

= Flame & Citron =

Flame & Citron ( Danish : Flammen & Citronen ) is a 2008 Danish drama film co @-@ written and directed by Ole Christian Madsen . The film , a fictionalized account based on historical events , stars Thure Lindhardt and Mads Mikkelsen as two Danish resistance movement fighters nicknamed Flammen and Citron , during the Nazi occupation of Denmark in World War II . Attracted by the story of the pair since he was twelve , Madsen spent eight years along with co @-@ writer Lars K. Andersen researching historical archives to produce it .

Madsen 's idea was to bring attention to the story of Flammen and Citron as he felt it had been neglected or misrepresented . The most expensive Danish film produced to that date , it was co @-@ produced by German companies because initially there was no interest in producing the film in Denmark . Portraying the protagonists as morally ambiguous characters , the director tried to depict war as a complicated experience that goes beyond a good versus evil dichotomy . With visual and narrative references borrowed from film noir and the French film *Army of Shadows* , Flame & Citron also explores themes of love , betrayal , and the emotional aspects of relationships .

The film was released in Denmark on 28 March 2008 to positive reviews . The most @-@ watched film in the country that year , it was praised mostly for the actors ' performances , dramatic style , and depiction of war and its moral dilemmas . Considered an art film by some critics , the film was compared , both favorably and negatively , to *Army of Shadows* and other war films ; it also sparked a debate over its historical accuracy . Additionally , it was nominated for both domestic and international film awards .

= = Plot = =

Set after the Nazi invasion of Denmark , the film focuses on the Holger Danske resistance group 's Bent Faurschou Hviid ( known as Flammen ) and Jørgen Haagen Schmith ( known as Citron ) . In a bar , Bent flirts with a woman , who identifies herself as Ketty Selmer and disturbs him by saying his real name . Bent and Jørgen follow the woman , and she tells Bent she is an emissary from Stockholm to Copenhagen .

Aksel Winther , Bent and Jørgen 's handler , signals to them to kill Elisabeth Lorentzen , Horst Gilbert , and Hermann Seibold ? members of the Abwehr , the German military intelligence service . Bent and Jørgen argue over it as they kill only Danes , to reduce the chance of retaliation by the Nazis . However , Winther claims orders from the government in exile in London . Bent kills Lorentzen but fails to kill Gilbert and Seibold . Later , Jørgen , his wife , Bodil , and their daughter , Ann , celebrate the girl 's birthday on their car as they are without money , and Bodil laments over their relationship . Three weeks later , Bent , Jørgen and Winther meet Spex from the Danish Army Intelligence . He says there will be no more attacks , as they need peace to assemble men for a big attack . The three agree that they should not follow Spex 's order , and later Jørgen kills Gilbert . That night , Jørgen robs a grocery store and takes the products to his wife and daughter ; however , Bodil announces she is seeing another man .

After several members of the resistance are killed by the Gestapo , Winther suspects they have an informant among them . Later , Bent visits Ketty 's hotel room , and they have sex . Meanwhile , Jørgen visits his wife and advises her boyfriend to treat her properly or he will return . In a meeting , Winther says the informer is Ketty and orders her death . Bent meets Ketty ; she tells him she works for both Winther and army intelligence , and that Winther does not work for the British . Winther , involved with Gilbert and Seibold , had ordered them to be killed in order not to be seen as a traitor . Bent and Jørgen search for Winther in the bar and discover that he has escaped to Stockholm . They realize it is a trap , and they escape from the Gestapo men . They decide to kill Karl Heinz Hoffmann , the Gestapo 's leader , and then take over the favorite Gestapo restaurant . Bent cannot kill Hoffmann because they have to get away when he notices the police coming . That night , Ketty says to Bent that he and Jørgen should go to Stockholm . In the meeting , they are offered positions in the Danish Army but they refuse . A man called Ravnen gives them the name of the real informer , and Jørgen soon kills him .

