

Document Citation

Title	Brent jord
Author(s)	
Source	<i>Norenafilm</i>
Date	1969
Type	press kit
Language	English Norwegian
Pagination	
No. of Pages	8
Subjects	
Film Subjects	Brent jord (Scorched earth), Andersen, Knut, 1969

TEAMFILM AS presenterer:

BRENT JORD

etter SIGBJØRN HØLMEBAKK's
prisbelønte filmmanuskript



UTLEIE:



Regi: **KNUT ANDERSEN**



BRENT

De som er med:

Heikki Haldonen Rolf Søder
 Alma, hans kone **Anne Lise Tangstad**
 Ivar Kåre Tannvik
 Anne Tove Andreassen
 Lilly Brith Henriksen
 Bestemoren Bonne Gauguin
 Herdis Solfrid Heier
 Ilja Arne Birger Næss
 Offiseren Rainer Brönnecke
 Adjutanten Bernt Erik Larssen
 Herdis' bestemor .. Dagmar Myhrvold
 Hennes bestefar .. Egil Hjorth-Jenssen
 Basen Carsten Byhring
 SS-mann Willem Fricke
 SS-mann Erling Zahl
 Hirdmannen Harald Johansen
 En læstadianerkone
 Anna Ekrem Hansen
 Juhanni Ludvig Johansen
 Diana Sonja Westrheim
 Statister fra Ekkerøy, Vadsø, Nesseby
 og Tana

Sjef fotograf Mattis Mathiesen
 Prod.leder Alan Ousbey
 Lyd Niels Ishøy
 Musikk Egil Monn-Iversen
 Kringkastingsorkesteret Øivind Bergh
 Klipping .. Knut Andersen, Nicole Macé
 Innsp.leder Odd Ween
 Regiassistent Veslemøy Haslund
 Sminke Kari Hermansen
 Scriptgirl Kate Skolmen
 B-foto Jan Alnæs
 Lys Bjarne Kjos
 Stills fotograf Ivar Greftegreff
 Militær konsulent Per Mørk
 Prod.ass. Ivar Østerbø
 Dekor. Atelier Solberg

Laboratorium
A/S Nordisk Films Teknik

Atelier
Norsk Film A/S

Produksjon
Teamfilm A/S

WIDESCREEN

2 750 meter

FARGER

Utleie: NORENAFILM

SKUTT BLIR DEN . . . ★ Filmen om Finn

"Scorched Earth"

---original Norwegian title: "Brent Jord"
based on a novel by Sigbjorn Holmebakk

directed by Knut Andersen

A territory, 30,000 square miles in area, turned to ashes---this was the result of the last military operations of October, 1944 in the province of Finnmark in northern Norway. To protect their retreat from the Red Army, which had crossed the border already, the occupation forces made use of the well-known "scorched earth tactic": the entire population was ordered to be transported southward in fishing boats, while a long column of starving prisoners of war was compelled to follow the Germans along the roads.

In the scorched desert they left behind, people still lived. Many escaped: Soviet prisoners of war were hiding in the mountains; Soviet planes parachuted food and news to their hiding places. And when the evacuation order was given, many Norwegian families followed their example.

Until the liberation of East Finnmark by the Red Army, they lived in caves and huts in small communities, sharing their last food supplies. The harsh climate had taught them endurance and solidarity. This new trial strengthened their love for the stark and beautiful country they had nearly been compelled to leave.

"Scorched Earth" is the exemplary story of a group of people who experienced these excruciating times. It is also a testimony against the two worst enemies of mankind, in every country and at every time: war and destruction.

"Scorched Earth"

During the final phase of the war, orders are given to evacuate northern Norway. The orders reach every hidden corner of Finnmark county one autumn day in 1944. Every little family stands face to face with uncertain fate.

The tragedy itself cannot be measured afterwards in area, in number of burned houses, divided families or casualties: it is no smaller, no greater than the personal tragedy suffered by each individual.

Thus, in this film, we follow the fisherman/small landholder Heikki Haldonen and his family. We follow a young girl and her baby in the struggle to survive. We follow a Russian POW who has escaped from a "death march". We meet an elderly couple who cannot understand what is about to happen.

This factual film story is a realistic microcosmic view of the actual happenings during that frightening autumn of 1944. Any Finnmark inhabitant who experienced for himself the terrible winter, sheltered by barren rock, can testify to this.

