DIANA’S Wedding
A COMEDY BY CHARLOTTE BLOM
Original title: Diana’s Bryllup
Production Year: 2020
Genre: Comedy, Drama, Romance
Length: 90 min
Country of Origin: Norway, Sweden
Language: Norwegian
Director: Charlotte Blom
Production Company: Maipo Film in Coproduction with Avanti Film AB
Producer: Synnøve Hørsdal
Co-Producer: Charlotta Denward
Domestic Distributor: Nordisk Film
World Sales: Picture Tree International
It’s July 29, 1981. In the majestic St Paul’s Cathedral in London, Lady Diana Spencer marries Prince Charles. The same day, another celebration takes place in the canteen of a Norwegian small-town factory. It’s the newly-weds LIV and TERJE’S wedding party. In the pram lies their new-born daughter, DIANA, who, like her famous namesake, will be facing a lot of chaos in the years to come thanks to her parents. The wedding, and following years, are less glamorous than the royal counterpart, but indisputably much more fun. Through the eyes of Diana, we witness the rollercoaster of her parent’s marriage. To her, they are the worst parents in the world. Miles away from doing a decent job, constantly fighting yet still in love by the time Diana is preparing for her own marriage 30 YEARS LATER.
DIRECTOR BIO

Charlotte Blom, born 1972, studied photography at The Oslo Academy of Photographic Art and Edinburgh College of Art, following which she worked as a freelance photographer. Charlotte directed her first short film SUNDAY IN SCHWEIGAARDSGATE in 2004, which won the National Film Award (Amanda). From there Charlotte went on to write and direct various short films as well as TV series’ episodes and commercials. Her debut feature STAYING ALIVE (2015) premiered ‘in competition’ at the Tallinn Black Night Film Festival followed by numerous Film Festivals worldwide. DIANA’S WEDDING is Charlotte’s second theatrical feature film as a director.
Dianas Wedding will present a rich and vibrant universe, with lush and unpredictable characters who will surprise and delight. The actors will infuse their parts with insight and empathy, as opposed to distance or irony. The audience will be both beguiled and engaged by the story and by the well-rounded characters. The characters in the movie are working class, and there will be a true portrayal of this environment and the people that comprise it, and by that, I don’t mean a socially realistic portrayal. I’m more informed by the American movies that present working class themes without it necessarily focusing on a class perspective. I’m thinking of movies like: BLUE VALENTINE, TAKE THIS WALTZ, THREE BILLBOARDS OUTSIDE EBBING, MISSOURI and LITTLE MISS SUNSHINE.

In DIANA’S WEDDING there is also drama to be processed, whilst humor underpins DIANA’S WEDDING, allowing the audience to laugh whilst unpacking a dramatic social commentary. The comedy must remain persistent, even in the most painful scenes. Just as my previous film STAYING ALIVE did, I want to maintain the balance between the light and the dark. A successful comedy must always contain tragedy, pain and loss as well. I want to convey a film language which allows the audience to experience a grand story. The film language must remain energetic without becoming stylized. The visuals must maintain the humor too, whilst not negating the drama. The movie and its plot will tread the line between light-hearted and deeply thought-provoking. At times it will go up close, but it will also be spectacular. The plot spans over several decades, and the visuals must also capture time in a sober and realistic fashion. There will be a subtle change to the expression mis-en-scene over this long span of time.

DIANA’S WEDDING is as complex as it is extensive. I think it’s important that the cinematic depiction captures the greatness that can be found at locations such as: the Borregaard company, the mansion, Sarpefos-
sen, Løkholmen and the old Svinesund bridge. The brickwork can be seen both at the mansion and at Borregaard, and water is central to the story. Sarpsfossen, Løkholmen and the pool tie the story together. In addition to that, much of the drama takes place indoors, hence the film needs locations that can contribute to opening up, to avoid that the film is perceived as small and confined.

The camera will be close up on both the characters and the situations; in particular, it’s essential to follow Diana’s perspective throughout the entire story. However, sometimes that door closes, and then we’re just left with Liv and Terje and their tumultuous love. The story begins in 1981 and ends in 2018, and this entails considerable changes in both costume and production design. I want the costume design and scenography to be accurate so as not to distract or detract from the proceedings. Both the scenography and the costumes will capture the essence of the 80s and 90s, without it becoming insistent. Costumes and makeup will never be to the forefront of a scene, but rather contribute to substantiating the characters.

