and they are looking at you and you can't help them, because someone else owns you ... That ... that must just kill you inside.

These black men must have been going crazy. I would have gone crazy, I know I would.'

RIK LAUNSPACH



MY ANCESTORS MORE OR LESS INVENTED SLAVERY

RIK LAUNSPACH / STANLEY MAYS

'When I first read the script, I immediately liked it, but had it been another director, I would have had my doubts. For one, it takes a long time before you understand what Grace is doing. So the usual way of looking at a script didn't work here. You had to get rid of that standard way of thinking and start all over again and read it as an unusual story told by a very unusual director, who is capable of making it into a strong document, a strong film.

I mean, everybody is bad in the old fashioned sense of bad. There are no good guys in this movie. Most stories are told with a black and white attitude of good and bad. Yet, it's an intelligent script, though of course I was a bit provoked by the naivety of the first part of the story. We're dealing with a girl [Grace], who is trying to change the rules in a very naïve way and imposing democracy. And it's even more provocative here because she is imposing it on a black community.

Suddenly you realise, that the black community at that time, in Alabama, wasn't at all into democracy or any other form of communication. They were just ... well they were formally liberated ... still more or less in this slave state

of mind and about half way through things are changing in a very subtle way. And Lars tells this dramatic story without using axes and swords and fighter jets; he just uses small tools of communication. To me it's an almost surgical way of telling a story. But I think the audience will know that with Lars there are always multiple layers in the story. It's never as simple as it seems.

My ancestors, the Dutch, more or less invented slavery, because they made a living, and a good living too, on transporting slaves from Africa to the states, and they themselves were using slaves in West Africa and in Surinam in a very harsh and indescribable way.

There are some stories you won't believe. I think that there is something we don't want to think about, within every man and woman, and in times of war you see it. The way human beings are created, it's very frightening to see what happens when people get the chance to practice their evil, put their evil side into practice. It is scary. But at the same time when put in a positive environment human beings can evolve into beautiful creatures.'

GEOFFREY BATEMAN



IT WILL CAUSE SOME ANGST IN AMERICA

GEOFFREY BATEMAN / BERTIE

'It seems to me that it is very low key here, that's the whole style. Lars keeps saying to all the actors, including the leads - Bryce [Dallas Howard] and everybody else - that "it's fine, but now you should try again and only use ten percent of what you just did. Cut away the 90 percent.'" And that's true for everyone.

'This movie is not politically correct in lots of ways and it will cause some sort of angst in America. People will either like it or they won't and it's so typical Lars von Trier and I think there will be continuations of the criticism that I've read and heard about Dogville. Like: "What does he know? He's just some guy from Europe and he has never been to America" but that's a copout. That means that unless you haven't experienced something yourself, you cannot have a view on it, and that, of course, is not true. Manderlay is a metaphor of many things, not only of slavery and the black and white situation.'

SUCH COMMITMENT AND ENTHUSIASM!

VIBEKE WINDELØV / PRODUCER

Lars von Trier's producer ever since Breaking the Waves, talks about her Dogville experiences, shooting Manderlay, and the inspiration and fun she gets out of working with the cast.

'We are very pleased with Manderlay. Lars and I had never worked with such a large cast at the same time, and I was afraid personal contacts would go by the board; but on the contrary ... one group of actors arrived in Trollhätten with such an enthusiastic and playful attitude to the job ahead that it was infectious. I think it was the first time I've ever seen Lars voluntarily appear in the bar after dinner to talk to anyone. They were so friendly and open to everyone, and when a small part of the cast is so positive the whole group follows suit.

When we were shooting Dogville you had to go up ten steps to get on stage, and being up there in that vast space seemed really holy. But this time the space is twice as vast: a giant stage with the Manderlay house rearing in the foreground. Perhaps it isn't holy in the same way, but it has this feeling of grandeur, and on both occasions a very special atmosphere arose in the artificial town and plantation settings Lars had created.'

VIBEKE WINDELØV



How was the entire process of making Manderlay affected by the fact that you'd already tested the concept on Dogville: the design of the set and the camera method?

'It meant that we had enormous control over it. Last time we had no idea how much effort it would require. You might say we were a bit naïve: that we'd thought it was nothing but "a floor with a few lines on". But of course it was much, much more ... the logistics of finding space in Trollhätten, building everything up, and blowing holes in the granite to lay drains, for example ... This time we knew beforehand what we were up against. So we started in good time and knew what we had to have in place; and this time we also had a better management team. A super team. Everything ran like clockwork, and the town we'd created worked perfectly.

But I think it's tough on the cast when their green room is not up to scratch. Another time I'd like to have more money to provide better conditions. We don't have vast cast trailers like they do on American productions. We only have big caravans, and they have to stand close together in the darkness of the hall; like sardines. Without daylight or even the tiniest view. I think it's too dull, especially for the members of the cast who have to spend much time in their caravans.

But the cast were really touching. Even on days when Lars was shooting at the other end of the stage, such as the scenes with Willem Dafoe [Grace's father] and Zeljko Ivanek [Dr. Hector], and there was no doubt that everything was going on in one place, mainly in close-up, the rest of the cast kept one another's spirits up and went on playing their parts as if they were in absolute focus. It was really impressive.'

Do you think the fact that many of the cast, particularly those from the UK, had done a lot of work for the stage had an impact?

'Yes, it probably helped. Stage actors are used to repeating: doing the same thing night after night. Perhaps that is what enabled them to go on playing their parts far downstage even though they knew they weren't on camera.

But I also think that each time we make a film it gets better and better, and I can only hope it goes on like

that! The atmosphere is inspiring, and the crew has a feel for what Lars is after. There are always enough people in the crew who've been in on it before and they are able to introduce the new ones to the whole business; after all, Lars isn't always the most communicative of people. But when you need him, he is always right there.

We always have big, international crews. This time the sound people came from the Netherlands, and our make-up team from seven different countries, but because we have been doing co-productions for so long, old faces are also beginning to crop up among them! Making Manderlay was your ideal situation. The whole cast was committed, everyone was enthusiastic, and the group of actors from the UK had this amazing sense of humour. The laughs on top of the commitment and enthusiasm mean you can't help but enjoy the shooting. One of the English make-up girls said to me one day, "It really is fantastic being on a Danish art-house film and having such fun. On art-house films in England you're meant to be a bit sad and very, very serious".'

Besides the great sense of fun of many of the cast of Manderlay, another difference may have been that the group of stratospherically famous Hollywood egos was larger on Dogville?

'We searched high and low for somebody who could take over from Nicole, and we soon concluded that she'd have to be relatively unknown. We looked at lots of actresses, and what struck me the first time I saw Bryce [Dallas Howard] in a silly little video shot was that she had this authority about her. I believed she'd be quite capable of doing something as stupid as taking charge of so many people, lecturing them and getting them to understand their new lives. I didn't feel she was acting a part, but that it was authority that came from within her despite her tender years. I really fell for that, but of course I wasn't sure whether she could act too.

Bryce flew to Denmark and spent a few hours here one Sunday morning. After that, Lars was convinced she could play Grace. And I have seldom seen anyone set to work with such zeal, enthusiasm, and utter fearlessness. She mops everything up like blotting paper, and did everything Lars

asked of her. Obviously he doesn't get the same kind of response from a girl that young as he did from Nicole, for example, but conversely, he gets a degree of sensitivity I admire Bryce for giving him.

And as regards taking over from Nicole ... again, she seems like a girl who is well-balanced in practically every way. She doesn't angle for attention or interest, she gets on with her own life, and you feel as if she has never even heard of nerves. She does what Lars wants her to do and lets things take their course'.

What is it that Lars von Trier brings out in actors?

'Lars is a master of evoking reactions and emotions during shooting that don't necessarily appear clearly from the script. When the cast watch themselves afterwards they often find things they were not entirely aware of doing; it is only in the greater context of the film that they grasp what he was after.

That is what's so wonderful about Lars. He has a brain capable of retaining myriads of details in the weirdest way, while knowing exactly how the details fit into the pattern he is trying to create. I think that's also why he so much enjoys holding the camera. Like that he can pursue the things he knows he'll want to use right from the shooting stage.

In his head he's got this jigsaw puzzle of every single detail in the whole film, and when he is holding the camera he knows whether he's getting what he wants: whether he's capturing the entire wealth of detail he needs to make the scene come across.'

The cast say they feel he merges with the camera and that they act to him through it.

'Yes. Of course there are lots of stories of actresses falling in love with the cameraman, because traditionally it's the cameraman who is close to them and whom they play to. Nowadays the director usually sits at a distance in front of a monitor, and in the old days he stood behind the cameraman and the camera where he could easily see the cast but where they had no contact with him.

It's this contact with the director that the cast

— men and women alike — are given here, and there is no doubt that it is one of the reasons why Lars gets such a fantastic amount out of them. He is right there. He's the one they act for, and they can sense right up close whether he is happy: whether it's in the can or whether it isn't.

Sometimes, of course, it's hard for them, because of course they also sense if it isn't good. But they get the full attention from the person they most want attention from, and to whom they most want to direct their own attention.

What about the last part of the trilogy? Wasington?

