

Video film: Martinus - the man and his cosmology

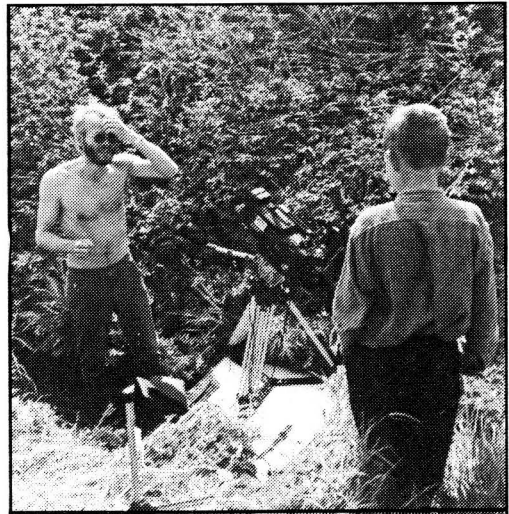
by Jørgen Knudsen, film producer

In March 1991 Danish television transmitted a film about Martinus' life and work. This film is now available in English (see page 2). In the article below, the producer, Jørgen Knudsen, writes about the preparations for the film and the shooting, which took place in Sindal, Denmark (Martinus' place of birth) and in Island among other places.

Like so many others I felt that the cosmic thoughts ought to be made more widely available, and that there must be many people, with no knowledge of Martinus and his cosmology, who could be interested but simply lacked acquaintance with the cosmic thoughts as a physical reality. My knowledge of the media-world made it natural and logical for me to try to get Martinus presented on television.

The 100th anniversary of Martinus' birth (1991) seemed to me to be a time when there would be a lot of attention to Martinus in the media; this had to be the occasion on which one could get a television channel to show a programme about Martinus and his cosmology.

It would be going too far to describe the production process in detail, and it would hardly interest very many. But I can say that the financial backing for the project was relatively quickly arranged through a



Jørgen Knudsen with Philip who played Martinus as a boy

generous, very interested private sponsor.

On the whole I experienced a very strong "wind in my back" during the whole project. Indeed, I often felt guided or led by circumstances. Not that I saw or hear "supernatural" phenomena, but I experienced that things, people and contacts turned up in many strange circumstances, or that they simply were there when I needed them. Or I experienced that the process came to a halt when I was on a wrong track. The whole way through, I could feel a very strong inspiration to solve problematical phases. And I learned to be very open for other possibilities than precisely those that I had originally manifested in my consciousness.

The period in which I produced the film was one of the most beautiful in my life. I felt unusually well, both physically and mentally, that summer. The fact that I also got to know many lovely people only made things better.

Many situations could be mentioned where things were put in place "from above"; I have picked out a couple from my memory.

In May 1990 I was in Island to do some shooting for the film. Through Sam Zinglersen I had made contact with Omar Einarsson who functioned as an invaluable interpreter and guide during our three-day-long stay on this glorious island (the Icelandic language proved to be more difficult than I had imagined).

My primary errand was to do an interview with the Reverend Aurelius Nielsen from Reykjavik, which Martinus had visited several times. Rev. Nielsen had in my correspondence with him make it quite clear that he had never tried anything like this before, so he did not know if he could; but, he wrote, he was willing to try.

I knew that in 1955 Aurelius Nielsen had been the interpreter at a large meeting in Reykjavik where Martinus gave a speech, and where the country's bishops and about 100 of the country's priests were present. I was, of course, very

keen on hearing Aurelius himself tell about this, indeed, I had my consciousness so locked onto this that it was a very unpleasant surprise for me to find out (after my arrival in Reykjavik) that Aurelius Nielsen had fallen shortly before and could remember *nothing* of this event! The accident had to some extent affected his memory.

Aurelius Nielsen had, however, his own clear idea of what he wanted to say, so we went out to Tingvallasletten near Øxara, where the shooting was going to take place. When we had filmed him for about 50 seconds he got up from his chair, since he, with good reason, thought that he was now finished! He had delivered his message!

I and the rest of the film crew, who are of course used to taking things over and over again, had spontaneously quite another idea, and for several days we tried all sorts of things with the poor man, but none of this could be used, and I was quite desperate.

It later turned out that I used precisely these very first 50 seconds without clipping or editing them. It was only after long consideration since I was originally totally locked into wanting something else.

