

How to  
Doris



## Doris and the manifesto

WOMEN HAVE SELDOM HAD THE opportunity to make films on their own conditions. Film, which is the youngest of all art forms, is dominated by men. Women are allowed to make shorts and documentaries, but on the feature film side it's almost impossible. Around 20% of all the feature films made in Sweden are by women. And this has been the state of affairs for several years. This is why we have created the Doris manifesto.

In 1999 the Doris network was started with the goal to change the imbalance of equality within the film industry. 2003 the network publishes the book *Doris Dagar* (Doris Days) together with publishers Korpen. The book contains 23 female filmmakers views on filmmaking and the industry. The same year we realised that words

aren't enough. We have to do and make things visible. Not just talk. The Doris manifesto is born and turns out to be the first ever film manifesto written by women. The goal is to produce three short films per year for three years. The films will be shown one by one, but also together build a feature film to be shown in Sweden and the rest of the world.

### Self Production

Our work started with the creation of an association with an executive board. After this we sent letters to around 50 female producers and directors and described why we needed to write a manifesto. In the letter we asked for their response: Were they interested to support the initiative by directing or producing a Doris film? The response was surprisingly weak.



Annika



Gunnilla

One (!) single production company answered and was positive. We interpreted this as people being uncomfortable with equality questions. Today many attitudes have changed.

The Doris manifesto's strategy was to announce script competitions, choose scripts and produce them all ourselves. We approached the Swedish Film Institutes then MD Åse Kleveland and vice MD Peter Hald. We had hoped that through strategic support from the Film Institute that we could achieve these films without outside financiers. Our application was denied and we were forced to apply for every individual film project. This meant that we were not sure that we would be able to produce all the scripts we chose, which also turned out to be the case.

### Script competition

Today we are very proud of the seven short we have produced according to the Doris manifesto. They are now contained in one feature film which you can see on this DVD. In the feature film you will also see an

eighth short film. An animation by Anna Erlands-son, and it is specially produced for the Doris manifesto, and binds the seven film together to one feature length film.

In order to identify the scripts for the Doris films we organised three script competitions. The first one was announced 2004. We received an incredible 411 scripts. We appointed a script group who read the texts and chose ten scripts that the Doris board got to read. Three of these were chosen for production. The scripts were read anonymously which has been appreciated both by the writers, the board and the jury. In total Doris received over 700 scripts for the three competitions. The script group was replaced before each new competition and consisted of filmmakers, authors and



Lis

Silva



other cultural workers.

All the films are being screened in schools and have a curriculum guide that has been bought in by several distributors of films to schools around the country. With the project, "Doris in school" Doris travels around Western Sweden during 2009. Educating teachers in critical thinking regarding norms, and giving practical and theoretical tools so that

educators can work with gender issues and equality in their teaching.

### Inspiring others

Most of the Doris films have been shown on Swedish Television. The films have been screened at film festivals both in Sweden and abroad. Several of the films have been in competitions and won awards. The board

members have during these years travelled to festivals throughout the Nordic countries telling of the project.

The Doris manifesto has also inspired others. The boss of the radio theatre in Gothenburg, Christer Ekbom, was so impressed by our idea that he announced a script competition based on the manifesto. Five new scripts were recorded and went on air on Swedish Radio 2007.

Last year we received a request from Atrium publishers to publish the winning scripts as an anthology. Both the board and the Doris writers were very happy and proud that the scripts can now also be read in book form. In the book you can also read five of the scripts that for various reasons couldn't get produced.

The partners of the agreement between the Swedish Government and the film trade signed in the agreement



in 2006 that before the contract time runs out (2010) at least 40% of all producers, directors and script writers should be represented by either men or women. This goal will not be reached. The amount of women has slowly declined within feature film. On the documentary side there is however no imbalance between men and women. It's clear that the films have a smaller budget and thereby a lower status. How will the film industry succeed in changing the ration 20% women and 80% men on the feature film side to the desired

40/60? That question is still unanswered.

Today it is 2009 and the Doris manifesto is entering a new phase. Now the feature film Doris is being shown at festivals around the world. What we mustn't forget is that a lot has happened in the Swedish film industry since Doris started ten years



ago- but there is still much to be done. Equality isn't only an important democratic issue but also a question of how we define quality.

The Film Institute's financiers are today getting educated within equality. If society wants to change the current conditions there has to be an active move towards a consciousness and education about how we are affected by cultural norms and tradition.