24 years later, a film camera is poised on the same stretch of road where an endless column of Russian POW's wound slowly westward. The German retreat has begun: hundreds of Russian prisoners will die here. One of them, Ilja, is found by Heikki and his son. Ilja survives. He becomes their responsibility, and when they leave their farm, he evacuates along with them to the mountains. Here they make camp in an earth hut.

Heikki's farm is burned down. A German officer becomes obsessed with finding the Russian escapee and the Norwegian family which has opposed the order to evacuate. This chase of life and death is also part of the film story.

Herdis is the name of the young mother, who, separated from her grandparents against her will, has set out with her young child to search for her neighbors in the mountains. But the mountain areas are vast...

The German officer who leads the retreat, is worried about the Russian invasion forces coming ever nearer. He intensifies his activities. The prisoner transport, the civilian population, the Germans move westward. Heikki's family and Ilja are chased on and on. Alma, his wife, is expecting a child. They find shelter in a mountain cave where the birth takes place. The pursuers are closing in. In the cave they can hear the dog, searching them out---so the Germans must be able to hear the new born baby's cry.

Herdis' child no longer cries. She has lost her way and fights to keep the child alive, sustained by hopes of finding the others.

Ilja has become a part of the Haldonen family. While the Norwegians are organizing themselves in a hidden stone-age community, the German officer realizes that the end is drawing nigh.

Herdis is united with the Haldonen family and with her young admirer, Heikki's son Ivar who can hardly conceal his boyish infatuation for her.

Loud thunder is heard---Tana Bridge is blown up, which means that the Germans are out of East Finnmark. Norwegian families stream down from the mountains. Ilja joins his comrades in a Russian troop.

We see the Haldonen family home.

.....

This is the film. We follow the Haldonen family for a long time. We follow a young girl and her baby in the struggle to survive. We follow a Russian POW who has escaped from a "death march". We meet an elderly couple who cannot understand what is about to happen.

This factual film story is a realistic and somewhat view of the actual happenings during that frightening winter of 1944. Any Finnmark inhabitant who experienced for himself the terrible winter, sheltered by better luck, can testify to this.

24 years later, a film camera is pointed on the same stretch of land where an earlier account of Russian POW's would slowly walk. The German officer has begun hundreds of Russian prisoners will die here. One of them Ilja, is found by Haldonen and his son. Ilja survives. He becomes their responsibility, and when they leave their home, he goes along with them to the mountains. Here they make camp in an earth hut.

Haldonen's fate is turned down. A German officer becomes obsessed with finding the Russian escapes and the Norwegian family which has appeared the order to evacuate. This phase of life and death is also part of the film story.

Haldonen is the name of the young mother, who, separated from her grandmother against her will, has set out with her young child to search for her neighbors in the mountains. But the mountain peaks are high.

The German officer who leads the search is obsessed about the Russian invasion force coming over the mountains. He intensifies his activities. The winter worsens, the civilian population, the Germans move westward. Haldonen's family and Ilja are stuck on and on. Also, his wife is expecting a child. They find shelter in a mountain cave where the birth takes place. The search is closing in. In the end they can hear the dog, searching them out---the Germans must be able to hear the new born baby's cry.

Haldonen's child no longer cries. She has lost her way and fights to keep the child alive, sustained by hopes of finding the others.

Ilja has become a part of the Haldonen family. While the Norwegians are organizing themselves in a hidden struggle against the German officer, the end is drawing near.

Haldonen is united with the Haldonen family and with her young mother. Haldonen's son is who can hardly contain his happy information for her.

From Norwegian History

An area of land the size of Denmark was burned to the ground; 60,000 people were evacuated by force; 11,000 houses, 116 schools, and 21 hospitals went up in flames; quaysides, bridges, and power stations were destroyed. This is what remained in Norway's Finnmark and North Troms counties after the second World War, when the Germans employed "scorched earth" tactics to afford themselves protection during their retreat. They left behind a wilderness for the Russian troops invading from the East.

But in this wilderness, people still lived. Many escaped Russian POW's kept to the mountains during the final phase of the war. Russian airplanes provided food, medicines and news bulletins. When the order to evacuate came, many Norwegian families sought shelter in the mountains. Some took animals with them and during the winter of 1944 created quite a community of earth huts and cave dwellings. To go down to the razed hamlets and villages was deadly dangerous, as German patrols still searched for fugitives among the burned ruins. Cakes of flour and water became their diet; they even had enough initiative to continue their children's education in special "school caves".