Now I must say that if I were to pick out something in the film, then it would be that section I am most fond of, and I am very grateful that the story ended in this way.

Rev. Aurelius Nielsen in *Martinus - the Man and his Cosmology*:

"I remember well and will never forget meeting Martinus, talking to him and getting to know him a little. He was like Jesus, more like him than any other person I have met in my entire life. It was quite remarkable; he didn't need to refer to books. No, it was as if he had known him, and more than that. I think it was as if he had "lived himself into" the personality that Jesus was. And when he

spoke, it was as if Jesus himself spoke. It was so remarkable that I will never forget it."

Another "funny" incident took place in connection with the shooting of the statue of Christ that came to life. I came across the plaster figure "by chance" during my research into quite other things. It was a tenth of the original size and well suited to the purpose - but there are probably many copies of it. The living statue of Christ was another matter. By roundabout methods I got in touch with an actor from Aalborg Theatre, who promised to help me with various practical things, and it was he who was meant to play this living statue.

We tried wigs and costumes, but nothing looked right. The actor got more and more uneasy and finally backed out of the project saying he had his reputation to think of!

"But", he said, "I have a neighbour whom I think would fit the job. He's a student and could certainly use a little extra money!"

Nikolaj fitted the role perfectly. He needed neither make-up nor a wig. His long hair and the physical proportions fitted the plaster figure exactly, so a piece of sheeting and a couple of safety pins sufficed (as well as 5-6 hours hard work in the studio).

We were now in the month of June and we were to edit the individual parts and put them together to make a whole. I had set a deadline for finishing the film, which I of course wanted to meet. But I could not start editing without the final copyright agreements for the music. Ingemar Fridell and I had chosen the music long before, and I had found some good recordings of Carl Nielsen by the New York Philharmonic Orchestra. I had agreed a sensible price with the music publishers in Copenhagen, but the agreement was not yet in writing so I did not dare to start editing.

I impatiently sent reminders several times, and finally I got the message that they could not keep our verbal agreement since a letter of demand had been received from the American Musicians' Union! They wanted 1.500\$ per musician for the license - and there were 120 people in the orchestra!

This delayed the project by six weeks. I quickly found, however, an older but excellent recording of the same music, which cost almost nothing. What was more important was that, in those six weeks, I got a lot of essential things to fall into place.

Looking at it with hindsight I can now see that that "pause" was very decisive, and that the finishing date was less important. On the spiritual plane there is enough time, and other qualities are more crucial.

The video has since been translated into and produced in Swedish, Esperanto, Russian and English. I would hereby like to express my thanks and gratitude to all the good beings on all planes that have contributed to the completion of the project.

The following excerpt from *Livets Bog (The Book of Life)*, Vol.7 by Martinus ends Jørgen Knudsen's film:

"Dear Father! I feel your wonderful presence when I direct my gaze out into the immense depth of space, and you, through the fire of thousands of stars, unfold for me how you have caressed our planet with their rays in the past and in the present, and that the stars shining upon us today in our little world are the same as have shone upon the emergence, the flowering and the downfall of history's many cultures great and small. From the darkness of night you have blazed your way into the lonely astronomer's receptive spirit and there revealed the first elementary concepts of your

eternal wisdom. You allowed him to vaguely sense your great depths, your immense space. You taught him that his own world was a star in space moving in mighty orbits in accordance with eternal laws. You allowed him to analyse the rays of the sun and the light from distant worlds, from sparkling suns of such profusion and over such horizons that the entire panorama became shining mists, losing themselves outside the bounds of time and space, leaving behind in him the first weak abilities to contemplate your gigantic thoughts ...

You have let me see that not one single being is let down or can fail in your divine plan. Your guiding hand is upon every single being, every single son of God. You are with him in darkness. You are with him in his epochs of suffering, even if he neither suspects nor un-

derstands your presence. You are the fire in his heart, causing him to arise victoriously from the darkness and coldness of primitivity in order to let him shine and sparkle with your wisdom and love over everything and everyone. In this way you have guided all those beings that today populate your highest regions of light through the dark spheres of Doomsday and Armageddon. And in this way you are in the process of guiding all human beings out of the Earth's spheres of darkness and suffering into the streaming rays of your regions of light. "

Original Danish title: *Videofilm: Martinus - mennesket og verdensbilledet.*

Translated by Mary McGovern, 1994