We think that the next step in equality is that those partners who signed the film-contract with the goal 40/60, need also to be educated in equality. Education in these questions are essential for producers, film financiers, educational institutions, technique rental companies, distributors and cinema managers. That means the whole system must be educated if we are to achieve a real change in the film industry and alter

Bitte





the 20/80 ratio that has been there for so long.

**Thank you to**

The Doris manifesto board members have all these years worked on a voluntary basis to realize the manifesto. In order to organise the whole equality project from script competitions, film productions, seminars to school shows Doris has received support from Framtidens kultur and Västra

Götalandsregionen, also from Konstnärsnämnden, Göteborgs City and the Längmanska fund.

We would hereby like to thank you. Without your support the Doris manifesto would never have been realized!

Gothenburg in May, 2009

**Gunilla Burstedt**

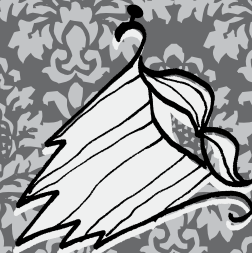
For the Doris Film board

If you'd like to read more about Doris visit [www.dorisfilm.se](http://www.dorisfilm.se) and read *Lisa Lindéns* report *Mitt i Doris*.



**The Doris Film board consists of:**

*Astrid Askberger, Gunilla Burstedt, Anna Eriksson, Bitte Havstad, Annika Hellström, Silva Hildbrand, Aase Högfelt, Lisa Lindén, Lis Svensson and Ingrid Thornell.*



# THE DORIS MANIFESTO

**The scripts are to be written by women.**

**The films must have at least one female lead.**

**All creative A-positions to be filled by women.**

**Original score to be composed by women.**

*ven*



## Here you have your genius

IT'S THREE AT NIGHT AND a friend and I are cycling home from a party at Filmhuset. We start discussing film and equality. My friend says: "You need to be quite cocky to get into the industry, that's just how it is." "Cocky?!" I exclaim in anger and our out of breath conflict is a fact.

In the rest of this booklet we will discuss concrete and visionary thoughts about what the film industry could be. Is there an alternative to this locked up fort that only a few determined climbers get to enter? What is the ideal system that can instil courage in the film-makers and open up for more diversity in our film? In 2008 only 20% of the Swedish feature films that premiered were made by women.

I'm at the Gothenburg Film Festival and I read in the festival program that Lars von Trier is showing



one of his 'left hand films', a film made for fun, thrown together with his 'left hand'. But Lars, you old provocateur, don't you know it's bloody hard to make film? It seems lovely to have that kind of relaxed attitude. To just create a little irresponsibly. To just make that which tickles your fancy. For pure enjoyment, like Lars von Trier. A little mediocre, like a Beck-film. Films for fun, like young, cocky film-guys do it.

If you need to be cocky to get into the industry I have a feeling that this is something men have more of than women. But maybe it's more about expectations. For how long can I be young and talented? How many chances do I get? And what came first: others expectations or the cockiness?

I know that I have stories in me that under the perfect conditions and clear skies could become good

I happen to be a genius.

I've gotten used to it by now.

*Marguerite Duras,  
film director and author, on her death bed.*

films. Just give me a chance. Give me some faith and some merciful eyes. If I could only have that I promise I can show you a genius irreverence and a unique voice.

I can be your beard-less genius!

*Astrid Askberger is a journalist, documentary filmmaker and radio producer. She is also a board member of Doris.*



## Doris

(2009)



10

4 min

Directing and script:  
*Anna Erlandsson*

Animation:  
*Anna Erlandsson, Malin Almén*

Producer:  
*Annika Hellström, Doris Film*

**Doris is a cleaner at the Film Institute. One day she finds a manifesto on her way to work. Doris thinks she needs to help out a little to solve a few problems.**

## Fäst vid dig (2009) Attached to you

9 min

Directing: *Carin Bräck, Mia Hulterstam*  
and *Cecilia Actis*

Script: *Carin Bräck*

Animation: *Mia Hulterstam* and *Cecilia Actis*  
(*Dancing Animation*)

Composer: *Agnes Berg*

Producer: *Maria Thörnqvist, Anagram Produktion*

**We follow a mother from the time she conceives, through her pregnancy and birth, the first years, the long nights, divorce, shared custody, her sons teenage revolt and freedom.**



11

## Less talk and more hockey

**Camilla Börjesson** works as a dresser at the Gothenburg Opera and her script, *Susanne blir singel* was one of the first three that won the Doris script competition in 2004.