The music will reflect the environment and strengthen the identity of the movie. Bruce Springsteen’s songs are rooted in his New Jersey working-class background. His music is frequently described as emotional, truly felt, simple, straight-forward rock’n’roll. His lyrics often refer to day-to-day life, and he explores the struggles faced by the ordinary man and woman. I would dare say that the distinction between Sarpsborg and New Jersey is not that far removed, and it’s precisely because of this that Springsteen’s songs seem to be a good fit for DIANA’S WEDDING. At a young age, Diana and Irene distance themselves from their parents and what they represent. Their lives, and more specifically, their taste in music will diverge from their parents. While the girls enjoy listening to the Talking Heads, their parents will stagger around the living room to the sounds of bad chart pop.

Sarpsborg is only some tens of kilometres from the Swedish border. We who grew up in the county of Østfold were from an early age influenced by Sweden and all that it had to offer. We watched Swedish TV and listened to more Swedish music than Norwegian. And there was a broad agreement that the Swedes were
far better at most things than we were. Everything was better in Sweden; the sweets, the Melody festival, the strip clubs, the Swedish royal family, and not least, the Swedes had musical acts like; Abba, Lill Lindfors, Carola, Gyllene Tider, Pernilla Wahlgren and the handsome Björn Skifs. For this reason, good, Swedish hits from the 80s and 90s will have a well-deserved place in Diana’s Wedding.

In the casting process, it was essential to find actors who had an understanding of what it means to be working class. The class perspective is at the core of the characters and their motivations, and it’s essential that the actors were spot on for their parts and could completely immerse themselves in this universe and for the characters to be perceived as believable. Liv must be portrayed by someone with an insight and qualities that enable her to project a distinctive character. She must possess the strength and roughness that is required for her to be a match for a strong character like Terje. In addition to this, warmth and a genuine understanding of comedy is important. Pål Sverre Valheim is a solid and competent actor. He has acted in numerous films and TV series and has proven that he masters both comedy and drama. He is a multi-faceted actor and he appears as robust, but there’s also a vulnerable side to him. In the part of Terje he will be a charming and uncontrollable rogue. Pål Sverre has an unpredictability in his nature, whilst also possessing a strong charisma; both of which are fundamental to the character of Terje.

Diana has great importance to the story. As a grown-up, she does not have much screen time, and hence, it was important to find an actor who quickly manifested herself on screen. Ine Wilmann is an actor who possesses this quality. Wilmann also exudes something sophisticated, which is completely right for the character of Diana, who has distanced herself from her parents and her entire background. Shahram is the man Diana will marry, and he will be a charismatic type who comes from an academic family. Yet, he doesn’t find it difficult to become part of Diana’s family, he’s not judgmental, but a fundamentally tolerant person. Ardalan Esmaili radiates all this – he appears as steady, without being drowned out by the loudness of Liv and Terje. He is a comfortable opposite to them. Shahram is essential because he will also make clear who Diana has become as an adult. Not least, the audience will love him, and be convinced that Diana has chosen the right man to share her life with.
Synnøve Hørsdal is the CEO of Maipo Film and one of the companies’ founders of 2000. She has produced over 35 films and TV series in different genres. Such as the national and international success, the adventure family movies THE ASH LAD (2017 and 2019), Sundance winner HAPPY, HAPPY (2010), Liv Ullmann´s critically acclaimed MISS JULIE (2014) starring Jessica Chastain and Colin Farrell, the box office hits about LOUIS & LUCA (2013, 2015, 2018) as well as the TV-series STATE OF HAPPINESS (NRK 2018) about the early start of the Norwegian oil history. Synnøve also holds several board positions within the Norwegian industry.
Maipo Film’s first film was the Oscar-nominated ELLING (2001), and since then the company has produced more than 40 feature films and TV dramas and distinguished itself as one of Scandinavia’s preeminent production companies. Maipo aims at making a wide variety of films in different genres but always with the focus on the audience. A long standing relationship with our filmmakers is one of our core focus. Maipo has produced films such as Sundance winner HAPPY, HAPPY (2010), Karlovy Vary winner THE ART OF NEGATIVE THINKING (2006) and Liv Ullmann’s MISS JULIE (2014), starring Jessica Chastain and Colin Farrell, the critically acclaimed box office hit THE CHRISTMAS OF LOUIS & LUCA (2013), as well as the family adventure film THE ASH LAD – IN THE HALL OF THE MOUNTAIN KING (2017), and the sequel THE ASH LAD – IN SEARCH OF THE GOLDEN CASTLE (2019).