Bent visits his father , the owner of a hotel , who says Hoffmann , his family and his mistresses visit there on occasion . In a fateful coincidence Bent sees Ketty arrive at the hotel in the company of Hoffman in what appears to be a tryst . Later Bent confronts Ketty , and she argues that army intelligence requested her to stay close to Hoffmann . Bent demands to know what car Hoffman uses and what his route is . Later , on the road , Bent , Jørgen and some allies open fire on two cars with Nazi flags ; however , they are dismayed to discover they have killed a father and wounded a child . An enraged Bent goes to Ketty 's hotel room , only to discover that she has flown to Stockholm , fearing Hoffmann 's retaliation . Now , Bent and Jørgen plan to kill Hoffmann , and they disguise themselves as policemen . However , they are arrested in a general round up of the German allied Danish police , who are killing policemen by firing squad . Jørgen decides to jump over a fence and is shot , allowing Bent to escape . Time passes , and Jørgen is at a safe house . A squad of German officers arrives . He kills some of them with a sub machine gun and grenades but ultimately is killed . Meanwhile , Bent , in his home , commits suicide with a pill when he sees the Gestapo arriving . Later , Hoffmann gives Ketty the reward for helping apprehend Bent and a letter from him found in his room , in which he expresses his feelings and his doubt of her betrayal . The film ends with notes about Bent and Jørgen 's legacy .

= = Cast = =

= = Production = =

Director Ole Christian Madsen had read the book *They Saw It Happen* about the Nazi Resistance when he was 12 . He was especially attracted by the story of the pair because of their moral ambiguity . Madsen stated , " They both fascinated and scared me , and I sensed there was something dark and untold in their story . " He " wanted to make a film that would revive and reassess their reputation " . Years later , he met writer Lars K. Andersen , who had also read the book during his childhood , and this led them to envision a film . The project started in 1999 ; the idea for the film did not attract sponsors because it was viewed as " past history " or because it portrayed the resistance " outrageously " . This was precisely one of Madsen 's objectives : to talk about their story because Danish wartime archives listed many fatalities simply as casualties of war instead of counting them as murders , thus " suppress [ ing ] " their real story . He wanted to bring attention to a part of Danish history " the nation has since neglected to talk about " , resulting in a " collective misrepresentation " .

Even in the wake of major companies ' refusal to support the project , Madsen and Andersen continued to research archives in England , Germany and Sweden . In 2005 , however , German films about World War II started to become popular , and several German companies became interested in the idea for the film . It became a co - production between Denmark and Germany , with three companies ? Nimbus Film , Wüste Film and Babelsberg Studio ? producing it . Filming took place at the Babelsberg locations in Potsdam - Babelsberg , Germany , and large parts of the film were shot at locations in Copenhagen , Denmark , and Prague , Czech Republic . It received a \$ 460 ,000 grant from the German Film Fund for its total budget of more than 45 million Danish kroner ( or \$ 7 .6 million ) , making it the most expensive Danish film produced to that date .

Originally , Madsen planned to create a docudrama - style film but when he discovered Ketty was a Russian spy and had a love affair with Flammen he changed his mind . This finding " forced me to make the film a much more stylish , more noirish piece of work . " " Even so , I tried to keep a soft touch style - wise out of respect for the film 's subject , " said Madsen . He tried to make it feel real by " eliminating the distance to 1944 " and directing the film as if it were set in the present .

Thure Lindhardt , a frequent collaborator in Madsen 's films with an ability to " slip himself into any part " , according to the director , was cast . Mads Mikkelsen was chosen by the director before his international career was launched because , as Madsen said , " he has this grand masculinity , and he approaches his roles like an animal " . Both Lindhardt and Mikkelsen were cast early in the

project , in about 2005 , and Stengade was cast even earlier ? in 2001 . The casting process " wasn 't really difficult , because I didn 't feel that so many people could play these parts " , Madsen stated .