'We expect to shoot it in spring 2006, in just the same way as Manderlay. But we have imposed new conditions on Lars. The cast mustn't be too big, because we've got to make it financially possible to make these films. It is not especially easy to finance them, and with a cast of thirty it isn't just their fees that mount up; the transport, the cars, the assistants, etc. also multiply. Obviously, with every actor you add, the whole apparatus becomes more ponderous.

Of course this might all change, but the starting point for Wasington is that it'll be a comedy with a cast of seven, set in Washington in the 1940s. Grace and her father are in it. And it is also certain — as certain as anything can be in the film industry — that John Hurt, our narrator from Dogville and Manderlay — is finally going to come out and play a proper part. Now we're going to get to see him, too!'

MANDERLAY IS AN AMBIGUOUS MORAL COMEDY

LARS VON TRIER / WRITER AND DIRECTOR

talks about the second part of his trilogy about the USA,
and about the new Grace we meet in Manderlay

'Of course Grace is influenced by whoever plays her. And as you know, the script was written for Nicole [Kidman]. So when it turned out not to be her, obviously the character had to change according to the actress. For example, I think it's great fun that she is so young, because it makes the stubbornness in the character more probable. And also her very naïve approach to things; though of course naïveté is something my heroines have always possessed ...'

And a peculiar kind of resolve?

'They certainly have that. So there's no novelty there.'

It's a fable, of course ...

'Yes, it is.'

But does the fact that Grace wears the same evening dress at Manderlay as Grace did in Dogville mean that you want us to see her as the same Grace even though Nicole Kidman and Bryce Dallas Howard don't resemble each other?

'Yes, it's the same Grace. Her Gestalt is just different. It is another Gestalting of the same Grace. Yes.'

LARS VON TRIER



But the Grace of Manderlay reacts completely differently. She is far more active: Grace in Dogville noted everything and didn't intervene until the end.

'Yes, but I can see the development from the Grace of the first film to this Grace. The idea was that it would be a developmental trilogy centred on the character of Grace. At the end of Dogville she comes into a bit of power, and she predicts that she will use it for making the world a better place'.

Does she do that in Manderlay?

'Well, none of my characters have ever made anything better. But she tries, and I think she believes in it. Her heart is in it.'

If I compared Grace in Manderlay with George W. Bush and his mission in Iraq – with the common feature that if democracy doesn't come quickly enough it must be put there by force – what would you say?

'That's quite clear, yes; you can certainly see her that way. You can say a lot of nasty things about Bush, but don't you think his heart is in it and he believes in what he is doing? Why would Bush trick us? It's because he thinks things will improve this way. There's no doubt about it. He believes in it. And Grace does too. Definitely.'

So what do you want to tell us in Manderlay?

'I don't know ... it's the same story all over again. But what's funny – or alien – to me in Manderlay is that the film involves other races, which I think is fun. In Denmark we tell ourselves we have never had a race problem, but then there were no black people in Denmark when I was a kid. They were practically non-existent apart from the odd jazz musicians. Since then racism has reared its ugly face, so in that way Manderlay is also about things in Denmark, perhaps.

The plot is based on two things. On a preface written by a French writer for The Story of O [see page 24] about some liberated slaves who were starving and wanted their master back, because at least then they had something to eat. And when he refused, they killed him. This cheerful

little tale fascinated me. The film was also inspired by Jacob Holdt's photos and lectures about the USA.'

You didn't feel any urge to ...

'Teach people something? Oh, I don't know. You can call it a moral comedy. Certainly. But at the same time I hope it is ambiguous, especially the ending. I can always cover myself by being ambiguous.'

Why isn't there anybody good in Manderlay? No heroes or heroines?

'Oh, unless you say Mam is ... she comes close to being – in the end – to being a heroine, don't you think? Grace ought to be one, of course, but she spoils everything around her by being too stupid and too idealistic. What she lacks is political pragmatism: she is just stupid and idealistic. And far too emotional. You shouldn't be like that in politics because if you are you don't get anywhere.'

But shouldn't we be like that in real life?

'Emotional? Sure, but if you are emotional in real life you don't get anywhere either. You just don't.'

Does that mean you have to get by on cynicism?

'You have to. That's the point if you're a thinking human being. You have to have a degree of cynicism or you won't survive. I am in all kinds of angst therapy at the moment, and the idea is that what much of the brain does initially is to filter sensory impressions because they don't matter to us.

There are a few people – the ones who really are unhinged or those who are only half-unhinged and a bit arty-farty – who have a filter that doesn't work well enough. That's to say they don't filter all the stuff out that doesn't matter to human life. They often become objects of interest to people with good filters, because they open their eyes to things outside their field of vision. Things they can't see because of their own good filters, healthy filters. But these artists are often not terribly happy, because if your filter doesn't work well enough, you can't exist properly as a human being.'

I have always seen you as somebody who raises the bar every time because you love not knowing whether you'll be able to jump it. While you were shooting Dogville you raised it so high that you may not have known you'd be able to get the world to go along with your minimalism and chalk marks on the floor. Now you're making Manderlay in the same way, as a kind of repeat of the idea. How did you feel about that?

'Don't forget that I always get over the bar one way or another. If not, I get under it ... I always have excuses for doing things precisely the way I do them. And also this time I was the one who decided just how high the bar should be, wasn't I?'

But for once you and the audience both know the height of the bar, the premises ...

'Oh, that's what you mean. It never entered my mind. Shooting Manderlay was very undramatic and pleasant, but the problem is the filter I mentioned ... If you don't use it on one thing you use it on something else. I was riddled by angst when I made Manderlay, but it is true that there were not quite the same challenges to me professionally speaking as during Dogville. Partly because Bryce [Dallas Howard] was so incredibly easy to work with. So was Nicole [Kidman], because she was highly professional and worked amazingly hard ... so did Bryce, but even though it wasn't her debut, it was her "almost-debut".'

So Nicole Kidman did give you another kind of response?

'Yes, obviously she did. Nicole gave me the response inherent in experience. Bryce doesn't have that experience yet. But of course I've tried both things previously. I worked with Emily Watson, who was new to the job. It is pleasant. And if you don't receive a response the way you do from someone with experience, you have to see if you can generate it for yourself so you can get the job done anyway ...'

'And listen up: I'll put the bar up high, don't worry. I always do. If I don't raise it high in one way I do so in another. I'll put it sky high, don't you worry. I always raise it to the utmost of my ability, but it isn't certain that you can always see this in the film. Sometimes I raise it in relation to personal issues, at other times in

relation to professional ones. But it is always all the way up. Be sure of that.'

'I don't think I've been idle yet. But perhaps I was a bit idler with Manderlay because the script was more compressed and planned this time. Dogville spread out more. This is a neater story, right?'

The plot of Manderlay is probably more dramatic and politically provocative. But in Dogville the light and the mood changed in a split second from friendliness to ice-cold malice, and in a single glance from Nicole Kidman you could see ten layers of emotion, while all the time, beneath the surface, this pain, ambiguity and insecurity were lurking ...

'Hmm. That's probably true. I know what you mean, but I find it hard to analyse my way to it. And maybe it did hurt less, making Manderlay. But a film like *Dancer [in the Dark]* hurt like hell to make, and in that film there really was more than one person to raise the bar, wasn't there?'

And it still moves me to think of Björk's performance ...

'Me, too, although it's probably in another direction. But I have to say that I have been very fortunate with the actors I've used. They really give me a lot. And I also think Bryce did so, to a very high degree. She is definitely talented. They are really, really all very generous. And one has to say that Björk was, during shooting, very generous. And Nicole ... No, I can't complain that my casts lack generosity.'

Danny Glover says one of his reservations about the script was that it was viewed solely from a white man's point of view?

'He is right. It is. In the sense that I am white, though I felt myself becoming a bit less so as we went along, because I had a whole lot of fun with the British actors. Yes, Danny is right. It is viewed from a white man's point of view; but on the other hand, that's a very good thing, isn't it? After all, nobody is saying that this is the truth about anything whatsoever.'

Didn't you ever feel tempted – on grounds of political correctness, for example – to make just one of the black actors a tiny bit more heroic?

'No. I have never had anyone in my films who's better than they are. Unless it was in Dancer [in the Dark]. And it's a shame for the coloured actors if they're only allowed to play heroes. If they aren't allowed to be human as well. After all, that's what they have to fight for in the film industry; what they all talk about: "the white parts". Not until black actors are allowed to play white parts will they have got to the stage where they are no longer defined as heroes or presidents; but black heroes are still very popular in American movies.'

Yet it was hard to find black actors from America who'd dare to appear in Manderlay.

'Yes, it was hard. We tried several who thought it was a good thing that the film was being made and that it was interesting. But they didn't dare take part because it's explosive stuff in the USA. Especially because the film goes that step farther, and the black actors don't just play ...

Typical Denzel Washington parts?

'Precisely. And we discovered that there were enormous differences in attitudes between the USA and England. The English actors were completely relaxed about it; we joked about it, and they said "Yes, Massa" to me every morning. They had a laugh.

The Americans view the issue much more seriously and their entire history of slavery is also completely different. It is a huge wound in America, so there is no doubt that Danny was very courageous to accept the part. But it shouldn't be that way. My mother was an active women's libber but against quotas. Nobody should be able to say a woman got her job because of her sex. She should get it because of her qualifications. Or you can't live with it.