**Carin Bräck** has worked as a script writer for Vita Lögner, as well as directed theatre, film and TV. She also won in 2004 with the script *Skjut mig*. She also wrote and directed the animation *Fäst vid dig* which is one of the last films that have been produced within the framework for the Doris manifesto. The film was screened as a starter to the opening film of the Gothenburg Film Festival 2009, was in the Startsladd competition and also won the Audience Award as well as their hearts the same year.

### How did you get the ideas for your films?

**Camilla:** The idea just came to me. I had never written anything before and when I saw the ad for the com-

petition. I thought: "I can do that". I assumed it was just a matter of starting somewhere, have a beginning, middle and an ending. And then I wrote. It turned into a synopsis I proudly showed my friends. "That's undisputable!" exclaimed a friend in delight.

**Carin:** The idea for *Skjut mig* came from the thought of what would happen if somebody who wants to commit suicide finds him/herself under gun threat. Like: "it's ok if you kill me", that it might just quite simply be a help. The idea for *Fäst vid dig* came to me one day while I was sitting on the train, thinking about how it is to have children. You try to make sure the kid doesn't kill himself, and you're powerless against your protective instincts.

### What do you think of the Doris script competition?

**Carin:** I think it's a fun project because it's a way to do something instead of just complaining. It's less talk and more hockey. It's also good that all the women

involved in the project get a merit in their CV's.

**Camilla:** I really buy the Doris concept, but if I had seen an ad for a normal script competition I would've sent in a script anyway. But I completely agree that Doris as a network is necessary.

### What are your thoughts around the fact that your films were made with a team mainly consisting of women?

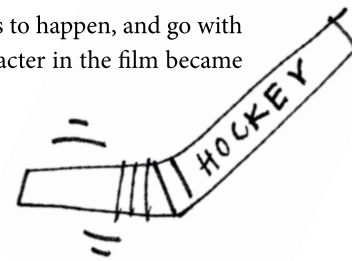
**Carin:** The film I'm working on now all the A-positions will be filled by women, even though it's not a Doris film.

**Camilla:** I feel that in general there's a big difference when working with a female team. Now when we've done *La Bohème* at the Opera we have been many women, and many young women also. I notice a difference in how we treat each other. It's easier to communicate and there's less prestige.

### How did you find it to have somebody else direct your scripts?

**Carin:** Before I won the Doris competition I had written many TV soap operas, and had mostly experience of writing and letting others direct my material, so for me it didn't feel odd. The latest Doris film I directed myself and it's a big difference. You have a lot more control.

**Camilla:** It was of course exciting to see the characters come to life and sometimes even become something different. The old man played by Sten Ljungberg I had imagined as a very boorish old man but Sten made something more sympathetic of him, which was great to see. Sometimes I can regret how I described Suzanne in the script. I wanted her to be the kind of person who just allows things to happen, and go with the flow, but I think the character in the film became a little too silly.



## Grodan (2008) The frog



**The theme for theme-day at a creche is middle-ages and while the girls get dressed as princesses the boys are knights with swords. One of the princesses also wants a sword, but princesses don't have swords?**

**7 min**

Script\* and directing: *Cecilia Torquato*  
Cinematography: *Sophia Olsson*  
Composer: *Daniella Kruth/Gui Mallon*  
Scenography: *Erika von Wiessenberg*  
Producer: *Annika Hellström, Cinenic Film*

\*The script is inspired by *Lina Lindes Flickor rapar inte (Girls don't burp)*

## Where did all the girls go?

*Andra Lasmanis* has over 20 years of experience as a cinematographer. She has worked with feature films, documentaries as well as drama series. She has also won a 'Guldbagge' directing award in the short film category. Autumn 2008 she shot the Doris film *Fish* and in the spring of 2009 she joined SFI (Swedish Film Institute) in the financing of short films.