Maipo premiered the drama series STATE OF HAPPINESS (NRK, 2018) in October 2018. The series was an instant success both with critics and the audience, with a total screen rating of more than 900,000 per episode. It resonantly opened on BBC to very good ratings and reviews.

The company is currently in production with the second season of STATE OF HAPPINESS as well as one other TV-series and three feature films.
MARIE BLOKHUS (LIV)

Marie Blokus is a Norwegian award-winning actress, born in 1982. She graduated from the Theater School of Norway in 2010 and subsequently became a cast member of The Norwegian Theatre in Oslo. She is known for CHASING THE WIND (2013), which earned her a National Film Award (Amanda) for Newcomer of the Year. Since, she has appeared in THE 12th MAN (2017) and BORNING: THE FAST AND THE FUNNIEST (2014).
Pål Sverre Valheim Hagen (born 1980) is a Norwegian stage and screen actor. Hagen had his big break with the acclaimed Norwegian feature film TROUBLED WATER (2008) directed by Erik Poppe, for which he won the Kanon Award for Best Male Actor at Trondheim International Filmfestival. He also appeared in the acclaimed action drama MAX MANUS: MAN OF WATER (2008) by Joachim Rønning and Espen Sandberg. Hagen gained world-wide recognition for portraying Thor Heyerdahl in the epic historical feature KON-TIKI (2012) directed by Espen Sandberg and Joachim Rønning, about the Kon-Tiki expedition in 1947. KON-TIKI was nominated for an Academy Award and a Golden Globe Award.

In 2019, Pål Sverre Hagen starred as the Arctic explorer in Espen Sandberg’s feature AMUNDSEN (2019). He also appears in OUT STEALING HORSES (2019) by Hans Petter Moland, the TV-series EXIT (2019), the Danish feature LIFEBOAT (2019), and in HALO OF STARS (2019) with Lily Collins and Holliday Grainger, directed by Anthony Lucero.
JANNIKE KRUSE (UNNI)

Jannike Kruse (b. 1975) is a Norwegian singer and actress, known from a number of TV series, musicals and films. She trained at the Norwegian Academy of Music and the Artist (musical program at the College of Theater, Opera and Musical) in Gothenburg. She performed as the Norwegian-dub voice of a number of Disney and other famous cartoon characters. Previously to DIANA’S WEDDING, her latest credits include PSYCHOBITCH (2019). She has given concerts nationwide as well as abroad accompanied by various orchestras. She has danced jazz, classical and ballroom for a total of about 10 years.

OLAV WAASTAD (JAN)

Olav Waastad is a Norwegian actor, known for Å BEGRAVE EN HUND (2013) and ZOMBIELARS (2017). He has been a permanent member of The National Theatre in Norway since his debut in 2010, where he played Kjersti Horn in a production of SPRING AWAKENING. Since he has starred in a number of plays.
INE WILLMANN (DIANA)