Likewise, it must be dull for an actor always to play heroes just because he's African-American, and from that point of view I think the parts in Manderlay go a step further. And anyway the fact is that I have always treated my characters like that; I have never treated whites any differently from blacks as such.'

Yet the English actress Llewella Gideon [Victoria] says that as a black woman she felt it was a problem that Victoria was so violent; to her children, too?

'I think it would be a problem for anybody to be violent to one's children, but it's acting! That's what they mustn't forget. But obviously when you get so close to the actors and use loads of them in the scenes the way of course I do, some things are harder for them to do. Other things are easier. Obviously it is harder to do the things you don't feel are so nice.

But the fact that she whips the children is a very good point, isn't it? It has to do with the whole structure of the film, and I don't know how much we should give away, but to me the violence to her children was certainly a significant detail.'

I know that you thought it all up and wrote it all down, but even so, aren't you sorry on mankind's behalf that the former slaves choose the death penalty, the most primitive solution of all, the first time they have the opportunity to determine the sanction for a serious crime, democratically, by a show of hands?

'Yes, but don't you think that's what they'd do? Democracy has to start somewhere. That's why it is incredibly difficult to impose democracy by force. Every other system of government is easier to impose by force, isn't it?

Democracy is difficult. We can tell from Iraq, among other places. A people and a country have to grow into democracy. It is possible that they can grow even farther into kinds of society as yet unknown to us. But at the moment one probably has to say that democracy is the kind of society that requires the most upbringing of the individual. By parents or society.

One may probably also say that in my films I generally make people a bit stupider than they really are. In one way or another they are stupid even though they think they are very clever. Whether they're black or white, they are all stupider ... there ought to be a law against it. I know! But that's where the comedy comes in. It's stylization, right?'

Is Grace's father right when he says in Manderlay that she should not interfere, and she should let the slaves cope with liberation by themselves? Or is Grace right when she does intervene, because the whites are guilty: "We made them what they are"?

'There is no doubt that the entire blame for oppression rests on the whites, but tellingly enough, every major town or city in the USA with respect for itself has a Holocaust museum, but none has a museum of the racial oppression that took place within the USA itself.

Obviously "we made them". But the question the film addresses is the options open to the former slaves in a life of freedom. If society as such is not ready to welcome them with open arms, they won't have the same options, and it may be better to find intermediate states which can slowly develop. If they develop in the right direction, that is.

The attitude the former slaves from Manderlay assume is unfortunately highly egoistic. To them all that matters is for them to have the best, and obviously if everyone thinks and acts like that, you get nowhere. You've got to have somebody - from among their own ranks as well - who demonstrates solidarity and takes up the struggle.'

Now all you are missing is the final part of the USA trilogy, i.e. Wasington?

'Yes, I'm working on it, but it isn't easy. I still want to make it, and I've got some good things, so let's see what happens.'

Will Grace bring her experiences from Manderlay to Wasington, the way she brought to Manderlay what she had learned from Dogville?

'That's the idea, yes. I hope we'll finish off with a more mature Grace. She ought to have developed quite a bit.'

And perhaps she'll be played by Nicole Kidman again?

'Well, we're talking about it. The most logical thing now would be to have three different actresses for Grace, but let's see ...'

BIOGRAPHIES

--- CAST

--- CREW



BRYCE DALLAS HOWARD / GRACE

Bryce Dallas Howard made her feature debut starring in the M. Night Shyamalan film, *THE VILLAGE* (2004), opposite Adrien Brody, Joaquin Phoenix and Sigourney Weaver. She will next begin work as 'Rosalind' opposite Kevin Kline on Kenneth Branagh's film adaptation of the Shakespeare classic, *AS YOU LIKE IT*. After leaving the Tisch School of the Arts program at New York University, Howard immediately began working on the New York stage, including playing the role of Marianne in the Roundabout's Broadway production of *TARTUFFE*, Rosalind in the Public Theatre's *AS YOU LIKE IT*, Sally Platt in the Manhattan Theater Club's production of Alan Ayckbourn's *HOUSE/GARDEN* and as Emily in the Bay Street Theater Festival production of *OUR TOWN*.



ISAACH DE BANKOLÉ / TIMOTHY

Isaach De Bankolé's film career spans a wide range of roles. He has worked on several films by American director Jim Jarmusch; *COFFEE AND CIGARETTES* (2003), *GHOST DOG - THE WAY OF THE SAMURAI* (1999) and *NIGHT ON EARTH* (1991). He has appeared in popular French movies such as *S'EN FOUT LA MORT* (1990), *VANILLE FRAISE* (1989) and *LES KEUFS* (1988). He starred in the Portuguese Cannes selection *CASA DE LAVA* in 1994, as well as the German/French *CHOCOLAT* (1988), directed by Claire Denis. Other American films include *THE KEEPER* (1995), James Ivory's *A SOLDIER'S DAUGHTER NEVER CRIES* (1998), *THE KILLING ZONE* (2003) and *3 A.M.* (2001). He starred in and produced *HOMEWORK* (2004), which won Best Narrative Feature at the Slamdance Film Festival. In 1994 he appeared in the British TV version of *HEART OF DARKNESS*, also starring John Malkovich and Tim Roth. In 1987 Isaach De Bankolé won a César for Best New Actor for his performance in Thomas Gilou's *BLACK MIC MAC* (1986). Isaach De Bankolé has also been very active in the Parisian theatre scene. In 2004 he got his first role in New York in Wallace Shawn's *AUNT DAN AND LEMON*, working together with Lili Taylor. Besides acting Isaach De Bankolé also directs



stage plays and short films, and write screenplays. On the silver screen we'll soon be seeing him again in Steven Kessler's SUP 2DOWN, Barry Strugatz' FROM OTHER WORLDS, Mark Forster's STAY, and Iain Softley's SKELETON KEY. Isaach De Bankolé is a graduate from Les Cours Simon in Paris.

DANNY GLOVER / WILHELM

Since his screen debut in 1979, playing a prison inmate in ESCAPE FROM ALCATRAZ, Danny Glover has made more than 40 movies. Danny Glover's breakthrough came as Albert in Steven Spielberg's prize-winning adaptation of the bestselling book THE COLOR PURPLE (1985) and only two years later he established his status as a movie star when he teamed up with Mel Gibson as police officer Roger Murtaugh in LETHAL WEAPON. In 1991 he played Simon in Lawrence Kasdan's GRAND CANYON, in 2001 he made Wes Anderson's THE ROYAL TENENBAUMS and recently he had the leading role as Vietnam War veteran Jake in MISSING IN AMERICA. Danny Glover has also done an impressive number of plays on stage, including ISLAND and MACBETH at The Los Angeles Actors' Theater and SIZWE BANZI IS DEAD at Eureka Theatre, and his performance in the New York production of Athol Fugard's MASTER HAROLD AND THE BOYS reaped the recognition he truly deserves. Besides a solid international reputation as one of the finest actors of our time on stage, television and screen, Danny Glover is renowned as an unremitting advocate of human rights. Currently he is preparing to direct his first feature film on the great Haitian revolutionist Toussaint Louverture.

**WILLEM DAFOE / GRACE'S FATHER**

Willem Dafoe was nominated for a 2001 Academy Award, a Golden Globe, a SAG Award, and received the Independent Spirit Award for Best Supporting Actor for his transformational performance as Max Shreck in SHADOW OF THE VAMPIRE (2000). He was also named Best Supporting Actor by the Los Angeles Film Critics and runner-up by the New York Film Critics. He starred in two of the number one box



office films of recent years: Sam Raimi's 2002 summer box-office hit, SPIDER-MAN as Norman Osborn/The Green Goblin, the rival of the iconic, web-spinning hero (Tobey Maguire), and in FINDING NEMO (2003) as Gil, the Moorish Idol who constantly plots to escape his captivity.

Dafoe can currently be seen in Lee Tamahori's XXX 2: THE NEXT LEVEL (2005), Wes Anderson's THE LIFE AQUATIC (2004) opposite Bill Murray, Owen Wilson, Cate Blanchett & Anjelica Huston; and THE AVIATOR (2004) in which he reunites with Martin Scorsese. His upcoming films include Giada Colagrande's BEFORE IT HAD A NAME (also co-written by Dafoe) and Roger Spottiswoode's MR. RIPLEY'S RETURN.

Dafoe has made a name for himself working with some of the most critically acclaimed directors in the world: with his turn as Caravaggio the thumb-less thief in Anthony Minghella's Academy Award-winning drama, THE ENGLISH PATIENT (1996); his performance in Wim Wenders' multicultural FAR AWAY, SO CLOSE (1993); his memorable turn as low life Bobby Peru for David Lynch in WILD AT HEART (1990); his starring role in THE LAST TEMPTATION OF CHRIST (1988) for director Martin Scorsese; his role as a civil rights activist in Alan Parker's MISSISSIPPI BURNING (1988); and his Academy Award-nominated performance as Sergeant Elias in Oliver Stone's PLATOON (1986).

