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SÉLECTION OFFICIELLE 2020

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ANOTHER ROUND

A FILM BY **THOMAS VINTERBERG**

A Samuel Goldwyn Films Release

Directed by **Thomas Vinterberg** (THE HUNT, THE CELEBRATION)

Written by **Thomas Vinterberg** and **Tobias Lindholm**

Starring: **Mads Mikkelsen, Thomas Bo Larsen,
Magnus Millang, Lars Ranthe**

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LOG LINE

Another Round is a fun, moving, life-affirming and thought-provoking drama about friendship, freedom, love – and alcohol.

SYNOPSIS

Four friends, all teachers at various stages of middle age, are stuck in a rut. Unable to share their passions either at school or at home, they embark on an audacious experiment from an obscure philosopher: to see if a constant level of alcohol in their blood will help them find greater freedom and happiness. At first they each find a new-found zest, but as the gang pushes their experiment further, issues that have been simmering for years come to a head and the men are faced with a choice: reckon with their behavior or continue on the same course.

Underscored by delicate and affecting camerawork, director Thomas Vinterberg's spry script, co-written with regular collaborator Tobias Lindholm, uses this bold premise to explore the euphoria and pain of an unbridled life. Playing a once brilliant but now world-weary shell of a man, the ever surprising Mads Mikkelsen delivers a fierce and touching performance.

DIRECTOR'S INTENT

THOMAS VINTERBERG

"I never drink before breakfast."

The quote is from Churchill, who helped to defeat the Germans and win World War II, while under the excessive and constant influence of alcohol.

Other great thinkers, artists and writers, such as: Tchaikovsky and Hemmingway have found courage and inspiration that way. After the first mouthfuls of alcohol, we all know the feeling of the conversation growing, the room getting bigger and the problems getting smaller.

With this movie, we want to examine and salute alcohol's ability to set people free. The film is inspired by the Norwegian psychologist Finn Skårderud's theories that man is born with a 0.5 blood alcohol level shortfall.

We want to create a tribute to alcohol but it goes without saying we also want to paint a nuanced picture. Embedded in our examination of the essence of alcohol lies an acknowledgement that people die from - and are destroyed by - excessive drinking. An existence with alcohol generates life, but it also kills.

In this story, we meet four good men a little late in their lives. We meet them in a world we know: a boring and mediocre one, which sees them locked in monotony and entrenched in patterns and habits, trapping them in middle ground. At the same time, death is moving closer. They have passed the half-way point in their expected lifetime. The freedom of youth, infatuations and weightlessness have gradually become distant memories. They rediscover all of it and much more by taking part in an experiment entailing a systematic intake of alcohol. Initially, in connection with their jobs as high school teachers.

The movie is imagined to be rooted in the real world – in completely naked, blunt and at times improvised intimacy – like in "A War" by Tobias Lindholm, "The Celebration" by the undersigned-and "Husbands" by Cassavetes. The moments play out, letting the camera observe and not dictate.

The movie assumes a humoristic and – in some eyes – scandalous approach to a serious topic. ANOTHER ROUND is intended to be a multi-faceted story that at the same time provokes and entertains, makes us think, cry and laugh within the length of the movie. And hopefully leaves food for thought and debate for an audience who lives in a world which, to an increasing degree, is defined by puritanical rhetoric outwardly, but has a rather high alcohol intake even from a relatively young age.

ANOTHER ROUND is imagined as a tribute to life. As a reclaiming of the irrational wisdom that casts off all anxious common sense and looks down into the very delight of lust for life... although often with deadly consequences.

-Thomas Vinterberg

Q&A With Director Thomas Vinterberg

Q: Can you talk about where this idea came from and why it was intriguing for you to turn it into a film?

Well to start with, I just had to look at my own country. We drink a lot in Denmark. It's fascinating, but I understand why so many Danes drink. If we take young people, whom the film is also about, and if we look at how young people are doing in our country, it doesn't look good. When asked how they feel, they feel bad about themselves. I think that social media and constant exposure are making their lives hard. Their lives are very planned and goal-driven. There's no room for losing control. So they vent by drinking.

I suppose that goes for all of us grown-ups as well. There's no room anymore for losing control in our lives. When you take a swig, you choose to lose control, and depending on how much you drink, either a bit or completely. But still we talk a lot about health and about, you know, a reasonable well behaved life. So there's sort of a gap between our behavior and our wishful thinking about our behavior.

Q: You and Tobias had been playing with the idea of a film about alcohol for some time. Did this film have an unusually long gestation period and if so, what were the challenges bringing this specific project to the screen?