**How has the thinking around issues of equality changed since you started as a cinematographer?**

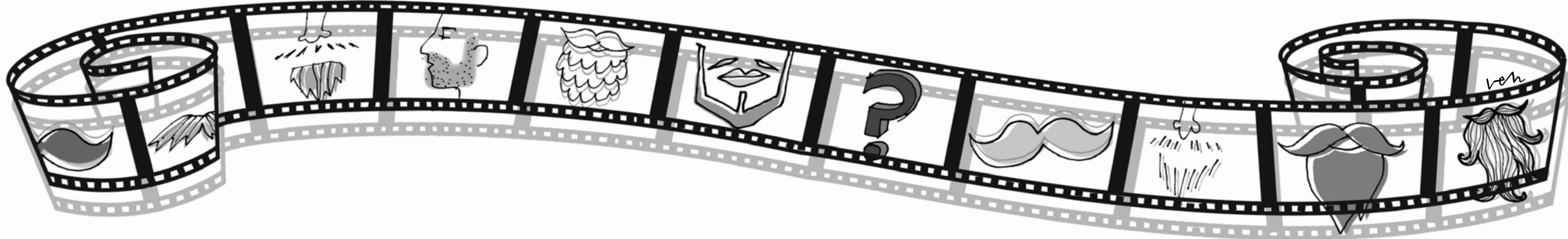
It's hard to say. I think it gets more attention now than when I started. When I graduated from DI (University College of Film, Radio, Television and Theatre) I was an enthusiastic film student who just wanted to work, and I didn't reflect that much about workplace equality. But when I asked myself a while back "where are all the girls?" I was amazed! If you look at the biggest productions the last ten years it really makes one wonder.

**Do you notice this anywhere else?**

When I'm out teaching cinematography, I often wonder where all the girls go once they've finished university. They're equally good, the men and women, when I meet them. I feel that the film schools that are one step below DI and Filmhögskolan (School of Film Directing, Göteborg University) are very bad at equality. There's also a suspicion from the industry towards the female cinematographers once they've graduated.

**Do you have any concrete ideas that can lead to change?**

The awareness of this issue has to become stronger at the preparatory educations, it's not enough to have the equality goals at 40-60% (women to men ratio) at the Film Institute and then expect the women to come out of nowhere. Practically I think a lot would change if there was a 40-60 principle already at college level. The change has to start there, or at an even earlier age.



Girls have to be encouraged and supported to become goal orientated and build their self-confidence, personal ambition is so important in a cinematographer.

It's also important for girls to start shooting earlier. Most of them are 26-27 when they start their education, then they're 30 when they enter the industry, and at 35 they might start a family. When working on a longer film one sometimes spends up to 3 months shooting away from home, and it's hard to be away from one's children for that long. Many are at home for a while when the children are small and then

when they're 39 they come back. It can be tough to get back into the industry at this stage. It's not that simple, yet nobody talks about it.

These days when men are also expected to take responsibility for children, it's the same for them. I think there can be a solution for the children/ work issue, but it requires innovative thinking. One can for example ask the producer whether it's possible to get help from a nanny for unexpected overtime during a production. Actors can usually make these kinds of demands, why should it not apply to us too?

#### **Have you got any examples on how you've solved combining children and industry?**

While I was shooting a short a couple of years ago, my son was diagnosed with epilepsy. As the film was to be shot away from my hometown and as I also am a single parent, I didn't want to take the job. Then the director asked if I'd consider shooting the film if my son could come along on location. Her suggestion was that we organised a nanny for him. The nanny's salary was paid with money that was intended for my hotel room, and instead we lived with the director. This I

could agree to.

#### **Do you have any ideas about how you would be able to change the inequality within the film industry in your new role as Short Film Financier?**