Dafoe's credits also include three films with Paul Schrader (AUTO FOCUS (2002), AFFLICTION (1997) and LIGHT SLEEPER (1992)), THE CLEARING (2004) opposite Robert Redford and Helen Mirren, THE RECKONING (2003), ANIMAL FACTORY (2000), AMERICAN PSYCHO (2000), BOONDOCK SAINTS (1999), David Cronenberg's EXISTENZ (1999), LULU ON THE BRIDGE (1998), NEW ROSE HOTEL (1998), SPEED 2 (1997), TOM & VIV (1994), CLEAR AND PRESENT DANGER (1994), BORN ON THE FOURTH OF JULY (1989), TRIUMPH OF THE SPIRIT (1989) and TO LIVE AND DIE IN L.A. (1985).

On stage, Dafoe starred on Broadway in THE HAIRY APE. Off-Broadway and throughout Europe with Frances McDormand in TO YOU, THE BIRDIE and with Steve Buscemi in the October 2001 premiere of NORTH ATLANTIC, all for the Wooster Group. He has been a member of this groundbreaking theater company for more than twenty years.

MICHÄEL ABITEBOUL / THOMAS

Since 1990 Michäel Abiteboul has appeared in an impressive number of French plays, short films and feature films. He has appeared in the following feature films: Bouli Lanner's *ULTRANOVA* (2005), *LES PARALÈLLES* (2004), directed by Nicolas Saada, *CRIMSON RIVERS II* (2004), *THE TIME OF THE WOLF* (2003), *EN TERRITOIRE INDIEN* (2003), *NI POUR, NI CONTRE* (2003), *BETTY FISCHER ET AUTRES HISTOIRES* (2001). He has appeared in several shorts including *TROIS JEUNES TAMBOURS* (2003), *MUNO* (2001) and *CONFESSIONS DANS UN BAIN* (2001). Michäel Abiteboul's latest work includes the upcoming *COMBIEN TU GAGNES*, directed by Bertrand Blier. On stage he has appeared in Shakespeare, Brecht and Camus. Michäel Abiteboul graduated from Ecole Régionale d'Acteurs de Cannes.



LAUREN BACALL / MAM

One of the American Film Institute's top 25 film legends of the century, Lauren Bacall is the recipient of numerous lifetime achievement citations. In 1997 she was chosen to receive the Kennedy Center Honors in recognition of her extraordinary contributions to American culture. Among her most acclaimed film appearances have been her stunning debut at the age of nineteen in *TO HAVE AND HAVE NOT* (1944) - opposite Humphrey Bogart; *HOW TO MARRY A MILLIONAIRE* (1953), *KEY LARGO* (1948), *DARK PASSAGE* (1947), *THE BIG SLEEP* (1946), and more recently *THE MIRROR HAS TWO FACES* (1996), for which she received an Academy Award nomination and both the Golden Globe and Screen Actors Guild awards; *BIRTH* (2004) and *DOGVILLE* (2003). Ms. Bacall's latest work includes the upcoming *HOWL'S MOVING CASTLE* by acclaimed Japanese anime director, Hayao Miyazaki. Ms. Bacall starred in such stage classics as *GOODBYE CHARLIE*, *CACTUS FLOWER*, *APPLAUSE!* -- for which she won her first Tony award and the British Evening Standard Award - *WOMAN OF THE YEAR*, *SWEET BIRD OF YOUTH* and *WAITING IN THE WINGS*. A two-time Tony Award winner, also an accomplished writer, Ms. Bacall



recently celebrated the publication of her third book, *BY MYSELF AND THEN SOME*, a follow up to her National Book Award winning autobiography, *BY MYSELF* (1979). Her second book, *NOW*, also a bestseller, appeared in 1994.

JEAN-MARC BARR / MR. ROBINSON

Jean-Marc Barr has worked with Lars von Trier on *DOGVILLE* (2003), *DANCER IN THE DARK* (2000), *BREAKING THE WAVES* (1996) and *EUROPA* (1991). Jean-Marc Barr instantly became a star as the free diver in Luc Besson's *THE BIG BLUE* (1988). Besides his work as an actor Jean-Marc Barr has also co-directed/written/produced with Pascal Arnold several feature films including *BEING LIGHT* (2001), *TOO MUCH FLESH* (2000), *LOVERS* (1999). Jean-Marc Barr graduated from London's Guildhall School of Music and Drama.



GEOFFREY BATEMAN / BERTIE

Living in Paris and graduated from Central School of Speech and Drama in London, Geoffrey Bateman has appeared in several French and international feature films. He appeared in Patrick Timsits *L'AMÉRICAIN* (2004), Sarah Lévy's *LA MÉTHODE ANGLAISE* (2004), the Spanish *OFF KEY* (2001), the British comedy *MY SON THE FANATIC* (1997) and in Luc Besson's *LÉON* (1994). On stage he has worked for the Cambridge Theatre Company, The Royal Court and Royal National Theatre, where he did plays by Shakespeare, Ibsen and Molière. On TV he latest appeared in the BBC shows *NEWBORN* (2000) and *CASUALTY* (2002).



VIRGILE BRAMLY / EDWARD

Virgile Bramly graduated from Jack Waltzers Actors Studio in New York. Feature films include *L'APOCALYPSE* (2002), directed by Emmanuel Caussé and Éric Martin, Éric Style's *TEMPO* (2003), playing alongside Melanie Griffith, *MONOPOTRIP* (2004) directed by Olivier Cohen Bacri (festival New York) the price of the best of second part. He also appeared in the short films



BAISSE LA TÊTE (2001) and COMME PRÉVU (2001). On television Virgile Bramly has done the series ADVENTURE INC (2003) and the movie LARGO WINCH (2000). Stage work includes SWEET BIRD OF YOUTH and REBECCA at the Producers Club in New York.

RUBEN BRINKMAN / BINGO

Ruben Brinkman graduated from Amsterdam Academy of Music and Dramatic Arts. At the age of nineteen in 1999 he played his first stage role. He played Paris in John Leerdams production of ROMEO AND JULIET at the Cosmic Theatre, before going on to do Eric in IMMIGRANT WORKER, Karim Traïda's free adaptation of Fassbinder's film KATZELMACHER, and most recently he played Vincent in VINCENT IN BRIXTON, directed by Richard Eye. The part of Bingo in MANDERLAY is Ruben Brinkman's feature film debut.



DONA CROLL / VENUS

Dona Croll played Condeleeza Rice in the British television play BEYOND IRAQ AND A HARD PLACE (2003) and she acted in the television film TUBE TALES (1999), directed by Ewan McGregor and Charles McDougall. She has appeared in a large number of television series among others EASTENDERS, CASUALTY, FAMILY AFFAIRS, THE MURDER OF STEPHEN LAWRENCE and BROTHERS AND SISTERS. Dona Croll has also enjoyed a long stage career, and over the years she has performed in plays such as HENRY V, NINE NIGHT, THE OLD ORDER, POLLY, THE RELAPSE, A MOUTHFULL OF BIRDS, NO BOYS CRICKET CLUB and recently she appeared at the Royal National Theatre in the Award Winning production of ELMINA'S KITCHEN which transfers to London's West End shortly. She also played Mona in TWO STEP at the Almeida theatre. On screen Dona Croll has appeared in 2 short films directed by Kara Miller: HOW TO MAKE FRIENDS (2004) and ELEPHANT PALM TREE (2004), in which she plays the lead.



JEREMY DAVIES / NIELS

Jeremy Davies made his film debut starring in David O. Russell's acclaimed Sundance Film Festival Winner, SPANKING THE MONKEY (1994), for which he received an Independent Spirit Award nomination for Best Debut Performance. Davies' performance in Steven Spielberg's SAVING PRIVATE RYAN (1998) as Tom Hanks' interpreter, Private Upham, also earned him considerable acclaim. Davies' other credits include Steven Soderbergh's SOLARIS (2002) with George Clooney, Wim Wenders' THE MILLION DOLLAR HOTEL (2000), THE LOCUSTS (1997) with Ashley Judd, NELL (1994) with Jodie Foster, UP AT THE VILLA (2000) with Sean Penn, Jan de Bont's TWISTER (1996), Tamra Davis' GUNCRAZY (1992) with Drew Barrymore, Steven Shainberg's SECRETARY (2002), with James Spader, as well as Lars von Trier's DOGVILLE (2003). Most recently, Davies was critically acclaimed for his performance as Charles Manson in a remake of HELTER SKELTER (2004). Davies was born in Michigan and raised in Vermont, Alaska, California, New Orleans, New York, Mexico and South America.



LLEWELLA GIDEON / VICTORIA

Actress, scriptwriter and comedian Llewella Gideon has appeared in features SPICE WORLD – THE MOVIE (1997) and DIFFERENT FOR GIRLS (1996). She has also done a large amount of television films and series on BBC and Channel 4 including DOCTORS (2004), ABSOLUTELY FABULOUS (2003), TLC (2002), HOLBY CITY (2001), BIG TRAIN (1998), PORKPIE (1995) and THE REAL MCCOY (1991). On stage Llewella Gideon's most recent performances were in OFF CAMERA at the West Yorkshire Playhouse, AMEN CORNER and BLUES BROTHER, SOUL SISTER at the Bristol Old Vic, TEMPORARY RUPTURE and BITTER AND TWISTED at the Black Theatre Co-op. For her work as a scriptwriter Llewella Gideon is best known for the LITTLE BIG WOMAN RADIO SHOW series for BBC radio.