Ine Marie Wilmann is a Norwegian actress that trained at the Norwegian National Academy of Theatre and has built up an impressive resume in theatre, TV and film. She was cast in Joachim Trier’s award-winning REPRISE (2006) among other films, but her breakthrough came in the heralded HOMESICK (2015) by Anne Sewitsky. For her work in the film, Wilmann won a National Film Award (Amanda) for Best Actress. For her lead role in the critically acclaimed TV thriller, THE THIRD EYE (2014-2016), she won the Gullruten Award for Best Actress. Wilmann starred in Anne Sewitsky’s SONJA – THE WHITE SWAN (2018) which celebrated its premiere at Sundance. In addition, she has repeatedly appeared in the TV-series EXIT (2019) and ZOMBIEELARS (2017-2019).
Linda Wassberg was born in Linköping, but grew up in such diverse places as Gothenburg, Lisbon and London. Linda started working with still photography in Portugal at the age of 17 and attended photography schools in Denmark, Sweden and Scotland. She ended up with a BA in Photography and Film from Napier University in Edinburgh. Later, she made a 3 minute long, 8 mm black and white film for one of the assignments and sent it to the National Film School of Denmark. She got in and from that day her heart was lost to motion pictures. The long stills photo career combined with a natural desire for stories has paid off and her films, both documentary and fiction, have won great recognition and awards all over the world. Now Linda Wassberg lives in Copenhagen, Denmark, and has worked on several Danish TV productions; The Legacy and Ride Upon The Storm. Besides, Linda works in the collaboration with a Swedish film director Lisa Aschan (God is Silent (2018) and Call Mom (2019)). Recently Linda just wrapped a feature film called Tove, a 2020 Finnish biographical film of Finnish author and illustrator Tove Jansson written by Eeva Putro, and directed by Zaida Bergroth.
GINGE – MUSIC

Ginge aka Jan Inge Berentsen Anvik is a Norwegian composer based outside Oslo. Although born in Japan by Norwegian parents in 1970, he grew up in the town of Stavanger on the Norwegian west coast between 1974 and 1989 when he left his home town to meander around the Norwegian electronica and rave scene from 1989, releasing albums and cooperating with dance companies, rockers, black metal acts, groups like aHa and Ylvis and playing at raves and festivals like Roskilde. After scoring his first movie Tommy’s Inferno in 2005 he has almost exclusively been composing for motion pictures and TV-series, currently counting 27 feature films, 4 TV-series and several documentaries and shorts. With his varied background Ginge uses any instrumentation he deems necessary to tell a specific story, hence his scores range from electronic, minimalistic to smaller or larger orchestral or band music, contemporary or romantic and although his movies are predominantly of Scandinavian origin, an decades long obsession with Africa and collaborations with groups in the southern parts of the continent has led to his last movie being a Namibian production, scored with strong influence from recordings of Namibian cultural expressions, gathered through travelling. Ginge studied music and anthropology at the University of Oslo in the early nineties.
Complete
CAST- LIST

Liv       Marie Blokhus
Terje     Pål Sverre Valheim Hagen
Unni      Jannike Kruse
Olav      Olav Waastad
Diana     Ine Marie Wilmann
Sharam    Nader Khademi
Diana (16) Maja Beirusten Berge
Cato (11) Christian Stenberg Kløv
Irene (16) Celine Kathe Foster Engen
Irene     Linn Bjørnvik Grøder

Cato       John Emil Jørgensrud
Irene (9)   Andrea Brekke
Terje’s mother Eli Anne Linnestad
Ruth       Anne Marie Ottersen
Harald     André Sørum
Britt      Nina Eileen Sponnich
Randi      Inkiri Abrahamsson
Knut       Kenneth Åkerland Berg
Camping-neighbour Øyvind Larsen Runestad
Complete CREW-LIST

Director: Charlotte Blom
Producer: Synnøve Hørsdal
Written by: Charlotte Blom og Mette Marit Bølstad
Director of Photography: Linda Wassberg
Production Designer: Åsa Nilsson
Costume Designer: Ida Toft
Hair and make-up designer: Grethe Gunn Solberg Hansen
Casting: Celine Engebrigtsen
Supervising Editor: Zaklina Stojcevska
Composer: Ginge
Supervising Sound Editor: Bror Kristiansen
Line-Producer: Mina Holdhus
Co-producer: Charlotta Denward
PICTURE TREE INTERNATIONAL

Picture Tree International (PTI) is an energetic and fast-growing world sales company with its headquarters in Berlin. The core business is worldwide licensing across all platforms, with the company maintaining a presence at all the major film and television markets. Alongside licensing, PTI is also able to act as your German co-producer and local distributor via a fully integrated business model that offers producers individual sales and financing strategies in a results-driven and transparent partnership, something essential in today’s ever changing audio-visual industry landscape. PTI’s line-up of up to 15 films a year is designed to ensure the right mix of arthouse and crossover productions to fully maximize the revenue potential of each film. Picture Tree International was founded in December 2012 by Andreas Rothbauer and has been run jointly by his partner and Co-Managing Director Yuan Rothbauer since 2017.