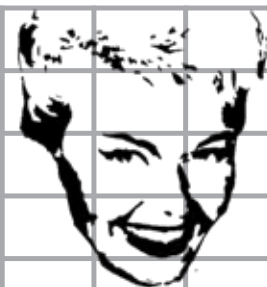
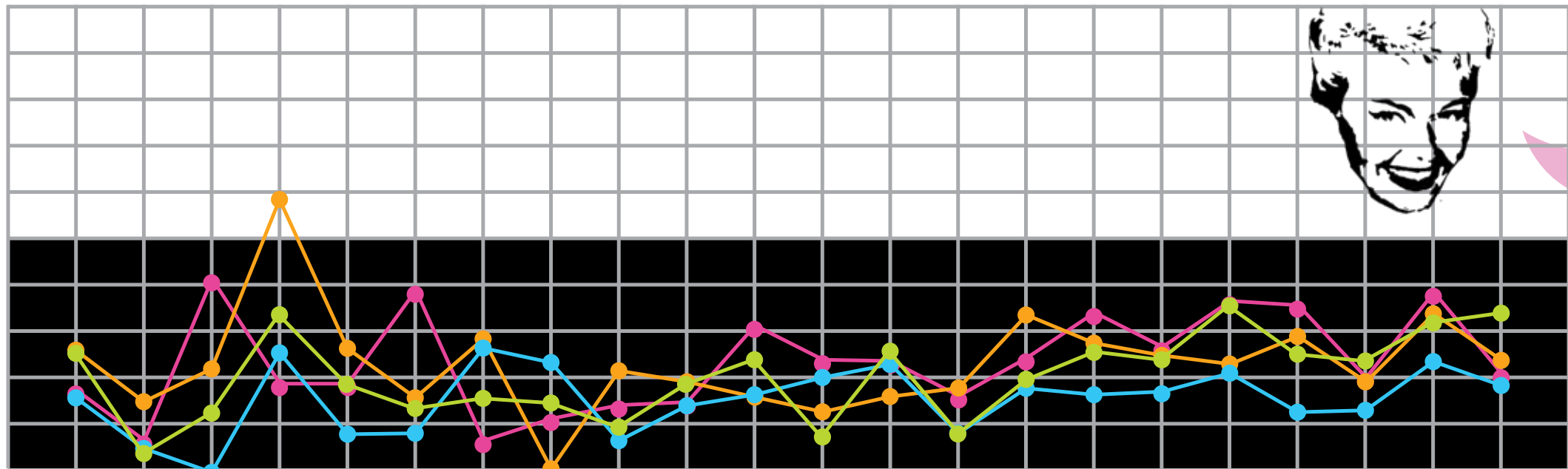
I find it hard to express myself as Short Film Financier yet. At the moment I'm busy reading my first scripts, so I've hardly begun. What I do know is that I have certain awareness from my time as a cinematographer. Furthermore it's my assignment to choose scripts written by at least 40% female writers, and I will keep this in mind.



# Statistics swedish feature films 1987- 2008, percentage women

Percentage women

90%  
80%  
70%  
60%  
50%  
40%  
30%  
20%  
10%



Only once did the percentage of women top 50%. That was in 1990 and applied to producers.

Source: Swedish Film Institute



Main role



Producer



Director



Script

The Swedish Film Institute has no gender statistics over cinematographers and composers over the same period.



## Search actively

**Maria Karlsson Thörnqvist** is a producer and has amongst other things worked with the Doris-film *Fäst vid dig* (2009) which was nominated for the Startsladd award.

### How did you find working with the Doris manifesto?

I came aboard when the script had already won the Doris competition, so I was aware of the conditions. I had already earlier wanted to work with female creatives so it was right up my alley.

I think many of the ideas behind Doris are good. You're forced to think a little more than usual and the women who work with the films get a merit for their CV. An inexperienced woman can get a chance to show her stuff. Other than that I didn't find my work with the Doris films much different to other projects. I

haven't found myself in any specific situations because of these being Doris films, and this I find positive.

### Do you find it harder to discover scripts written by women than by men?

Yes, I get more stories written by men than by women, but it has improved this last year. What I consider a bigger problem right now is to find female directors. Our production company get in quite a number of scripts written by women, but it's harder to find directors. You really need to search actively for them. And if you want an experienced director, then there really aren't all that many. Often you can think of six male directors for every female that would suit the project. If you then find the right woman for the job, then you take her. But one of course also wants it to be the right person for the job.

### How can you as a producer practically change the situation?

You have to search actively and always keep it in mind. I'm not prepared to compromise and make a second rate choice just to get a woman, but searching actively is important! Often one thinks of a man automatically when choosing a director. It's all about old thinking-patterns one actively has to break. We have to become more daring in our choices.

In this way I think Doris is a good project. To a certain degree I think quotas are good. It's a start, a way to change something that is skew. But I wouldn't want to see it as a solution, it's a method that can lead to change, but that one hopefully in the future won't need. Unfortunately we still have quite a way to go.