MONA HAMMOND / OLD WILMA

Mona Hammond graduated from the Royal Academy of Dramatic Art and she has enjoyed a long stage career. She has worked at the Royal Court and at the National, appearing in KING LEAR, PEER GYNT, WIND IN THE WILLOWS, ROMEO AND JULIET, THE CRUCIBLE, FUENTE OVEJUNA, PLAY MAS, IN THE MOOD, 11 JOSEPHINE HOUSE and numerous other plays. Parallel to her stage career she has appeared in many television films and series including THE CROUCHES (2003), WHITE TEETH (2002), BABYFATHER (2001), STORM DAMAGE (1999), THE BILL, ACTIVE DEFENCE, BROTHERS AND SISTERS, PAST CARING, BLACK SILK and JULIET BRAVO. Mona Hammond's feature appearances also include PURE (2002) and FORDS ON WATER (1983).



GINNY HOLDER / ELIZABETH

Ginny Holder made her feature debut in THE LEADING MAN (1996) and since then she has had parts in the action movie WING COMMANDER (1999) and the thriller THE SAINT (1997). Shorts include SPIDERS AND FLIES (1996) and recently she starred with Tyrone Huggins in Diene Petterle's THE LAST CLIENT (2004). Besides her frequent performances on stage, Ginny Holder has done a large number of television films and series including MURPHY'S LAW (2004), HOLBY CITY (2003), DOCTORS (2003), HEADLESS (2000), HER OWN RULES (1998) and FAMILY AFFAIRS (1997).



EMMANUEL IDOWU / JIM

Emanuel Idowu made his stage debut at nineteen in the Royal National Theatre in Kwame Kwei Armah's award-winning play ELMINA'S KITCHEN (2003) - a story of three generations, weapons, racism and a difficult father/son relationship. The production was filmed and subsequently aired on BBC. On TV Emmanuel Idowu has appeared in ROSE AND MALONEY, SILENT WITNESS and JUDGE JOHN DEED. Other performances include the



short film JAFFAMAN (2002), and he is soon to be seen in Isabel Coixet's feature THE SECRET LIFE OF WORDS. The part as Jim in MANDERLAY is Emmanuel Idowu's feature debut. Since then, he has worked opposite Gary Oldman in BATMAN BEGINS.

ZELJKO IVANEK / DR. HECTOR

Zeljko Ivanek graduated from Yale University and the London Academy of Music and Dramatic Art. His feature films include THE MANCHURIAN CANDIDATE (2004), DOGVILLE (2003), UNFAITHFUL (2002), BLACK HAWK DOWN (2001), HANNIBAL (2001), DANCER IN THE DARK (2000), A CIVIL ACTION (1998), DONNIE BRASCO (1997), WHITE SQUALL (1996) and COURAGE UNDER FIRE (1996). He has been seen on a number of television series including THE WEST WING, 24, FRAISER, ER and THE X FILES as well as long running roles on OZ and HOMICIDE: LIFE ON THE STREET. Ivanek's many stage credits have earned him 2 Tony nominations and a Drama Desk Award and include American and world premieres of work by Athol Fugard, Neil Simon, Richard Nelson, Caryl Churchill and David Hare, as well as Peter Brooks' production of THE CHERRY ORCHARD. He is currently appearing on Broadway in Martin McDonagh's THE PILLOWMAN.



TEDDY KEMPNER / JOSEPH

Teddy Kempner's most recent appearance was in Thomas Vinterberg's DEAR WENDY (2004), which followed a role in Vinterberg's 2003 film IT'S ALL ABOUT LOVE. Other film roles include Irwin Winkler's DE-LOVELY (2004), Anthony Minghella's TRULY MADLY DEEPLY (1991) and Barbra Streisand's YENTL (1983). On television Teddy Kempner has appeared in the films KISS ME KATE (2003), COMPANY (1996), THE FOUR MINUTE MILE (1988) and ARCH OF TRIUMPH (1985). Notable stage appearances include PACIFIC OVERTURES, LES MISERABLE, CITY OF ANGELS and OTHELLO.



UDO KIER / MR. KIRSPE

Udo Kier has been a Lars von Trier regular for years, appearing in DOGVILLE (2003), DANCER IN THE DARK (2000), BREAKING THE WAVES (1996), EUROPA (1991), EPIDEMIC (1988), the television series KINGDOM II (1997) and KINGDOM (1994), and in 1988 he played Jason in Lars von Trier's television film MEDEA. Udo Kier debuted at the age of 18 in THE ROAD TO SAINT TROPEZ (1966), directed by Michael Sarne. He went on to make BLOOD FOR DRACULA (1974) and Andy Warhol's cult movie FLESH FOR FRANKENSTEIN (1974), which was the beginning of a long and productive film career. Over the years Udo Kier has worked with directors such as Wim Wenders, Gus van Sant and Fassbinder. Recent appearances include LOVE OBJECT (2003), SHADOW OF THE VAMPIRE (2000) and BLADE (1998), and Udo Kier will soon appear in upcoming HOLLY, HEADSPACE and BLOODRAYNE.



RIK LAUNSPACH / STANLEY MAYS

The Dutch actor Rik Launspach has appeared in a long list of film, TV and stage productions over the last 15 years. Rik Launspach graduated as a scriptwriter from the Maurits Binger Institute in 1999. Since then he has written scripts for feature films including AZARA (1999) for which he won a Geneva Europa Prize and 1953 (2004), the short film BEZET (2003) and the TV-series EVA. As an actor his most recent appearance was in the feature films THE DARK DIAMOND (2003) and THE MAPMAKERS WIFE (2000), the TV series MEIDEN VAN DE WIT (2001-2004) and QUIDAM, QUIDAM (2000), and the play THE GOAT, OR WHO IS SYLVIA? (2003). Rik Launspach has received numerous awards for his work in film and TV, including OEROG Best Actor (1993) SCHWAB TRILOGY Best Supporting Role (1993), PARTISANS (TV drama) Best Actor (1995).



SUZETTE LLEWELLYN / FLORA

On screen Suzette Llewellyn played Rose in Julian Henriques' BABYMOTHER(1998), Angela in Ngozi Onwurah's WELCOME II THE TERRORDOME (1995), Vivia in Stephen Frears' SAMMIE AND ROSIE GET LAID (1987) and Yvette in Horace Ove's PLAYING AWAY (1986). On television Suzette Llewellyn appeared as a returning character in the following series; Clare Jensen in BBC1 TV series HOPE AND GLORY, Cheryl Patching in Granada TV series SURIGAL SPIRIT, Yvonne Johnson in the Channel 4 TV series BROOKSIDE. Theatre work includes Sedna in WHALE at Royal National Theatre, Belle in THE BELLE OF BELFAST CITY at Belfast Lyric Theatre and Patsy in URBAN AFRO SAXON at Theatre Royal Stratford East.



CHARLES MAQUIGNON / BRUNO

Charles Maquignon has a French/Swedish background and this has characterized his career. He appeared in the following films: BROTHERHOOD OF THE WOLF (2001), AN AMERICAN WEREWOLF IN PARIS (1997), LES SOEURS HAMLET (1996), PEPE & FIFI (1994), JUST YOU AND ME (1994) and SPEAK UP! IT'S SO DARK (1993). For television he played the lead role as Yeti in YETI, LE CRI DE L'HOMME DES NEIGES (2000) and appeared in the television series HIGHLANDER (1995). On stage, too, Charles Maquignon has worked in France and Sweden: in Sweden he appeared in Mats Rosén's ÄNGLASAMTALEN, in Judith Thompson's I'M YOURS and in Södre Teaters staging of Elsa Grave's PÅFÅGELN. In France appearances include plays such as BAAL, JEFFREY and UNE NUIT ENCHANTEE.



JOSEPH MYDELL / MARK

Joseph Mydell graduated from the School of the Arts at New York University.

He has worked at a huge number of theatres in the UK and the USA. Joseph Mydell received the Best One Man Show award at the Edinburgh International Arts Festival for the



play LYRICS OF THE HEARTSIDE and in 1994 he received the Laurence Olivier Award for best supporting role in the play PERESTROIKA at the Royal National Theatre.

Joseph Mydell has made several films and series for television, including DINOTOPIA (2002), SPACE PRECINCT (1994), SCARLETT (1994), JEEVES & WOOSTER (1993), and THE MARCH (1990). Joseph is currently a member of The Royal Shakespeare Company.

JAVONE PRINCE / JACK

Javone Prince graduated from the London Academy of Music and Dramatic Art in 2002. His theatre work includes RICHARD III, MEASURE FOR MEASURE and TITUS ANDRONICUS for the RSC, RAISIN IN THE SUN for the Young Vic Theatre Company and CAR THIEVES for Birmingham Rep. His television work includes the series MY FAMILY on BBC and MURDER PREVENTION for World Productions. The part as Jack in Manderlay is Javone Prince's feature debut.



CLIVE ROWE / SAMMY

Clive Rowe began his career in the theatre in CARMEN JONES at the Crucible Theatre, Sheffield. Since then he has acted in many plays, including THE MYSTERY PLAYS and COMPANY, directed by Sam Mendes; and most recently in DONMAR DIVAS at The Donmar Warehouse, CHICAGO in the West End, and SADLY SOLO JOE at the Greenwich Theatre & Cardiff International Musical Theatre Festival. In 1993 he was nominated for an Olivier Award for his part in CAROUSEL, and in 1997 he won an Olivier Award for best supporting actor in GUYS & DOLLS at the Royal National Theatre. On television Clive Rowe has appeared in the hit BBC series DALZIEL & PASCOE, THE STORY OF TRACEY BEAKER & THE HARRY HILL SHOW. On Screen Clive has appeared in films such as THE HONEYTRAP (2002) and THE PERFECT BLUE (1997). Clive will soon appear back in the West End in a production of AS YOU LIKE IT, starring Sienna Miller.