Tobias and I and another colleague of ours met over months and years trying to craft this. At some point we ran into this theory from the Norwegian philosopher, thinker, psychiatrist, who claims that human beings are born with too little alcohol in their blood. Kind of like that you should be born with small doses of alcohol in your blood because it increases creativity and increased courage. That sparked things forward for us. Also the idea of putting this into a school helped us tremendously and dramatically, plus having time in our calendars from other projects made it possible to make this movie. But it's normal for us to have an idea boiling for some time, for years and at some point, if it's strong enough, this idea will materialize into a movie.

Q: Can you talk a bit about the theory you're exploring in the film? How did you hear about this Norwegian philosopher's idea that we are all born without enough alcohol in our blood?

My Norwegian editor read an early draft of the script and told me about this philosopher. It's a real theory-- that comes from a man who actually claims this, and believes in this idea. That if you've been drinking a little bit, your mind opens up, you become more receptive to other people, you become more creative, and he pointed to these big elements in world history we've discussed like with Churchill and Hemingway.

Q: You have worked with many of your cast and crew before, so you could assume that there is a level of familiarity and trust on your set. What impact does that have on you creatively?

I work with people I admire. People I would want to spend my summers with. I always write my scripts for specific actors. For *Another Round*, they all had their own names in the script until three weeks before shooting. I can take them there because there's trust between us, a sense of continuity, and that's when you can allow risk and are able to take them out of their comfort zone.

Being with your friends, Tobias is one of my friends, Mads is one of my friends, being in this sense of creative community gives me courage. At least it gives me courage, I hope it does the same for the others. Also, it's interesting to challenge your actors, if you know them really well, if you admire them, if you're still curious about these human beings, there is a sense of collaboration which extends all the way deep into the character I guess.

Q: So for example, in *Another Round*, was Mads Mikkelsen always going to be your Martin, your main character?

We hoped that Mads would play Martin so Tobias and I took a chance and wrote it for him. And then, as soon as he got involved, it was easier because we would speak to him about it. He is also a person that can identify with the lives we are portraying and therefore his knowledge was extremely important for us. And he can dance.

Q: Was the dancing always an element of that character? Since you've known Mads for a long time, you know he has the moves, he used to be a dancer, was that always part of your character for Martin that you developed?

If I'd never worked with Mads before, he never would have danced for me. It took some convincing, you know, particularly because Mads was obviously nervous about this. It's been many years since he had done anything like this. He was a professional dancer and every move done in the movie he did himself. There were no dance doubles or anything. And he felt 25 again but only for a couple of hours. The next day he felt 65 but we always knew we wanted the sense of catharsis, we wanted him to fly. We wanted someone to die and someone to fly. Because we don't want to give the answer. We don't want to be moralistic. We don't want to be crazy and celebrative. We want to investigate this alcohol thing and therefore, we always wanted two solutions. We wanted to give a feeling that this can create a renewal of life, a revelation of sorts, but also that this could be fatal. So we had to end in some kind of ecstasy.

Q: The cinematography is really sensitive and quite expressive. In some scenes the camera seems to sort of gently sway and then other times almost swaggers with them in a drunken fashion. Is that something you had planned to do, is that something that is in the script or something that developed as you went along?

The entire film is hand-held. The cinematographer is Sturla Brandth Grøvlen, who just shot another beautiful film, *Wendy*, which came out earlier this year. He is extremely sensitive and he picks up the vibration in the actors in a way I find deeply fascinating. He's a true artist. So this is a flavor of sorts that we've added to the movie and of course we taught them how to follow the alcohol concept, how to follow the situations we wanted to create. One then one hand you had a destroyed life, with nosiness and greyness when they were sober, and then when they started to drink things became smoother and easier and opened up and crystallized. So we wanted to go with that experience of drinking. And then obviously that's the beginning of the drinking, but when you go above .08 things get dizzy and emotional in a different way. So we kind of tried to follow the alcohol curve development.

Q: The movie is about more than alcohol, it's about these men having a sort of second coming-of-age.

When you're drunk, you don't look back. You open up towards the one you're talking to. You are more open-minded, particularly at first. It boosts your creativity and it gives you a sense of courage and presence. So you could say that our film is not only about alcohol. This film is about being alive. This is about being awakened. When you're sort of dwelling through midlife crisis or if your everyday grave routine. It's about being reawakened. At least that's what we tried. Of course we have this intriguing thought about celebrating alcohol in some sense, but there's a deeper level where we try to investigate being brought back to life.