As the areas of East Finnmark were liberated, the population soon came out of hiding. The destruction was so incomprehensible that a future here seemed hopeless; yet they started rehabilitation with true Finnmark tenacity. Their goal had been to return home for Christmas: so they felt great joy in moving down from the caves and into small shanties erected on their own land.

The Director says:

The second World War was drawing to its close. Hitler was retreating on all fronts. On the northernmost front the retreat took place through Finland and Norway. Here the Germans applied the tactics now known as "scorched earth".

"Scorched Earth" is the title of our film from Sigbjorn Holmebakk's prize winning script "The Fimbul Winter".

Seen in a wider perspective than the purely historical one, the term "scorched earth" bears witness to mankind's greatest enemies, war and destruction---regardless of time or place.

In the scorching earth, lies also the knowledge of love. Love for the home, for hard-earned possessions, for each other, for life itself.

This is what we wanted to make a film about, using the historical happenings as a back-cloth on which to weave a narrative of mankind's noble traits, of strength and togetherness in difficult times. We have endeavoured to depict the outer as well as the inner aspects of the story as honestly and as genuinely as possible, within the framework of an entertaining program.

JORD

Den annen verdenskrig nærmet seg avslutningen. Hitler måtte vike på alle fronter. På det nordligste frontavsnitt foregikk tilbaketrekkingen over Finland og Norge. Tyskerne gjorde her bruk av en taktikk som er kjent under det krigstekniske uttrykket «BRENT JORD».

«BRENT JORD» er titelen på vår filmatisering av Sigbjørn Hølmebakks prisbelønte manuskript «Fimbulvinteren».

Sett i en videre synsvinkel enn den rent historiske vitner betegnelsen «BRENT JORD» om alle menneskers største fiende, krigen og utslettelsen — til alle tider og overalt i verden.

I den brennende jorden ligger også erkjennelsen av kjærligheten, til hjemmet, til alle de umistelige tingene, til hverandre, til selve livet.

Om dette har vi villet lage denne filmen, med de historiske begivenhetene som bakgrunn som en skildring av de gode kreftene i menneskene, av styrke og samhold i en ulvetid. Vi har lagt vekt på å fremstille såvel den ytre som denne indre side ved historien så ærlig og ekte som mulig, innenfor rammen av en underholdende forestilling.

Takk til finnmarkingene som hjalp oss å lage filmen.

Knut Andersen



ark i flammer



FARGER - WIDESCREEN

AV NORGES HISTORIE

Et landområde like stort som Danmark svidd av, en befolkning på 60 000 sjeler tvangsevakuert, 11 000 beboelseshus, 116 skoler og 21 sykehus nedbrent, kaianlegg, broer og kraftverk ødelagt. Slik lyder fasit etter de siste krigsoperasjoner i Finnmark og Nord-Troms, da tyskerne anvendte «den brente jords taktikk» for å skaffe seg beskyttelse under tilbaketrekningen. De overlot en ørken til de russiske troppene som trengte seg inn østfra.

Men i denne ørkenen bodde allikevel folk. Mange rømte, russiske krigsfanger holdt til på vidda under den siste fasen av krigen. Russiske fly forsynte dem med proviant, medisin og nyhetsbulletiner. Da evakueringsordren kom, søkte også mange norske familier tilflukt på fjellet. Noen hadde med seg husdyr, og de dannet utover den siste krigsvinteren et helt lite samfunn av gamle og hulebeboere. Å gå ned til bygdene var forbundet med dødsfare, da tyske patruljer fremdeles søkte etter rømlinger rundt branntomtene. Klappkaker av mel og vann var deres føde, men de hadde overskudd nok til å holde skole for barna i særskilte «skolehuler».

I de befridde områdene i Øst-Finnmark dukket befolkningen fort opp fra sine skjulesteder. Ødeleggelsen var så ufattelig, at en fremtid her syntes håpløs. Men de tok fatt på gjenreisningen med ekte finnmarksk utholdenhet. Målet var å komme hjem til jul, og det følte som en stor seier å flytte fra en hule til en gjødselkjeller på egen tomt.

8p # 38298

TEAMFILM presenterer:



TEAMFILM presenterer:



NORGESPREMIÈRE

24. februar 1969

i

OSLO

TRONDHEIM

STAVANGER

KRISTIANSAND S.

PORSGRUNN

HAMAR

VADSØ



EN NY TEAM-FILMSUKSESS FRA



AASENS BOKTRYKKERI-OSLO