### == Style ==

The visual style was described by the director as a mix of his own former films which varied from " film @-@ noir in its essence , very dark and very eclectic " to " hand @-@ held " , " more visually relaxing " . Guy Lodge of Incontention described it as " owing much to film noir in the intricacy of its narrative and the lush , shadow @-@ drenched stylization of its visuals " . Wally Hammond , for Time Out London , said its cinematography varies " between atmospheric , noir @-@ esque period evocation and modern widescreen stylings , with excellent use of low @-@ key lighting , silhouettes and location " . Mark Jenkins of NPR said it had a " classic look " both in visuals and in storytelling ; visually , " with widescreen compositions , overhead shots and dramatic contrasts of light and dark " , and in its narrative " [ s ] ome sequences are quick and messy , but others are grand and theatrical . " Joe Morgenstern , critic for The Wall Street Journal , said the " pace is deliberate , [ and ] the tone is pensive , albeit punctuated by occasional violence . "

Madsen was influenced by Jean @-@ Pierre Melville 's *Army of Shadows* ( 1969 ) , about the French Resistance , especially " the way it told its story through only rituals and dialogue " . He watched it about half a year before filming *Flame & Citron* , and it also inspired " the mythologizing of the characters " in *Flame & Citron* . Manohla Dargis of The New York Times affirmed , " You can see the Melville touch in the impenetrable shadows that spill across Mr. Madsen 's carefully composed mise @-@ en @-@ scène and in the fedoras and trench coats worn by his two heroes . " Erica Abeel of The Hollywood Reporter said , " In its tough @-@ mindedness *Flame [ & Citron ]* owes much to Jean @-@ Pierre Melville 's *Army of Shadows* . "

### == Themes ==

In the film Madsen tried to challenge the idea of war as " black and white " and the idea that the resistance was " a cohesive whole " . He says of war that it " has many more nuances , it is grayer , less defined . When an enemy may stop being one at any time and a friend can become an enemy overnight , things become less clear " . Ella Taylor of The Village Voice commented , " *Flame & Citron* is less about the battle between good and evil than about losing one 's way in the fog of war , which makes it hard to tell friend from foe and harder yet to sort through the rules of engagement , and complicates the heroic honor codes of movies about the ' good war . ' " Marshall Fine of The Huffington Post asserted that the violence in the film is double @-@ edged : " [ it ] takes its toll on the perpetrator as well as the victim . " Similarly , The Irish Times 's Derek Scally stated the film analyses " the dehumanising effect of assassinations on assassin " .

Madsen tried to explore this " moral dilemma " , " the drama behind the story of the ' illegals ' " and human psychology in crisis situations . Madsen ultimately defined his film " as an investigation of what happens psychologically to someone who sacrifices himself in war " . Because of this , he portrayed Flammen and Citron as " modern heroes with cracks in their souls and doubts and insecurities " . Citron even reflected upon killing people but " he did it . He sold out his humanity for the highest price . " Kenneth Turan of the Los Angeles Times described the story as " a psychologically complex look at what heroism does to heroes . The actions these men take tear at their lives , their families , their very essence . " Morgenstern analysed it as " a meditation on the nature of heroism , and the quest for purity of purpose " . Turan even said it is " more nihilistic than idealistic " , while Tirdad Derakhshani of The Philadelphia Inquirer asserted that it " balances the whizzing bullets and political intrigue with an elegiac tone and an existential edge just this side of nihilism " . Its depiction of the resistance in a non @-@ heroic way made it a " one @-@ off film " in Danish cinema , according to film historian Lars @-@ Martin Sørensen .

Another theme the film deals with is the bureaucracy in the resistance , according to Ty Burr of Boston Globe , as the main pair would prefer to work as freelancers . Writing for The Washington

Post , Michael O 'Sullivan said the film also has " a surprisingly contemporary subtext , as when Hoffmann , in an abortive showdown with Flame , calls his would @-@ be assassin a well @-@ intentioned , but ultimately misguided , terrorist . ' Don 't you realize , ' Hoffmann asks , ' you 're just a tool for someone with less pure motives ? ' " Burr also commented that " The film repeatedly poses that question [ " Who 's being set up here ? " ] and pointedly refuses to answer . By its silence , it suggests that in wartime everyone can be both user and used . "