**Rep  
Rehearsal**

**(2007)**



**Two girls arrive at an empty meeting hall. The one girl climbs up one of the ropes hanging down from the roof. As she slides down towards the floor the rope is transformed into a small, maybe unintentional, sexual experience.**

**22**

**5 min**

Directing: *Maria Eng*

Script: *Ebba Berg*

Cinematography: *Ragna Jorming*

Composer: *Íris Kjærnsted, Surrender  
Dorothy/Jenny Lundin*

Producers: *Karolina Lindblad, Ann-Sofie  
Wickberg, Honung Kreativ Produktion*



**It's dark, cold, deserted and lonely. Just road, forest and one or two rats. Agnes is scared to death of all the creepy crawlies she hears but can't see in the dark. Maria carries a secret and is scared of something much worse.**

**23**

**Mon 3 (2006)**

**13,5 min**

Directing: *Lena Koppel*

Script: *Bitte Havstad*

Cinematography: *Sophia Olsson*

Composer: *Daniella Kruth*

Producer: *Annika Hellström, Doris Film*

## Show me the money!

**Maria Eng** is the director behind the film *Rep*. She is the Doris project's youngest director and she left film school a few years ago. Right now she is busy writing a short feature script and is competing in Film i Väst's Rookie-competition in March 2009.

### Do you have any thoughts round being a female director?

We are constantly fed with the idea of there being so few women in film, and when you all the time get the question: "how is it to be a woman and a director" it's easy to get drawn into believing it, except I know the reality is different. One often meets women who are directors and filmmakers. I'm at the stage where I'm trying to ignore the fact that I'm a girl. I actually don't know if it's different to be a girl and a filmmaker.

On the other hand I have some kind of cool-com-

plex sometimes. That I want to be one of those guys who walks around in a beanie and just like: "shit, I have an idea". At the same time this is also just a myth, I have no idea if it really is easier for them. I think girls are more honest and that this is both a pro and a con for us. It's tough for everyone to make film, but the attitudes around it differ.

### How did you become a Doris director?

I joined Doris when I started film school and after I'd done my final film myself and my then producers were asked whether we wanted to do *Rep*. Both the producers and I liked the script so we said yes.

### How was working on *Rep*?

I liked that each Doris film was an exploration of something. It was our goal to probe the field and try to find a completely female team. It's also a challenge to make a Doris film as each film starts with a 20 second text frame with the manifesto. Disregarding whether people are positive or negative to Doris, they will al-

ways view the film through a certain pair of glasses. This creates quite a lot of expectations around the films... I'm not used to that. At the same time it's good to work within a forum as one gets stronger. There's a stronger drive in it, you are a part of something bigger, a part of a feature film. Almost everybody in the industry knows what you're talking about when you say you've done a Doris film.

### What reactions have you encountered as a Doris director?

The Doris manifesto always triggers some kind of chaos with the guys in the industry. They don't really know how to feel about it. Somebody once said: "It would be like applying for money for a completely male team". Somehow one has to always defend it and explain what it is, why and how. Doris is a good initiative and just because Doris exists doesn't mean you can't do a similar project for men, for example. A male initiative where you challenge the traditional stories that exist about men. A lot has happened on

that front, but guys don't think they need it.

### How would you like to work in the future?

I think there are far too few forums to work within before you've "made it into" the industry. I feel that there should be some kind of possibility to do stuff a little easier so you can develop. Let's say we make a manifesto, almost like the Doris manifesto. Maybe we will make 20 low-budget short films and we produce them with a crappy camera or whatever just to see where the interesting stories are. I would like to see a forum where one dares to try this. The discussions within the industry are always about how to find the exciting stories and how one should be daring and then they always invest in the safer bets anyway. I don't know who will organise it, but like, show us the money!

When we did *Rep* we dedicated a year to financing and pre production before we could start with the shooting. And that's just a five minute short. I think there is an interest to do faster productions, talk and meet new people. One would be less alone then.



(2009)

## Fish

Gerd is a lonely, young woman who's only friend, a goldfish, recently died. When Gerd goes out to buy a new fish, it's the start of new meetings. Fish is a tribute to all of us who have ever felt that we don't fit in.

26

10 min

Directing and script: Åsa Johannisson

Cinematography: Andra Lasmanis

Scenography: Petra Valén

Composer: Carin Blom

Producers: Annika Hellström och Lis Svensson, Cinenic Film

14,5 min

Directing: Lena Hanno-Clyne

Script: Camilla Börjesson

Cinematography: Ellen Kugelberg

Scenography: Sophie Knapp

Composer: Gina Jacob

Producer: Annika Hellström, Doris Film

Susanne happens to drive over her husband on a camping site. This is the start of a very intensive day where she gets perspective over her life. A black comedy with much depth and a woman who bears a little too much.