I'm not passing judgement on alcohol. My film tries to explore alcohol. It fascinates me that this substance captured in a bottle can open up a life and also kill a person. But I hope it will inspire people. I hope it holds a mirror to their lives, perhaps helping them to realize where they're at.

BIOGRAPHIES

DIRECTOR THOMAS VINTERBERG

Thomas Vinterberg is one of Denmark's most important, award-winning, and internationally celebrated directors. His latest effort was the large-scale, international drama *Kursk* (2019), about the Russian submarine tragedy in the year 2000. Another recent success of his, *The Commune* (2016), was selected for the main competition at the Berlin Film Festival and netted Trine Dyrholm, a Silver Bear for Best Actress. In 2012, Thomas Vinterberg won worldwide acclaim for this Oscar and Golden Globe-nominated drama *The Hunt* (2013), which also won Mads Mikkelsen the Award for Best Actor at the prestigious Cannes Film Festival. Other notable works include the adaptation of the Thomas Hardy novel *Far from the Madding Crowd* (2015), which Matthias Schoenaerts and Carey; *Dear Wendy* (2005); and *It's All About Love* (2003). Vinterberg got his international breakthrough in 1998 with *Festen* – the world's first Dogme 95-film, which received several international awards, including the Cannes Jury Prize. Thomas Vinterberg made his feature debut with *The Biggest Heroes* (1996), after graduating from the National Film School of Denmark in 1993.

SCREENWRITER TOBIAS LINDHOLM

Tobias Lindholm has enjoyed a long collaboration as a screenwriter with Thomas Vinterberg. Aside from *Another Round* (2020), Lindholm also co-wrote *The Commune* (2016), *The Hunt* (2013), and *Submarino* (2010). More recently, Lindholm wrote and directed the limited TV-series *The Investigation*, which will premiere this Fall on Denmark's TV2. In 2017, Lindholm wrote and directed several episodes of the American Netflix series *Mindhunter*, in close collaboration with director and producer David Fincher. Tobias Lindholm has also had success as a writer on several Danish TV-series, including seasons 1 and 2 of *Borgen* (2010-2011), which won the BAFTA for Best International TV-series. Tobias Lindholm is a screenwriter from the National Film School of Denmark, graduating in 2007. He has written and directed the award-winning *R* (2012), *A Hijacking* (2012), and *A War* (2015), which was nominated for an Academy Award for Best Foreign Language Film.

MADS MIKKELSEN

Another Round (2020) marks Mads Mikkelsen's return to Danish cinema. This is Mikkelsen's second foray into Vinterberg's cinematic universe, following his searing lead performance in the award-winning *The Hunt* (2013), which won him the prize for Best Actor at Cannes. In 2020, Mads Mikkelsen will also star in Anders Thomas Jensen's upcoming film *Riders of Justice* (2020). In addition to work in his native Denmark, Mads Mikkelsen has made his mark in Hollywood with leading turns in the films such as *Arctic* (2019); *Polar* (2019); *Doctor Strange* (2016); *Rogue One: A Star Wars Story* (2016); *Casino Royal* (2006); *King Arthur* (2004); and the title role in the celebrated tv-series *Hannibal* (2013-2015). In 2011, Mads Mikkelsen received the European Film Award for his contribution to World Cinema and presided on the 2016 Cannes jury. Mikkelsen has had prominent roles in Danish films such as *Men and Chicken* (2015), the international smash hit and Oscar-nominated *A Royal Affair* (2012), and Susanne Bier's *After the Wedding* (2006), which was also nominated for an Academy Award. He has also headlined several of Anders Thomas Jensen's modern classics like *Adam's Apples* (2005), *The Green Butchers* (2003), and *Flickering Lights* (2000). Aside from his cinema career, Mikkelsen also appeared in the Emmy award-winning series *The Unit* (2000-2004). Mads Mikkelsen trained at Aarhus Theater's Drama School, graduating in 1996, and received his breakthrough in Nicolas Winding Refn's debut film *Pusher* (1996). Their collaboration continued through *Bleeder* (1999), *Pusher II* (2004), and *Valhalla Rising* (2009).