Kenneth Turan affirmed that Flame & Citron has several themes as it " is chock full of plot and incident , action and romance , loyalty and betrayal " . Derakhshani stated it " rehearses virtually every element of the classic genre piece : violence , sex and romance , gunplay , spies , betrayals , a femme fatale , and a murderous Gestapo officer " . Cynthia Fuchs of PopMatters noted that , though he has to deal mainly with " moral questions , Flame confronts an emotional complication ? in the conventional form of a woman " . Abeel argued that " For beneath his stony exterior , it 's Flame 's romantic soul that will prove his worst enemy . This masterful film is at once a portrait of wartime heroism and a poignant journey into a boy 's secret heart . "

= = Release = =

Flame & Citron debuted in Danish theaters on 28 March 2008 and premiered on 28 August 2008 in Germany . The film was seen by over 770 @,@ 000 people in Europe ; it had a public of 668 @,@ 000 in Denmark , making it the most watched film in the country that year . It grossed \$ 9 @,@ 210 @,@ 518 in Denmark for a total of \$ 10 @,@ 186 @,@ 084 from screenings in twelve other countries ? Argentina , Austria , Colombia , Germany , Greece , New Zealand , Norway , Portugal , Spain , the United Kingdom , and the United States .

Flame & Citron was domestically distributed by Sandrew Metronome ; it was released on DVD and Blu @-@ Ray Disc on 30 September 2008 . The film was distributed by Metrodome in the United Kingdom , debuting on 6 March 2009 . Metrodome Video released the DVD in the United Kingdom on 1 January 2009 , while its Blu @-@ Ray release occurred on 29 June 2009 . In the United States , IFC Films licensed the film , and its North American debut occurred at the Telluride Film Festival on 29 August 2008 . IFC released it on demand on 29 July 2009 , while its theatrical release was on 31 July 2009 , and its home media release was on 23 February 2010 .

= = Critical reception = =

= = = Domestic reviews = = =

Critical response to the film was mixed but mostly positive , in Denmark , including praise for Madsen 's direction , the performances of Lindhardt , Mikkelsen , Stengade and Mygind ; opinions were divided about the portrayal of the main characters . The film " has shocked Danish audiences " for its portrayal of the protagonists as non @-@ heroic , and has been criticised by historians . Berlingske 's Ebbe Iversen commented that it can be both good and bad to have morally ambiguous characters as it can be seen as " an artistic force " to have " authentic protagonists psychology " , but it can also be frustrating to have their motives portrayed as " enigmatic " . The critic stated it did not make it a bad film , instead " its subtle , not uncritical portrayal of the resistance seems sober and serious , the style is worked out to the smallest detail , and in its outer form the film is the type of work that you unkindly call conventional and more kindly describe as classic . "

Henrik Queitsch of Ekstra Bladet praised the action sequences for its details , even saying it is the best Danish war film ever and said it is also " a booming interesting history and a multifaceted psychological portrait ? not only of Flame and Citron , but also of the many people they come across in their path " . Kim Skotte of Politiken said it had more gunfire than psychology and that it lacked a more detailed explanation of the characters ' backgrounds that would justify their personalities . Writing for Jyllands @-@ Posten , Johs . H. Christensen wrote that there " never occurs any real connection , no excitement , no interaction , no common destiny between Flame and Citron ,

although they are inextricably linked most of the time " .

DR 's Per Juul Carlsen declared that although the film is visually beautiful , he is not sure it should be this way : " Had it not been better and more correct to tell the story really ugly and blurry in the rain instead of sunshine ... with realism instead of polished exquisiteness [ ? ] " . He also criticized it for sharing too much of the American gangster and spy film clichés . The most critical review was done by Georg Metz of Dagbladet Information , who criticized its historicity and thought the characters were psychologically underdeveloped and uninteresting . Metz wrote , " The nicest [ thing ] one can say about this film , if it is nice , is that it celebrates the naïve view of history " and described it as " [ a ] neo @-@ nationalistic panopticon of predominantly cardboard figures that will be suitable for evening entertainment for the Danish People 's Party and the Liberal Party congresses . Quite apart from that about a third of the dialogue is hard to understand , because the players do not articulate appropriately . "