CHLOË SEVIGNY / PHILOMENA

Chloë Sevigny made her screen debut in Larry Clark's controversial movie KIDS (1995) and went on to appear in AMERICAN PSYCHO (2000), TREES LOUNGE (1996), THE LAST DAYS OF DISCO (1998), A MAP OF THE WORLD (1999), and JULIEN DONKEY-BOY (1999). But it was her performance in BOYS DON'T CRY (1999), which resulted in a triple nomination for an Academy Award, a Golden Globe and a SAG Award. For the same part she won the Independent Spirit and a Golden Satellite. Chloë Sevigny was Liz Henson in DOGVILLE (2003), she appeared in SHATTERED GLASS (2003), in Fenton Bailey's PARTY MONSTER (Sundance and Berlin 2003) and Olivier Assayas' DEMONLOVER (which was shown at the Cannes Film Festival 2002). Her most recent appearance is as Laurel in the Woody Allen comedy MELINDA AND MELINDA (2004). Chloë Sevigny is soon to be seen in Jim Jarmusch's next movie, as well as in Thom Fitzgerald's THREE NEEDLES and in Phyllis Nagy's MRS. HARRIS. She is currently filming BIG LOVE, a new series for HBO, also starring Bill Paxton.



NINA SOSANYA / ROSE

Nina has recently completed a run at The National in FIX UP and can currently be seen in the CASANOVA on BBC1 and the new Chris Morris project NATHAN BARLEY FOR Channel 4. She has started shooting MUCH ADO ABOUT NOTHING directed by Brian Percival for the BBC. Her film credits include: LOVE ACTUALLY(2003), directed by Richard Curtis, and Michael Winterbottom's CODE 46 (2003). Her TV credits include: THE GOOD CITIZEN (2004), NO ANGELS (2005), SERIOUS AND ORGANISED (2004), THE DEBT (2004), TEACHERS (Series I & II), THE JURY (2002). Her Theatre credits include: ALMOST NOTHING (The Royal Court), AS YOU LIKE IT (RSC), THE VORTEX (Donmar Warehouse), MARRIAGE OF FIGARO (Royal Exchange), HOUSE AND GARDEN (Royal National Theatre), THE NATIVITY (Young Vic).



LARS VON TRIER / DIRECTOR AND SCRIPTWRITER

Lars von Trier graduated from the National Film School of Denmark in 1983. In 1991, he and Peter Aalbæk Jensen set up Zentropa Entertainments, now one of the Scandinavian film production heavyweights.

Von Trier's work is wide ranging, from avant-garde to reinterpretations of classic genres. His early works were stylistically innovative explorations of themes and symbols which were to play a central part in his later films. Lars von Trier was the moving spirit behind the recent success of the Danish film industry, and he has influenced a new generation of directors in Denmark and around the world, especially through his key role in Dogme 95.

Lars von Trier established his name at home and abroad with the E trilogy. The E trilogy illuminates futuristic European traumas and is characterized by its personal, experimental way of filmmaking. The Trilogy consists of THE ELEMENT OF CRIME, EPIDEMIC and EUROPA (ZENTROPA).

Following the E trilogy von Trier directed two productions for television: MEDEA (1988) and the series THE KINGDOM I & II (1994 and 1997), the latter directed in collaboration with Morten Arnfred. For THE KINGDOM Lars von Trier created a technical style that made it easier to focus on the story and the cast. The knowledge led on to the Dogme concept. THE KINGDOM was mainly shot using handheld cameras. Von Trier ignored the usual rules of light, continuity and editing, and the result was distorted colours and grainy images. The series was von Trier's first major popular success. The huge interest in THE KINGDOM at home and abroad made it possible for von Trier and his producers, Peter Aalbæk Jensen and Vibeke Windeløv, to finance his next big project, BREAKING THE WAVES, the first film of the Golden Heart trilogy.

This second trilogy was inspired by a sentimental children's book from von Trier's childhood about a little girl who is always ready to sacrifice herself to help others. The Golden Heart trilogy consists of: BREAKING THE WAVES, THE IDIOTS and DANCER IN THE DARK.



In 1995 Lars von Trier presented the Dogme 95 manifesto with its "Vow of Chastity" and in 1998 his dogme film THE IDIOTS received its premiere.

Lars von Trier's films have all been officially selected for the International Film Festival in Cannes, and they have won seven awards, including the Grand Jury Prize for BREAKING THE WAVES and the Palme d'Or for DANCER IN THE DARK. His film and TV work has won a wealth of international awards, including an Oscar nomination for Emily Watson's performance in BREAKING THE WAVES.

Lars von Trier is currently working on his third trilogy, USA – Land of Opportunities; DOGVILLE being the first and MANDERLAY the second part of the trilogy.

FILMOGRAPHY

- 1977 **ORCHIDÉGARTNEREN**, Amateur Short film
- 1979 **MENTHE – LA BIENHEUREUSE**, Amateur Short film
- 1980 **NOCTURNE**, Short film, National Film School of Denmark
- 1981 **DEN SIDSTE DETALJE**, Short film, National Film School of Denmark
- 1982 **BEFRIELSESBILEDER**, Graduation film, National Film School of Denmark
- 1984 **ELEMENT OF CRIME**
- 1987 **EPIDEMIC**
- 1988 **MEDEA** (Television)
- 1991 **EUROPA**
- 1994 **THE KINGDOM** (directed with Morten Arnfred), episodes 1 to 4 (made for TV, but also a theatrical release)
- 1994 **LÆRERVERELSET** (Television, episodes 1 to 6)
- 1996 **BREAKING THE WAVES**
- 1997 **THE KINGDOM II** (directed with Morten Arnfred), episodes 5 to 8 (made for TV, but also a theatrical release)
- 1998 **THE IDIOTS**
- 2000 **D-DAG** (Dogme project with directors Thomas Vinterberg, Søren Kragh-Jacobsen and Kristian Levring)
- 2000 **DANCER IN THE DARK**
- 2003 **DOGVILLE**
- 2005 **MANDERLAY**

VIBEKE WINDELØV / PRODUCER

Vibeke Windeløv began her career in 1975 and since then she has worked with Bille August (IN MY LIFE), Gabriel Axel (CHRISTIAN), Jørgen Leth (HAITI EXPRESS, NOTES ON LOVE and THE FIVE OBSTRUCTIONS), Susanne Bier (FAMILY MATTERS and OPEN HEARTS) and Kristian Levring (THE KING IS ALIVE).

Since 1992 Vibeke Windeløv has worked for Zentropa, and produced each of Lars von Trier's feature films. Their collaboration started with the huge international success BREAKING THE WAVES, followed by THE KINGDOM II and THE IDIOTS (Dogme 2), DANCER IN THE DARK, winner of the Palme d'Or at the Cannes International Film Festival 2000, the star-studded DOGVILLE and now MANDERLAY.

As well as feature films Vibeke Windeløv has produced a great number of short films and documentaries by and about different artists including Per Kirkeby, Asger Jorn and Karin Westerlund.

From 1998 to 2004 Vibeke Windeløv was a member of the board of the European Film Academy. She served on the jury of the Venice Film Festival in 2001, and has helped to set up production companies in France (Liberator) and Germany (Pain Unlimited).

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FILMOGRAPHY (Some of the films produced by Vibeke Windeløv)

1978	IN MY LIFE	Bille August
1983	HAITI EXPRESS	Jørgen Leth
1989	CHRISTIAN	Gabriel Axel
1989	NOTES ON LOVE	Jørgen Leth
1993	FAMILY MATTERS	Susanne Bier
1996	BREAKING THE WAVES	Lars von Trier
1997	THE KINGDOM II	Lars von Trier
1998	THE IDIOTS	Lars von Trier
1998	IF I GIVE YOU MY HUMBLENESS...	Karin Westerlund
2000	THE KING IS ALIVE	Kristian Levring
2000	DANCER IN THE DARK	Lars von Trier
2000	HELGOLAND	Karin Westerlund
2002	OPEN HEARTS	Susanne Bier

2003	DOGVILLE	Lars von Trier
2003	THE FIVE OBSTRUCTIONS	Jørgen Leth/Lars von Trier
2005	GOD, SMELL AND HER	Karin Westerlund
2005	MANDERLAY	Lars von Trier

ANTHONY DOD MANTLE / CINEMATOGRAPHER, DFF.BSC

Anthony Dod Mantle grew up in Oxford, England, and settled permanently in Denmark in 1983, enrolling that year in the National Film School of Denmark. His first feature film as a cinematographer was the German film **TERRORISTS** by Philip Grønning in 1991. Anthony Dod Mantle has worked with Thomas Vinterberg since **THE BIGGEST HEROES** in 1996 and they continued their close collaboration with **THE CELEBRATION** and **IT'S ALL ABOUT LOVE**. His other work includes **THE BEAST WITHIN** by Carsten Rudolf, **OPERATION COBRA** by Lasse Spang Olsen, **MIFUNE** by Søren Kragh-Jacobsen, **GONE WITH THE FISH** by Lotte Svendsen, **JULIEN DONKEY BOY** by Harmony Korine and **VACUUMING COMPLETELY NUDE IN PARADISE**, **STRUMPET** and **28 DAYS LATER** by Danny Boyle. Lars von Trier and Anthony Dod Mantle began their collaboration on **DOGVILLE** and extended it with **MANDERLAY**.

