

FEATURE FILM PITCH DECK

MOZART LINDBERG

ACCORDING TO MOZART LINDBERG

*The system had defined him.
Mozart had other plans.*

— ◆ —
A tragicomic character drama about freedom,
dignity, and the right to own your own story.

WHAT IT IS

- ◆ A historical tragicomedy driven by character - not a conventional crime story.
- ◆ At eighty-three, Mozart gets one last chance at freedom after a lifetime in the system's files.
- ◆ His dream is absurdly modest: a coat-check job at Hotel Tripolis in Africa.
- ◆ Beneath the comedy lies a serious question: who owns the truth about a human being?

"How much of a human being can a case file contain?"

THE ENGINE

- ◆ Mozart wants out - out of the diagnosis, out of the file, out into the world.
- ◆ Javært and the system are waiting for him to prove they were right all along.
- ◆ The more normal Mozart behaves, the more suspicious it seems.
- ◆ His last chance is to make Anna hear the story “according to Mozart Lindberg.”

“If he’s angry: psychopath. If he’s charming: manipulative psychopath.”

MOZART

- ◆ Eighty-three. Elegant. Dangerously charming. Impossible to reduce to a single word.
- ◆ He lies, performs, seduces, repairs - and refuses to surrender his dignity.
- ◆ GIRAF, the hat, and the yellow bow tie are more than jokes. They are his armor.
- ◆ He may be guilty. But he isn't finished being human.

"He had spent forty years arriving at this moment."

ANNA & THE MYSTERY

- ◆ Anna enters the story to determine whether Mozart is a psychopath or a victim.
- ◆ Every interview opens another version of the past.
- ◆ Was he Edmond Dantès? A con man? A genius? A dangerous man?
- ◆ She doesn't just become the journalist. She becomes the witness.

"The real prisoner comes out with nothing."

THE SYSTEM & JAVÆRT

- ◆ Javært isn't just the villain. He is the human face of the system.
- ◆ If Mozart is not the man the file describes, Javært has spent his life being wrong.
- ◆ The Medico-Legal Council, the police, and the ministry aren't only protecting society.
- ◆ They are protecting the story of their own infallibility.

"Some obsessions never let go."

THE PAST RETURNS

- ◆ Copenhagen, 1896. Gram, 1938. Hotel King of Denmark, 1903.
- ◆ The story moves through Mozart's own explanations - and the system's versions.
- ◆ Authority is costume, tone of voice, documents, and absolute certainty.
- ◆ Mozart learned early that every institution is also theater.

"Authority was a performance."



THE HEART

- ◆ Frida becomes the film's quiet redemption.
- ◆ She doesn't want to save Mozart. Nor does she want to be saved.
- ◆ She sees him without first demanding an explanation.
- ◆ Love becomes the one place where he is no longer a case number.

"We're good company for each other."

CINEMATIC PROMISE

- ◆ A green moped crossing the desert. A hotel like a mirage.
- ◆ Ministry offices, the Medico-Legal Council, hidden cameras, and absurd national panic.
- ◆ A funeral where GIRAF is wheeled up the church aisle.
- ◆ THE 100-YEAR-OLD MAN meets CATCH ME IF YOU CAN - with the heart of THE DUKE.

"Absurd. And magnificent."

THE WRITER

BJARNE O. HENRIKSEN

- ◆ Creator of GØNGEHØVDINGEN - 2.25 million viewers, sold internationally - and BILL & DAPHNE.
- ◆ Silver Nymph Award, Monte Carlo, for Eddie Holm's Second Life.
- ◆ Writer of ØRNENS ØJE / EYE OF THE EAGLE, nominated for the Golden Bear in Berlin.
- ◆ European Script Fund Award for Herforth & Jensen.
- ◆ Invited to two years of story development with Erik Balling / Nordisk Film.

*"WE WOULD BE VERY PROUD TO COUNT YOU
AMONG OUR MEMBERS."*

— EUROPEAN FILM ACADEMY