= = = International reviews = = =

The film was generally well received by Western critics . Based on 70 reviews collected by Rotten Tomatoes , it has an overall approval rating of 87 percent from critics and an average score of 6 @. @ 8 out of 10 . According to the website 's consensus , the film , " though lengthy and sprawling , is gripping and competently made " . Metacritic , which assigns a normalised rating from 100 top reviews by mainstream critics , calculated a score of 74 based on 20 reviews , indicating " generally favorable reviews " .

SFGate 's Walter stated , " [ t ] hough the material might lend itself to heavy @-@ handedness , director Ole Christian Madsen is steady , and he gets fine performances from the two leads and [ Stine ] Stengade . " The actors ' performances were also praised by Fine , who said " Lindhardt and Mikkelsen make a fascinating team " , while " Stengade is appropriately slippery " . Todd McCarthy from Variety asserted that " [ p ] erformances are low @-@ key but resolute and brimming with nerves and intensity . " Marc Savlov of The Austin Chronicle commented that " Mikkelsen and Lindhardt are spectacularly invested in their roles . ... Beyond that is a drop @-@ dead gorgeous period noir , rife with paranoia , femmes fatales , and good men inexorably sinking into the bloody mire and opaque texture of life ( and death ) during wartime . "

Abeel praised how , by " [ a ] voiding the docu @-@ style string of anecdotes of many fact @-@ based films , it offers the shapeliness and irony of classic drama " . Hammond commended Madsen as the film " achieves a sense of psychological complexity ? and a pervasive atmosphere of fear and confusion ? without sacrificing the rhythm and dramatic tension necessary to a war film " . Owen Gleiberman of Entertainment Weekly praised its combination of " sharp scenes of moral inquiry with a few too many functional , oldfangled espionage twists " . Fuchs applauded the interpolation of emotional relations as they " help to make Flame & Citron 's taut action even more effective . Beautifully choreographed and filmed in deep shadows that cut the violence into shadowy , brutal fragments , Flame and Citron 's jobs are at once thrilling and disconcerting " . Kate Taylor from The Globe and Mail , however , said the romantic relationship , " predictable in a James Bond kind of way , is the weakest link in the script " .

Nick de Semlyen from Empire considered it an average film , saying " It 's familiar ground for anyone who 's seen Black Book or Sophie Scholl , but director Ole Christian Madsen steers a skilful course , keeping things grim but not to an off @-@ putting extent , bringing a David Lynch @-@ esque vibe to Flame 's hotel dalliances with a shady lady and pulling off an incredible death scene for one of the leads . " Noel Murray of The A.V. Club criticized it for " hammer [ ing ] too hard on the shopworn theme of how war sickens souls . Far more interesting is Flame & Citron 's other theme : the idea that war turns the notion of ' shades of gray ' into a luxury " . V. A. Musetto , for the New York Post , commented that , although it " features well @-@ choreographed shootouts and assassinations " , its " script is too melodramatic and complicated for its own good " . Burr mostly praised it but said that " Madsen eventually loses his way " , stating that there was " not enough " information about Citron and that the film " feels packed with events and frustratingly unfocused " . Derakhshani argued that it " has some rough , tedious patches ? at 130 minutes , it 's simply too

long . And its reiteration of Hollywood cliches isn 't always successful . Regardless , it is , along with Paul Verhoeven 's Black Book , one of the most accomplished films to come out of the recent wave of neoclassic and revisionist WW II films " .