MOLLY MALENE STENSGAARD / EDITOR

Molly Malene Stensgaard graduated from the National Film School of Denmark in 1994. Her collaboration with Lars von Trier started with **THE KINGDOM I & II**, and she has edited his three most recent feature films, **DOGVILLE**, **THE IDIOTS** and Palme d'Or winner **DANCER IN THE DARK**. Other films she has edited include the Scandinavian hit **JEG ER DINA (I AM DINA)** directed by Ole Bornedal, **ONE HAND CLAPPING** by Gert Fredholm, **WALLAH BE** by Pia Bovin, winner of the International Jury's Grand Prize at the Children's Film Festival in Berlin 2003, and Annette K. Olesen's **IN YOUR HANDS**.

MANON RASMUSSEN / COSTUME DESIGNER

Manon Rasmussen started working with Lars von Trier in 1982 when she designed costumes for the short film BEFRIELSESBILLEDER. Since then she has designed the costumes for his THE ELEMENT OF CRIME, EUROPA, BREAKING THE WAVES, Palme d'Or winner DANCER IN THE DARK, and DOGVILLE. Other work includes BARBARA and FACING THE TRUTH by Nils Malmros, the Danish box-office hit SHAKE IT ALL ABOUT directed by Hella Joof, and REMBRANDT directed by Jannik Johansen.

PETER GRANT / ART DIRECTOR/PRODUCTION DESIGNER

Peter Grant began working with Lars von Trier in 1984 as a stage technician on THE ELEMENT OF CRIME. He was Art Director on von Trier's EUROPA, BREAKING THE WAVES, DANCER IN THE DARK and DOGVILLE. Peter Grant has also worked as a set designer, art director and production designer on countless commercial films, short films and feature films both in Denmark and abroad including Hans Fabian Wullenweber's CATCH THAT GIRL, Bille August's THE HOUSE OF THE SPIRITS, SMILLA'S SENSE OF SNOW, and LES MISÉRABLES, the popular Danish film SHAKE IT ALL ABOUT and most recently, Paprika Steen's AFTERMATH.

MIKE ELLIOTT / 1ST ASSISTANT DIRECTOR

Mike Elliott has worked with directors including Michael Winterbottom, David Mackenzie, Guy Ritchie, Pawel Pawlikowski and Lynne Ramsey.

His credits as 1st AD include the feature films BROTHERS OF THE HEAD (2004), MY SUMMER OF LOVE (2003), LAYER CAKE (2004), CODE 46 (2003), YOUNG ADAM (2003), SWEEP AWAY (2002), POSSESSION (2002), MORVERN CALLAR (2002), 24 HOUR PARTY PEOPLE (2002) and ENIGMA (2001). Mike Elliott has also worked on numerous international productions in locations including Zimbabwe, South Africa, China (Shanghai /Hong Kong/ Macau), India, France, Spain, Italy, Malta, The Netherlands, Sweden and Denmark.

CREDITS



CAST

BRYCE DALLAS HOWARD / GRACE
 ISAACH DE BANKOLÉ / TIMOTHY
 DANNY GLOVER / WILHELM
 WILLEM DAFOE / GRACE'S FATHER

MICHAËL ABITEBOUL / THOMAS
 LAUREN BACALL / MAM
 JEAN-MARC BARR / MR. ROBINSON
 GEOFFREY BATEMAN / BERTIE
 VIRGILE BRAMLY / EDVARD
 RUBEN BRINKMAN / BINGO
 DONA CROLL / VENUS
 JEREMY DAVIES / NIELS
 LLEWELLA GIDEON / VICTORIA
 MONA HAMMOND / OLD WILMA
 GINNY HOLDER / ELISABETH
 JOHN HURT / NARRATOR
 EMMANUEL IDOWU / JIM
 ZELJKO IVANEK / DR. HECTOR
 TEDDY KEMPNER / JOSEPH
 UDO KIER / MR. KIRSPE
 RIK LAUNSPACH / STANLEY MAYS
 SUZETTE LLEWELLYN / FLORA
 CHARLES MAQUIGNON / BRUNO
 JOSEPH MYDELL / MARK
 JAVONE PRINCE / JACK
 CLIVE ROWE / SAMMY
 CHLOË SEVIGNY / PHILOMENA
 NINA SOSANYA / ROSE

CREW

PRESENTED BY ZENTROPA ENTERTAINMENTS13 APS
 WRITTEN AND DIRECTED BY LARS VON TRIER
 PRODUCED BY VIBEKE WINDELØV
 EXECUTIVE PRODUCERS / PETER AALBEK JENSEN /
 LENE BØRGLUM

DIRECTOR OF PHOTOGRAPHY / ANTHONY DOD
 MANTLE / DFF.BSC

CAMERA OPERATORS / LARS VON TRIER & ANTHONY
 DOD MANTLE

CASTING USA / AVY KAUFMAN

CASTING UK / JOYCE NETTLES

FILM EDITOR / MOLLY MALENE STENSGAARD

SOUND DESIGNERS / KRISTIAN EIDNES ANDERSEN
 & PER STREIT

ART DIRECTOR / PETER GRANT

SET DECORATOR / SIMONE GRAU

COSTUME DESIGNER / MANON RASMUSSEN

LIGHT DESIGNER / ÅSA FRANKENBERG

VISUAL EFFECTS SUPERVISOR / PETER HJORTH

LINE PRODUCER / SIGNE JENSEN

FIRST ASSISTANT DIRECTOR / MIKE ELLIOTT

CO-PRODUCERS / HUMBERT BALSAN / GILLIAN

BERRIE / BETTINA BROKEMPER / LARS JÖNSSON /
 ELS VANDEVORST

IN ASSOCIATION WITH / TOMAS ESKILSSON /

LIISA PENTTILÄ / GUNNAR CARLSSON

ADDITIONAL CAST

CHILD ACTORS IN ALPHABETIC ORDER :

WENDY JUEL / CLAIRE

SETH MPUNDU / ED

DERRICK ODHIAMBO-WIDELL / WILLIE

ALEMAYEHU WAKIJRA / MILTON

ADDITIONAL CAST IN ALPHABETIC ORDER :

FREDRIK GILDEA / GANGSTER

ANDREW HARDIMAN / TRUCK DRIVER

AKI HIRVONEN / GANGSTER

MIKAEL JOHANSSON / GANGSTER

HANS KARLSSON / GANGSTER

IAN MATTHEWS / MR. MILLER

MAUDO SEY / BURT

ERICH SILVA / VIGGO

ROSS TAYLOR / GANGSTER

ERIC VOGEL / GANGSTER

NICK WOLF / GANGSTER

STUNT FOR ISAACH DE BANKOLÉ / CLIVE CURTIS

PRODUCTION DEPARTMENT

ASSOCIATE PRODUCER DEVELOPMENT /

TINE GREW PFEIFFER

LINE PRODUCER DEVELOPMENT / LOUISE VESTH

PRODUCTION MANAGER DK / LENE NIELSEN

PRODUCTION MANAGER SE / DANIEL AHLQVIST

CAST & TRAVEL COORDINATOR /

PIA SEVERIN NIELSEN

TRANSPORTATION COORDINATOR /

JOSEFINE TENGBLAD

PRODUCTION ACCOUNTANT / MARIA DAHLIN

PRODUCTION SECRETARY / KATRINE SAHLSTRØM

ASSISTANTS TO VIBEKE WINDELØV / CAROLINE

BLANCO / JANUS SCHUMACHER

ASSISTANT TO BETTINA BROKEMPER /

MATTHIAS KRAUSE

ASSISTANTS TO HUMBERT BALSAN / DANY LEBIGOT /

NADIA SADDOK

ASSISTANT TO GILLIAN BERRIE / ANNA DUFFIELD

CAST & TRAVEL ASSISTANT / SAMANOU ACECHE

PRODUCTION ASSISTANTS / ANDERS CLAESSEN /

NOMI SPIRO / REINETTE VAN DE STADT

PERSONAL ASS. TO DANNY GLOVER / KASHKA BANJOKO

TEACHER / LENNART SVENSSON

CHEF AT STUDIO / BULLER GLEM

CATERING ASSISTANTS / MAGNUS HANDBERG /

MILO LILJA

CHILDREN CARETAKER / ANNA BERGSTEN

STUDIO ASSISTANTS / BJÖRN DOKKEN / MAGNUS
OLSSONCOMPUTER TECHNICIANS / PETER BIANCHI / PETER
FØHNS / ESSEN GARN-----
DIRECTORS DEPARTMENT
-----ASS. DIRECTOR & BACKGROUND ACTION / DARIUSZ
STEINNESS