THOMAS BO LARSEN

Award-winning actor Thomas Bo Larsen broke through in Thomas Vinterberg's Oscar-nominated short film *Last Call* (1993). Since then, Bo Larsen and Vinterberg worked together on several films, including *Festen* (1998), for which Bo Larsen won a Danish Academy Award, the Robert Prize, for Best Supporting Actor in 1999. Bo Larsen previously won the same award for Best Actor in 1997 for Vinterberg's debut, *The Greatest Heroes* (1996). Thomas Bo Larsen also played key roles in Vinterberg's *The Hunt* (2013) and *When a Man Comes Home* (2007), playing the film's protagonist, opera singer Hans Christian. Currently, Thomas Bo Larsen stars in the tv-series *The Lawyer* (2018-2020). Bo Larsen

has also appeared in three films in the hit family franchise *Father of four* (2017-2020) and Langkjær Entertainment's successful stage musical *Terkel – The Motherfårking Musical* (2019). Thomas Bo Larsen also recently starred in the first two critically acclaimed seasons of the series *Follow the Money* (2016). Thomas Bo Larsen has also appeared in the *A Second Chance* (2015), *The Idealist* (2015), and *The Sun King* (2005).

MAGNUS MILLANG

Magnus Millang appeared in his first Vinterberg picture *The Commune* (2016), in a collaboration that carried over into *Kursk* (2019). Millang made his debut as a writer/director – alongside his brother, Emil Millang – with the comedy *Heavy Load* (2019), in which he also starred. Aside from his work in front of the camera, Magnus Millang wrote and directed the short film *Kein Problem* (2017) and appeared in the film *Dan Dream* (2017). Magnus Millang made his screen debut in the Dept. Q series entry *The Keeper of Lost Causes* (2013). Magnus Millang has many talents, and besides directing, screenwriting, and acting, he's best known as a comedian, most notably as co-creator of the comedy series *Danish Dynamite*. In 2014, Magnus Millang won the Comedian of the Year Award at the Comedy Galla Awards.

LARS RANTHE

Including *Another Round* (2020), Lars Ranthe has been a near-permanent fixture in Vinterberg's later filmography, including *The Commune* (2016) and *The Hunt* (2013). Recently, Ranthe appeared in the film *Hunting Season* (2019). He has also appeared in several successful Danish TV-series, including *Warrior* (2018), a starring role in the comedy con-drama *Pros and Cons* (2018), *Greyzone* (2018), all three seasons of *Dicte* (2013-2016), and *The Seaside Hotel* (2013-). In addition, Ranthe appeared in the films *Love and Other Catastrophes* (2016); *The Cartel* (2014); *Those Who Kill - Shadow of the Past* (2012); and *A Funny Man* (2011), for which he received a Bodil Award for Best Supporting Actor in 2012. Lars Ranthe got his first big breakthrough in 2008, in the role of Jakob Sommer in the Danish drama series *Sommer på DR1*. Before then, he had gained attention for his roles in *Adams Apples* (2005) and *The Bench* (2000). Lars Ranthe trained at Odense Theatre's Drama School, graduating in 1998, and spent the next decade appearing on stage across the Danish theatre scene.

MARIA BONNEVIE

Another Round (2020) marks Marie Bonnevie's first collaboration with Thomas Vinterberg. Prior to that, Bonnevie most recently played the role of Astrid Lindgren's mother in Pernille Fischer Christensen's biographical picture *Becoming Astrid* (2018); and a starring role in Danish fantasy hit *The Shamer's Daughter* (2015). Bonnevie has been a central figure in Nordic cinema, most prominently in *A Second Chance* (2015); *What No One Know* (2008); Christoffer Boe's feature debut *Reconstruction* (2003); and Ole Bornedal's award-winning drama *I Am Dina* (2002). The Norwegian-Swedish actor has been a part of the ensemble at Sweden's *Royal Dramatic Theatre* since 1997 and has among other starred as the titular role in their production of *Miss Julie* (2005). She was originally propelled onto the international film scene in Bille August's *Jerusalem* (1995). Maria Bonnevie has trained at Teaterhögskolan in Stockholm, graduating in 1997, but was already cast in her first leading role in the 1993 film *The White Viking*.

HELENE REINGAARD NEUMANN

Helene Reingaard Neumann made her debut as Claudia in Thomas Vinterberg's *When a Man Comes Home* from 2007. Her collaboration with Vinterberg has continued since then, most recently in the international drama *Kursk* (2019), as well as a leading role *The Commune* (2016) opposite Ulrich Thomsen and Trine Dyrholm. In 2010, Reingaard Neumann appeared in Vinterberg's *Submarino*, where she played the part of Mona. Reingaard Neumann's natural approach to her characters is also apparent in her other work, including her roles in Niels Arden Oplev's *World's Apart* (2008), as Klara in the TV-series *2900 Happiness*; as well as a smaller role in the smash-hit series *Borgen* (2010).