= = = Comparisons to other films = = =

Jenkins said the best scenes in Flame and Citron are the ones who share Army of Shadows 's " chaos " , and he criticised what he described as an aspiration " to be a noble national epic , rather than the rougher , more universal tale of two desperate men fighting for a cause " . To Jenkins , Melville 's film had a " more cogent outlook " because " [ f ] ighting the Nazis was just like any other gang war ? a mad scramble to survive " . On the other hand , Dargis commented that Army of Shadows 's " lack of pity " makes it " so unbearably sad , its almost repellent hardness of heart . What Flame & Citron has instead are decent men taking down Nazis ... and some appealing actors . " Slant Magazine 's Tom Stempel affirmed , " I found Army of Shadows both admirable and chilling , and in some ways Flame & Citron is even better . "

Although he praised the " beautifully choreographed and shot " action sequences , Murray criticized Flame & Citron for " lean [ ing ] toward the handsome and thoughtful when it could stand to be a lot dirtier and more visceral " , citing Black Book as a " superb counter @-@ example " . Stempel declared that it " is not as exciting as " Black Book , " but Verhoeven was dealing with people having to make complex moral decisions instantaneously . Flame & Citron takes its time to turn the screws on its characters , and us . " Ella Taylor argued in favor of Flame & Citron , saying it " is the film that the horribly overrated Black Book could have been , had Paul Verhoeven not indulged in the puerile reversals of sensitive Nazis and treacherous partisans . " Fuchs also compared the moral dilemmas the characters have to deal with to Black Book and Steven Spielberg 's Munich but said Flame & Citron does not have " the splendid surrealist excess " and " the weird conflation of maternal bodies and motherlands " of the two films , respectively . Gleiberman could " feel the shadow of Steven Spielberg 's Munich hovering over Flame & Citron " .

Another film it was compared to was Inglourious Basterds ; Brad Auerbach , for Entertainment Today , wrote that " Whereas Inglourious Basterds contains a bevy of cleverly humorous moments as it builds to its climax , Flame & Citron is a calculated and somber treatment of an intriguingly difficult topic . " O 'Sullivan said that " Inglourious Basterds @-@ style wish fulfillment this isn 't , " and Burr dubbed it " the anti @-@ Inglourious Basterds " . O 'Sullivan said that it shared similarities to Butch Cassidy and the Sundance Kid as it is " the story of handsome rogues with guns . It 's fast @-@ paced , stylish and thrilling . But it also raises one tough question . " Kate Taylor , however , commented that as opposed to Cassidy and Kid , Flame and Citron " remain an imperfectly matched duo " . St. Louis Post @-@ Dispatch 's Joe Williams said that in contrast to " lavish thrillers " Black Book , Inglourious Basterds and Avatar of Hollywood @-@ ish " heroic defiance " , Flame and Citron is " lean and psychological , rooted in the either @-@ or of wartime choices " .

= = = Art @-@ house film status = = =

Usually described as a drama or a thriller , Flame & Citron can also be classified as a historical drama , a war film , a war drama ( or a war thriller ) and a gangster drama . As it has been screened in art @-@ house theaters in the United States and Europe , it has also been described as an art @-@ house film . Lodge stated it has " stately middle @-@ arthouse stylings and thriller overtones " . Addiego commented that it " has the look , and sometimes the pacing , of a serious Hollywood picture , but it has an art @-@ house mood " . Nick Roddick of the London Evening Standard commented that " it could succumb to the Sod 's Law of foreign @-@ language cinema : make a arthouse movie too commercial and you risk losing both audiences . " Abeel opined , " This icy portrait of two assassins shooting Nazis point @-@ blank offers no Hollywood @-@ style uplift to mollify mainstream viewers . But Flame [ & Citron ] should pull in a niche group of World War II connoisseurs and will delight art @-@ house and fest audiences with its innovative mix of drama and history filtered through genre . "

= = = Awards and nominations = = =

The film was nominated for fourteen Robert Awards , winning Best Costume Design , Best Make @-@ Up , Best Production Design , Best Sound , and Best Special Effects . Out of three Bodil Awards nominations , Flame & Citron won Best Cinematography . At the Zulu Awards , it won all three awards for which it was nominated . The film was also nominated for the European Film Awards , Marrakech International Film Festival , and Valladolid International Film Festival , but did not win any award .