## Susanne blir singel (2006) Susanne goes single

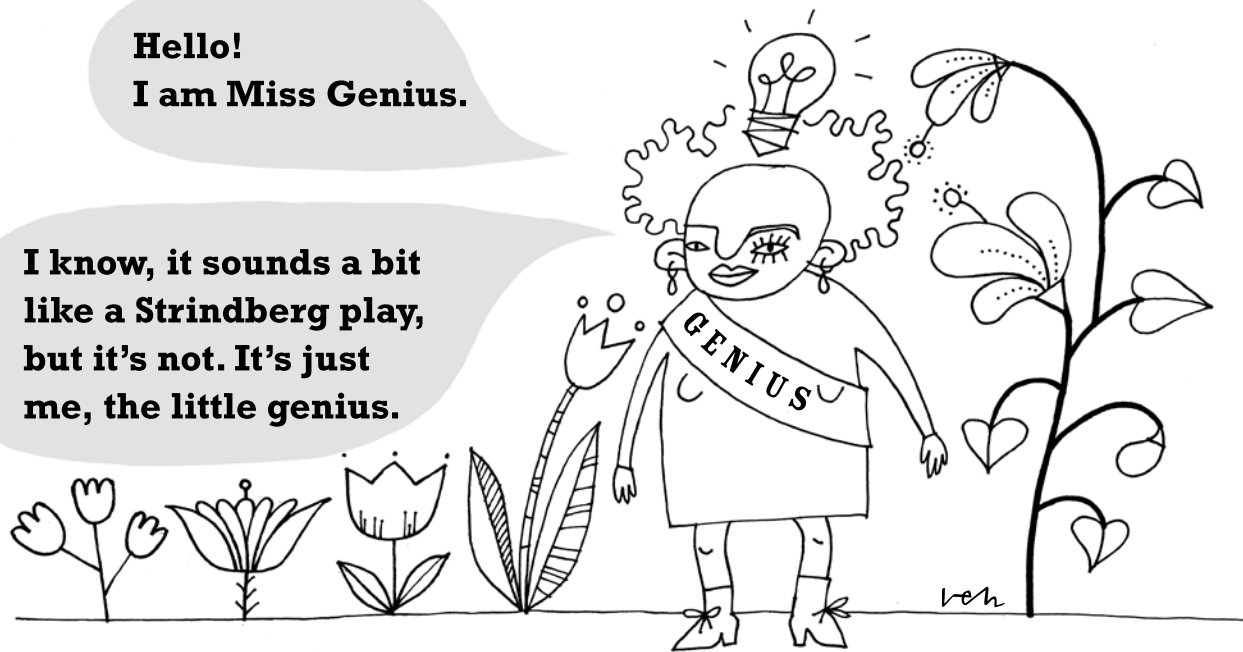


27



**Hello!  
I am Miss Genius.**

**I know, it sounds a bit  
like a Strindberg play,  
but it's not. It's just  
me, the little genius.**



## To be an example

*Lisa Nordström* is one of the members in the band *Midaircondo*. They composed the music for the Doris film *Skjut mig* (2005), TV and for the short feature *Majken* (2007).

### What do you think of the Doris manifesto as a project?

It's a good project but I don't think it's completely unproblematic. Women really need to be lifted into the power positions within film and it's good to give women experience, one has to get a chance. But at the same time such a strong manifesto could lead to more focus on the equality in the industry than on film. The Doris manifesto illuminates the problem and starts a process, which is good, but it shouldn't take over.



### How do you feel about being female composers and musicians?

Within *Midaircondo* we try to speak as little as possible about being female musicians. Just through being girls and making music we have already changed something, but to make a change is not our only ambition with the band... we want to make music! I think I'm most useful through being an example.

There's also a common belief that there are fewer women working with music, but that's not exactly true, they're there but they have a tough time breaking through. One has to make it a conscious choice to choose women and break the unspoken rules. And then believe that there is a change coming.