2ND ASSISTANT DIRECTOR / ANTHONY WILCOX

3RD ASSISTANT DIRECTOR / THOMAS SCHINDEL

CONTINUITY / LINDA DAAE

CONTINUITY ASSISTANT / CHARLOTTA HANSEN

DIALECT COACH / HOWARD SAMUELSON

SCRIPT TRANSLATION / JONATHAN SYDENHAM

CASTING ADVISER / KRISTOFFER NYHOLM

CASTING CHILDREN / JETTE TERMANN / MAGGIE

WIDSTRAND

CASTING CHILDREN ASSISTANT / THERESE RYDNEMALM

CASTING EXTRAS / JOEN WINDAHL

CASTING STAND-INS / LINA KARLSSON

CAMERA DEPARTMENT

FOCUS PULLER / PIM TJUJERMAN

CHIEF TECHNICIAN / STEFAN CIUPEK

STILL PHOTOGRAPHER / ASTRID WIRTH

CLAPPER/LOADER / ERIK PERSSON

AV-ASSISTANT / CARSTEN BRAMSEN

EASYRIG MODIFIED BY / JAKOB BONFILS

EQUIPMENT COORDINATOR / ANNETTE ARNHOLM

GRIP DEPARTMENT

GRIP / KHAZNADJI COLIN

ART DEPARTMENT

PROPERTY MASTER / JESPER LORENTS
 HISTORICAL DESIGN & RESEARCH / TONY GROB
 PAINTERS / CHRISTINE BECHAMEIL / RIKARD
 GRÖNVALL / URSULA RIISMØLLER NIELSEN
 PLASTERERS / JEAN ROCH BECHAMEIL / JEHAN DE
 BREDA / YVAN HART
 PICTURE CAR COORDINATOR / LOUISE DRAKE
 PROPS ASSISTANT / MARTINA ERIKSDOTTER
 ASSISTANT ART DIRECTOR / FRANCOISE DELAIRE
 ART DEPARTMENT RUNNER / CHARLOTTE ÖBERG
 WEAPONS / ANDERS LEXNE
 ANIMAL CARETAKER / HENRIK KØIER ANDERSEN
 CONSTRUCTION COORDINATORS / SØREN JOCHUMSEN /
 PALLE LARSEN
 SET CARPENTER / PETER VÅLMING
 BLACKSMITHS / LARS HANSEN / PER UFFELMANN
 BLACKSMITH ASSISTANT / KATJA BJERGBY
 FLOOR BY / PIHL COATING A/S, KAARE PIHL
 CARPENTERS / ANDERS FOLKE ANDERSEN / MIKAEL
 BACK / TORBEN SKALLEBÆK / FRANK ZANDHOFF

LIGHT DEPARTMENT

PROJECT MANAGER/GAFFER / JENS LIND
 GAFFER / THOMAS NEIVELT
 LIGHTING PROGRAMMER / CHRISTIAN BONDE
 ELECTRICIAN / MARTIN SVANE
 LIGHT DESIGNER ASSISTANT / ULRIK GAD
 LIGHTING TRAINEE / ANTON FINN ÖHRSTRAND

SOUND DEPARTMENT

SOUND RECORDERS / AD STOOP / MARTEN
 NEGENMAN
 SOUND ASSISTANT / JAN NIEUWENHUIJS

MAKE UP DEPARTMENT

KEY HAIR & MAKE UP / EVELYNE BYOT
 MAKE UP ARTISTS / PASCALE BOUQUIERE /
 DENNIS KNUDSEN / SARA MEERMAN / NORA NONA /
 MARI VAALASRANTA / SUE WYBURGH
 MAKE UP CONSULTANT / ANJA DAHL
 SPECIAL EFFECT MAKE UP / BENOÎT LESTANG
 SPECIAL EFFECT MAKE UP ASSISTANTS / ALEXIS
 KINEBANKAN / GEOFFROY SELLEY
 HANGED MAN DUMMY / MORTEN JACOBSEN

COSTUME DEPARTMENT

COSTUME / GRITH DELEURAN
 1ST COSTUME ASSISTANT / SARI SUOMINEN
 COSTUME ASSISTANTS / MARIE FLYCKT /
 MAGDALENA NILSSON
 SEAMSTRESSES / BENTE CHRISTENSEN / MALOU
 LISTOFT

RUNNERS & DRIVERS

IRINA AHLSTRAND / RASHID CLYTUS / SARA
 ERIKSSON / FREDRIK FORNÄNGER / BJÖRN
 FRANZEN / CARL HALLBLAD / ALEXANDER
 HYLANDER / ANDERS KJÄLL / TORBJÖRN LAND /
 MIKE LUNDIN / GUSTAV MATTSSON / SARA OSBECK
 MARKANDREW TERRY /

POST PRODUCTION

2ND FILM EDITOR / BODIL KJERHAUGE
 END CREDIT EDITOR / THOMAS KRAG
 FILM EDITOR TRAINEE / RASMUS STENSGAARD
 MADSEN

 POST PROD. COORDINATOR / ANNE KATRINE

ANDERSEN

POST PROD.SUPERVISOR / PIA NIELSEN

POST PROD. ASSISTANT / CECILIE RUI

1ST ASSISTANT EDITOR / EMMANUELLE PENCALET

LOGGER/LOADER / JONAS KISELBERG / LASSE

MARTINUSEN

COLORGRADING / STEFAN CIUPEK

BOOKING COORDINATOR / LINSE JENSEN

TECHNICAL BACKUP / LARS DELA

LABORATORY / LTC

LAB COORDINATOR / GENE BARBE

GRADING / CHRISTIAN DUTAC

ADDITIONAL DIGITAL TRANSFERS / SCANLAB

 VISUAL EFFECTS DEPARTMENT

 VISUAL EFFECTS PRODUCER / KAREN MAARBJERG

VFX PRODUCER PRE-PRODUCTION / SØREN TOMAS

COMPOSITORS / IAN BACH / MORTEN JUEL /

RASMUS LANGE / MIKKEL RØNNE

ASSISTANT COMPOSITORS / MARIE GJESSING /

LARS "LALO" NIELSEN

3D ARTISTS / PETER HARTWIG / TINE NIKALI

MATCHMOVING / 3D CONNECTION

STORYBOARD ARTIST / SUNE ELSKØR

TECHNO CRANE / OCKI HANSSON

MOTION CONTROL / ALLAN O LÜCKOW

HOTHEAD OPERATOR / MARK MORIARTY

MULTICAM TECHNICIANS / HENRIC ANDERSSON /

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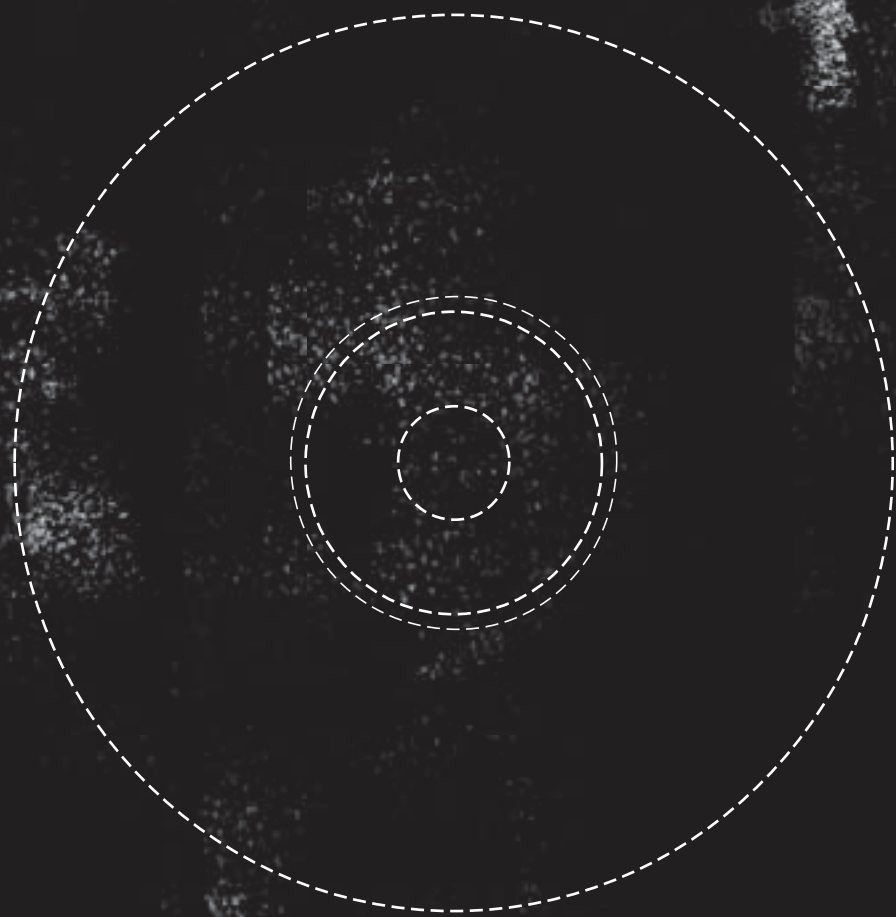
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MANDERLAY

The director, Lars von Trier, the producer, Vibeke Windeløv, and twelve of the actors talk about Manderlay and working together; about the war in Iraq, slavery, segregation and its aftermath; and how the movie will be received.