= = Historical accuracy = =

The involvement of the Danish people with the Nazis and the assassinations committed by the resistance movement had been a taboo subject since World War II , with scholarly literature on the topic only being produced from the 1980s and 1990s . Contemporary works on Flammen and Citron have been scarce . Madsen opined , " I think they didn 't fit into the official storytelling on how Denmark behaved during the Second World War . " Many of the members of the resistance suffered from different traumas , became alcoholics or committed suicide and a very few survived . Because of this , in addition to conducting research for eight years in historical archives , Madsen and his crew interviewed surviving people related to them . Nonetheless , the film has sparked controversy among historians .

The depiction of Flammen 's death was challenged by Danish National Archives 's Peter Birkelund . In the film Flammen commits suicide in the basement of his house after the Gestapo find him , presumably because of Ketty 's betrayal . Birkelund , however , says Flammen was killed on a coastal road while the Gestapo was looking for another resistance member . In contrast , the filming of Citron 's death , which would require 250 soldiers , was consciously altered by Madsen for budgetary reasons .

Ketty 's depiction as a double agent and Flammen 's lover has also been contested by Birkelund . However , Madsen was sure about the affair and found in a Stockholm archive a receipt for 20 @,@ 000 Danish crowns given to her by the Gestapo two days after Flammen 's death . Her involvement with the Gestapo leader Hoffmann , and her refusal to talk about the topic , were the main reasons for Madsen 's conclusion .

In the film , Aksel Winther , who is based on Vilhelm Leifer , is the one who gives Flammen and Citron orders to kill . Birkelund pointed out that he had already moved to Sweden by the time of their assassinations , while Madsen stated he was sure Leifer gave orders before leaving the country . Also , they met Frode Jacobsen in a meeting in Sweden , and he is said to have given orders from there . Birkelund rejected the idea of Jacobsen giving orders , but Madsen said the meetings were created by him to show that the resistance movements of that time had approaches different from those of their present @-@ day counterparts .

Citron 's relationship with his wife was debated because historians doubt that she betrayed him , since she gave birth to their child shortly after his death . Madsen was sure the betrayal happened , but he took the liberty of affirming the couple did not get back together . Madsen declared , " I do not think it is morally tarnished to show that people have affairs with people they are not married to . It 's a beautiful description of a relationship that falls apart in a time that had great personal cost . "

Ole Ewé , a former member of BOPA ? another group in the Danish resistance movement ? disagreed with the description of the attempt to kill the Gestapo leader Hoffman on a road Roskildevej . In the film , the car had Nazi flags , and a soldier and his son are killed by the resistance 's sub @-@ machine guns . Ewé said that on that day he and other BOPA members were enlisted to kill Arno Oskar Hammeken , a Gestapo informer . Flammen , who also received tips about the informer 's whereabouts , appeared there and shot up the car . However , said Ewé , the man in the car was in civilian clothes and there were no Nazi flags on the car .

According to The Irish Times , " Flame & Citron has sparked an emotive public debate in Denmark that has drawn all sorts of pseudo @-@ experts out of the woodwork to debate the portrayal of the

period and the two true @-@ life figures . " Madsen defended himself saying it was an interpretation that " though it may not correspond absolutely to reality , is somehow more true " . Mikkelsen stressed that they were the first " to do the original research , yet we suddenly had a lot of so @-@ called experts telling us how it really was and how we were wrong " . The actor affirmed not too much is known about the period and they hope it sparks the debate so " people will research and think some more about it " .

In the book *Historicizing the Uses of the Past* , edited by Helle Bjerg , Claudia Lenz and Erik Thorstensen , the authors compared the criticism *Flame & Citron* received for its historical representation to that received by *Max Manus : Man of War* , a Norwegian film also about the resistance . While Madsen 's film has been highly criticized by historians , *Max Manus* gained the status of " real past " and received only a few criticisms that were dismissed by resistance veterans , politicians and even the king Harald V. Bjer et al. argued that the difference in reception may be attributed to the films ' content , saying , " In stark contrast to *Flame & Citron* , [ *Max Manus* ] doesn 't challenge the notions of the right and the wrong side and the unambiguous good cause . "