SUSSE WOLD

Susse Wold is one of Denmark's most iconic actors. She is now appearing in her second Thomas Vinterberg film, following her role *The Hunt* (2013), which afforded Wold both a Robert and a Bodil, the two most prestigious awards in Danish cinema. Apart from her role in *Another Round* (2020), this year Wold will also be appearing in Ole Bornedal's historical film *Shadows in My Eye* (2020). Susse Wold trained as an actor in 1960 and has since appeared on every

major stage in Denmark. She's among the most widely popular performers in the country. She has attained worldwide acclaim in her guest appearances on the stage abroad, including her performance in the production *Man and The Storyteller*. On-screen, Susse Wold is known for her parts in *The Chronic Innocence* (1985); *Hooray for the Blue Hussars* (1970); *Three Little Girls* (1966); *Summer in Tyrol* (1964) *Three Girls in Paris* (1963); and *The Dear Family* (1962). Among her television roles, her performances in Danish classics *Matador* (1978-1981) *The House in Christianshavn* (1970-1977) and *The Maids* (1962) are considered some of the finest in the history of Danish television. On stage, she's performed a string of iconic roles, including *To Love one's Fate* (1998); the titular role in Virginia Woolf's *Orlando* (1993); Shakespeare's *Twelfth Night* (1981); Strindberg's *The Bond and the Link* (1979); Noël Coward's *Private Lives* (1971), which she performed over 700 times with her husband Bent Mejding; the role of Amélie in Georges Feydeau's *Look After Amélie!* (1966); and Maggie in Arthur Miller's *After the Fall* (1964). Throughout her career, Susse Wold has been honored with several awards and distinctions, including receiving the Order of the Dannebrog by Queen Margaret of Denmark.

PRODUCER, SISSE GRAUM JØRGENSEN

Producer Sisse Graum Jørgensen is a central figure at Zentropa Productions, where she's also an executive and sits on the board of directors. Graum Jørgensen is also a member of the Academy of Motion Picture Arts and Sciences and The European Film. *Another Round* (2020) is Graum Jørgensen's fourth feature with Thomas Vinterberg. Their first collaboration was with the critically acclaimed *Dear Wendy* (2005), from a screenplay by Lars von Trier. They later partnered on *The Hunt* (2012), which played in Cannes' main competition, where it won Best Actor and was later nominated for both an Oscar and a Golden Globe. *The Commune* (2016) followed and won Trine Dyrholm Best Actress at the Berlin Film Festival. The film also won the award for Best Editing at the European Film Awards. Graum Jørgensen is also known for her long, successful partnerships with some of the most celebrated filmmakers in Denmark, including Susanne Bier, Anders Thomas Jensen, Kristian Levring, and screenwriters Tobias Lindholm and Kim Fupz Aakeson. Graum Jørgensen's productions have been recognized locally and internationally, with an Oscar win and three nominations; a Golden Globe win and two nominations; three Cannes competitors, one Palm for Best Actor, one Cannes Jury Special Prize; A Berlinale Bear and four European Film Awards. Her most recent production was *Another Round* (2020), which has been selected for the Cannes Film Festival's main competition, as well as the Toronto International Film Festival. She's also currently in post-production on Anders Thomas Jensen's *Riders of Justice* (2020).

PRODUCER, KASPER DISSING

With an undergraduate Law degree from Copenhagen University, Kasper Dissing began his film career as a student at Zentropa Productions' trainee program. During his time as a student, he produced several short films and music videos with young talent, ultimately gaining admission to the alternative Danish film school, Super16, where he graduated as a producer in 2016. His thesis film, *Half-Man*, directed by Frederik Louis Hviid, was nominated for a Robert – the Danish Academy Award – for best short and was later selected as a Vimeo Staff Pick. Since 2014, Dissing has been employed as a producer at Zentropa, where *Another Round* (2020) is his latest production. His slate currently includes TV-series and feature films by Nordic filmmakers. He has previously worked with such talents as Thomas Vinterberg (*The Hunt*, *The Commune*), Kristian Levring (*The Salvation*) and Christoffer Boe (*The Journey*), as well as close collaborations with producers Sisse Graum Jørgensen and Peter Aalbæk Jensen. In 2017, Kasper was an associate producer on the TV-series *Finding Hope*, from director Christian E. Christiansen. He produced *The Journey*, a cinematic exhibition at Moesgaard Museum, as part of AARHUS – 2017: European Cultural. The centerpiece of the exhibit was a film shot across all seven continents of the world. The exhibition was the result of a partnership between the Danish film industry and art world.