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To all of us, who want to write films or/and TV-series that achieve funding from the Film Institute and the TV-stations and make people feel safe.

1 Remember, that female characters must be sympathetic. And young. Otherwise no one will want to have sex with them. Or even look at them.

2 Remember, that male characters must be macho, the silent-strong-type and they must *always* drive the car. Otherwise, they are cowards and can't be taken seriously. Or they are characters in a comedy.

3 Remember, that female murder and rape victims *have* to be under 30, beautiful and preferably blameless for the violent, and often sensually conducted, murder or rape. Otherwise, their gruesome fate will just leave us cold.

4 Remember, that the loneliness of a male character (or his madness/social downfall/alcoholism) is always his own choice - founded in an uncompromising and artistic aspect of his character. The loneliness of a woman is just pathetic, and indicates that she isn't suitable to be any one's wife, girlfriend or mum.

5 Remember, that - from the Stone Age till now - there are no interesting historical female characters worth making a film about.

6 Remember, that all men find it difficult to cope with emotions and empathy and that their way to handle a crisis is to get drunk. Preferably alone.

7 Remember, that children's film really should be about an odd-ball boy. Make sure that the boys drive the plot and invent loads of fun and games. And that there is an older sister, of course, who has a love interest, but who is also the sensible one. (And if you can base your script on a book,

it's truly great. It makes us all feel safe and sound).

8 Remember, that stories about men are always about something universal, like humankind. Whilst stories with a female lead are always specifically about her life. Most often about her longing for a man or her regret about not having had children. It always comes back to the ovaries. Always!

9 Remember, that a man is allowed to abandon his children, without it impacting significantly on his character or the story. Women can't do this. (As a minimum they should be severely punished, if they should chose to do so. See paragraph 3).

10 Remember, that even if you have written a 50-year-old female character, it's only an advantage when the producer wants to cast a 29-year-old actress. If it's a TV-series it allows you to make many more seasons before your female character dies of old age. And a 29-year-old woman can easily have three teenage kids and be a chief surgeon. It's not unrealistic. She may have skipped a year or two at school.

11 Remember, that father-son-stories are always relevant. No one can get enough of father-son-stories. Mother-daughter-stories are not so interesting, and if they absolutely have to be made, they must be about the mother having neglected the daughter and subsequently the daughter is now getting into deep shit. Which the mother of course regrets. Deeply.

12 Remember, that men's identity crisis are always the most interesting. No one can

get enough of scenes where a man stares out the window and turns a lamp on and off whilst he reevaluates his life. No one.

13 Remember, that if your character is a teenage girl, she cannot figure out situations and people around her. And because she is so naive and stupid, something must be wrong with her. If your character is a teenage boy, then there's nothing wrong with him but with the world.

14 Remember, that it's always easy to get sex with men. They never say no. Not even to women, who are clearly unsympathetic - maybe because they have abandoned their children.

15 Remember, that stories about men are great - *art!* World politics! Pandemics! And therefore always interesting. Whilst stories about women are about close familiar relations and not at all as important - at least not if you compare them to the water reserves or global warming or religion or terror.

16 Remember, that women use sex as a way to gain power, whereas men use it for pleasure.

17 Remember, that male characters can be defined by their jobs alone. Whereas women's age, sexuality, looks and family life should always be part of their character description.

18 Remember, that no man is too old or too ugly or have been boozing for too long to get sex. And that men, in fact, often find that women, out of the blue, offer them sex, and often when it is most suitable for the plot and/or at a critical point in the man's identity crisis.

19 Remember, that when men get upset they drink and react violently, perhaps they even knock over a lamp. Whereas women eat 4 liters of ice cream whilst sobbing to eighties music - or have sex with a perfect stranger in a bar and feel empty and used afterwards.

20 Remember, that all men have a shitty relationship with their father (see paragraph 11).

21 Remember, that men always have a job - they can't be unemployed. And if they are, then that's what your script is about.

22 Remember, that all male leads are heterosexuals and if they aren't, then that's what your script is about.

23 Remember, that the job isn't so important for female characters, whilst relationships are. All women are in a relationship and if they aren't (or it's a bad relationship), then that's what your script is about.

24 Remember, that men have no moral qualms about being unfaithful to their wife. Because if they have to be unfaithful, she is probably a cold bitch anyway.

25 Remember, that if a couple have heterosexual sex, the man always wrongly assume that the woman had an orgasm because men don't know about these things - and women always lie about it anyway.

26 Remember, to equip successful women with men who are handsome, non-threatening and do something creative like architecture or teaching at the university, and who aren't too busy to give her

tender neck massages and pay attention to her needs.

27 Remember, that if a man and a woman have a drinking-contest it is important, that the tiny woman surprisingly can drink more than the man. It always surprises us and it shows that women are cool too. And from then on, you can continue to treat her as a cliché because she is a cool chick.

28 Remember, that if your female character is over 40, you have to add 'but still good looking' in the character description.

29 Remember, that if you - against all odds - create a female character who isn't warm, motherly or merged in close familiar relations, she has to be right-wing. Right-wing women are per definition ice cold bitches.

30 Remember, that women cook in everyday life whereas men, from time to time, cook for special occasions, when special people turn up and impressed with his effort say: "John's always been a wonderful chef".

31 Remember, that successful women are always lonely deep down, and have had to give up (almost) everything to achieve their success. And that they are often upset about it too - alone - in exclusive hotel rooms or spas.

32 Remember, that if a woman witnesses a crime, then you know that her testimony should be taken with a pinch of salt, as she is too emotional to be able to see what really happened.

33 Remember, that older men are (still) virile and attractive - whereas

older women are ill (preferably terminal). Or they are passively-aggressively disappointed not to have had grandchildren.

34 Remember, that if a man is in crisis, he looks at himself in the mirror and says, "Who am I?" If a woman is in crisis, she looks at the man and says, "Who are you?"

35 Remember, that if a male character has children, he must be late for the child's football match or school play. If a woman has a child, she must take the child to work on an ill-fated day. And feel guilty about it, of course.

36 Remember, that men have an exquisite taste in music. It most often dates back to their time at high school, they like to discuss it with their male friends, and it is also an important foundation for their personality and humor. Music means nothing to women.

37 Remember, that if a woman steals a look at a man, she is a romantic. If a man steals a look at a woman, he is a psychopath.

38 Remember, that when the man finally comes home, the woman says: "Even when you're home, you're not here". Which makes the man angry, because he's here, for example, right now.

39 Remember, that if a man drinks a glass of wine while cooking, he is gourmet. If a woman drinks a glass of wine while she is cooking, she is an alcoholic.

40 Remember, that for men there is always a new chance. For women, it is always the last chance.