## Skjut mig (2006) Shoot me

13,5 min

Directing: *Anna Hylander*

Script: *Carin Bräck*

Cinematography : *Charlotta Tengroth*

Scenography: *Lena Selander*

Composer: *Midaircondo*

Producer: *Anna Eriksson, Doris Film*



**Gerda is a woman with power who has shaken things up, Alex is a bank-thief without a plan B. Both of them know what they want and are willing to go far for it.**

## Why we chose to make these films

THE GOAL OF THE DORIS manifesto is to show different kinds of films, from drama to action, for young and old, be it angry or happy. When I look back now at all the films we have chosen, all in their own way, have a humour and a warmth that unites them. They touch on different levels the important questions about being human in an existing world. Here you can read our motives for choosing these scripts of the 700 that were sent to the script competitions. We are very pleased with and proud of the result.

### Fäst vid dig

A script about the vulnerability and powerlessness one can experience when becoming a parent. It's also about the great love for a child. We liked that it was a clay animation. We laughed when we read the script. Fantastic portrayal of the kind of problems that arise in a family when one gets a child. Some of the jury were critical to the focus being only on mother and child and that it felt too much like apron strings more than heart strings. We don't feel that way anymore when we see the film today!

### **Grodan**

The story of a little girl who makes a horrible burp. We liked the script but felt that it was a little short and not quite finished. We chose three other scripts instead, but when they were unable to get financing we couldn't resist reading Lisa Lindes text again. Cecilia Torquato wanted to direct, but not without re-working the script. The script writer approved of this. A lot was changed – but the burp remained.

### **Rep**

There were many giggles when we read this script. Many recognised themselves in it and started telling stories from their first erotic experiences. We established quite soon that this had never before been portrayed on film. The texts weakness, we felt, was that it was only one scene and no dramatic development. This script was in the second phase and chosen as the 4th best. When several films didn't find a producer and support we were united about picking up this old favourite again.

### **Mon 3**

Everybody in the board liked this script that was well-written. The dialogue was fantastic and we were all drawn into the suspense in the film; how serious an everyday situation can become. Here the board was unanimous. A while back we had read in the newspaper about a similar situation, two teenage girls had been left unconscious at the side of the road by two boys in the same age, and they had frozen to death. When we moved on with the script to find a director, we were surprised when two directors said no to making the film. We think it's because the portrayal of the two only male characters in the film was so scary and dark.

### **Fish**

Here we saw something we hadn't seen before, a script with a connection to new-circus and a Buster Keaton-tradition. A film without dialogue that is told through pictures. The script was crazy, but well-written and contained. We also thought that the writers' portrayal

of loneliness and longing for nearness and love was so good it absolutely must be made and shown to many.

### **Susanne blir singel**

Oh, how we laughed when we read this script. We were also a bit nervous. Can Doris make a film about a woman who deliberately drives over her husband? Would we be seen as man-haters? But our joy over the script was greater than our fear. If we don't take risks, then who will?

### **Skjut mig**

This film we chose because it was an exciting action film but is also a story with a twist. The script was about a young girl who wanted to save her brother who was a drug addict and needed money for assassins. We asked the script writer if there couldn't be other reasons for why the girl robs the bank. In the film she's an animal activist. The directors changed all the roles to women and it became very funny when

the three female police officers suddenly turn up.

### **Doris**

This is the only short film that doesn't have a script from the script competitions. This film was especially made for Doris. The board was discussing how the 7 short films were to become one feature film. We knew we wanted a funny animation. That's when the cleaning lady Doris came into our thoughts. In her job she has access to all the corridors of power and can actually achieve quite a bit through her job. If she just want to and dares to. And she does. Who would then portray and animate Doris? That wasn't hard to decide. We had seen several films by Anna Erlandsson, for example *Glenn the great runner* and *Hanspår*. We called her and she said yes.

The Doris Films are directed by the following companies:



**Thank you!**



Without your help the Doris manifesto would never have been realised.

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*Doris and the manifesto as well as Why we chose to make these films written by **Gunilla Burstedt***

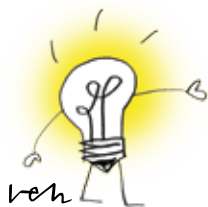
All other texts  
**Astrid Askberger**

Graphic Design and illustrations  
**Vendela Hellstrand**

The Doris logo done by  
**Aja Eriksson**



this is the  
beginning of  
a beautiful  
friendship



to be  
continued...

**The Doris Film board consists of:**

Aase Högfeldt, Anna Eriksson, Annika Hellström,  
Astrid Askberger, Bitte Havstad, Gunilla Burstedt, Ingrid  
Thornell, Lis Svensson, Lisa Lindén and Silva Hildbrand

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