IN THE MOOD FOR LUKAS

Lukas Moodysson’s Mammoth ready to meet the world

Nine more Swedish films at the Berlinale

BURROWING | MR GOVERNOR
THE EAGLE HUNTER’S SON | GLOWING STARS
HAVET | SLAVES | MAMMA MOO AND CROW
SPOT AND SPLODGE IN SNOWSTORM | THE GIRL

#1 2009 A magazine from the Swedish Film Institute www.sfi.se
A FILM BY LUKAS MOODYSSON

MAMMOTH

GAEL GARCÍA BERNAL   MICHELLE WILLIAMS

A FILM BY LUKAS MOODYSSON
Swedish film belongs to children

WHEN IT BECAME clear that Sweden had no fewer than ten films at this year’s Berlinale, I started to try to cast my mind back to a year or an earlier festival when we were so well represented. I didn’t get very far. Because it doesn’t matter how far back in time you look, Sweden’s participation in Berlin this year is utterly unique. Never before has any Nordic country had such a strong presence at the festival.

The main spotlight, of course, is on Lukas Moodysson’s Mammoth, which you can read about in this issue of Swedish Film. More than ten years have passed since Moodysson was in Berlin picking up two awards for his debut feature, Fucking Åmål (aka Show Me Love).

Lukas Moodysson is one of Sweden’s leading film directors on the international stage, and a major new work for him has been keenly anticipated for some time. And Mammoth certainly lives up to its name: it’s a big film, with big international stars in a truly global setting.

This year for the first time he’s in with a chance of winning the prestigious Golden Bear with his Mammoth, an agonisingly powerful work that questions the way we, in different parts of the world, choose – or are forced – to relate to our children.

I AM SO impressed that Swedish filmmakers regard children with the same respect as they regard adults. And it makes me proud that Swedish films for children and young people do not shy away from difficult subjects. When I recently saw Glowing Stars (I taket lyser stjärnorna) with my own children, all three of us sat and laughed and cried by turns – out loud!

That’s precisely the kind of emotional reaction you should expect from really good films. And it’s precisely in that way that one can sow the seeds in children to ensure they retain an interest in film for the rest of their lives.

I WISH ALL of you – adults and children alike – many moving film experiences in your cinema seats in Berlin.

Cissi Elwin Frenkel
CEO, Swedish Film Institute
FESTIVAL SCREENINGS
Feb 7 at 10.30 AM - Zoo Palast 1
Feb 8 at 10.00 AM - Filmtheater am Friedrichshain
Feb 10 at 11.30 AM - CinemaxX 3

MARKET SCREENING
Feb 7 at 4.15 PM - CinemaxX Studio 18

SCREENINGS
Feb 6 at 9.30 AM - CinemaxX Studio 12
Feb 9 at 1.15 PM - CinemaxX Studio 12

SCREENING
Feb 8 at 3 PM - CinemaxX Studio 17

SCREENING
Feb 5 at 6.30 PM - CinemaxX Studio 17

Visit us at Martin-Gropius Bau - Scandinavian Films stand no. 24

Ann-Kristin Westerberg
Sr. VP, Head of Int’l Div.
Phone: +46 705 38 48 48

AB Svensk Filmindustri
E-mail: international@sf.se
Website: www.sfinternational.se

Karin Thun
International Sales Manager
Phone: +46 765 25 66 21
8 NEWS The latest in Swedish film: Majken, Havet, The Eagle Hunter’s Son, Mr Governor, Glowing Stars, The Ballad of Marie Nord and Her Clients, Instead of Abracadabra and Lies.

14 LUKAS MOODYSSON After an interlude of smaller films, Sweden’s best-known director is back with Mammoth, his biggest production yet.

20 ACNE They’ve conquered the world with jeans, commercials and magazines. Now it’s time for creative company Acne to take the next step – into the world of feature films.

24 MILLENNIUM Crime writer Stieg Larsson’s successful Millennium trilogy hits the big screen.

28 FREDRIK WENZEL & HENRIK HELLSTRÖM Searching for the in-between spaces in Burrowing.

32 JOHAN JONASON Debutant director hits Rotterdam with Guidance.

34 MÄNS HERNGREN & JANE MAGNUSSON Buoyant times for the duo behind The Swimsuit Issue, a comedy about synchronised swimming.

37 MALIN CRÉPIN Rising star in drug addiction love story In your Veins.

38 CHILDREN’S FILMS The success story of Swedish films for kids.

40 HELENA DANIELSSON Producer looking to broaden her horizons.

42 THE SWEDISH FILM AWARDS Everlasting Moments and Let the Right One In were among the latest Guldbagge winners.

46 NEW FILMS Everything you need to know about the latest Swedish films.

54 COMPANIES Your guide to the Swedish film industry.
FILMING IN SWEDEN

Deep forests, archipelagos, mountains, lakes, open landscape, modern cities, medieval towns, villages, midsummer light

a minimum of security issues, internationally experienced film crews and equipment houses

history to be proud of, Ingmar Bergman, Jan Troell, Greta Garbo, Ingrid Bergman, Lasse Hallström, to name a few

we work together - with great locations - all over Sweden

Swedish Lapland Film Commission
Berit Tilly
www.slfc.se
berit.tilly@slfc.se
+46 70 330 45 99

Stockholm Film Commission
Ingrid Rudefors
www.stofilm.com
ingrid.rudefors@stofilm.com
+46 70 323 77 71

Oresund Film Commission/Southern Sweden
Mikael Svensson
www.oresundfilm.com
svensson@oresundfilm.com
+46 70 716 32 02

Mid Nordic Film Commission
Per Hjärpsgård
www.midnordicfilm.com
per@midnordicfilm.com
+46 76 800 75 10

59th Berlin International Film Festival
FILM I VÄST PROUDLY PRESENTS

COMPETITION: MAMMOTH
GENERATION: MAMMA MOO & CROW • GLOWING STARS • THE GIRL
Slaves make good
Hanna Heilborn and David Aronowitsch’s animated documentary Slaves (Slavar) will be competing in the Berlin Film Festival’s Generation 14plus section. The film, which won the Silver Cub Award for best short documentary at last year’s IDFA, is based on the stories of two boys from war-torn Sudan and their experience of imprisonment and exploitation.

Queen in competition
For the first time ever a Swedish documentary has been in competition at the Sundance Festival. Nahid Persson Sarvestani’s The Queen and I (Drottningen och jag), is a film based on the filmmaker’s meetings with the colourful former Empress of Iran, Farah Diba. Sarvestani has previously won much international acclaim for Prostitution behind the Veil (Prostitution bakom slyjan, 2004) and Four Wives – One Man (Fyra fruar och en man, 2007).

**ANDREA ÖSTLUND MAJKEN (SHORT)**

*Band of mothers*

*Majken* is the result of a chance meeting. Andrea Östlund’s short film, which won an audience award at the Göteborg Film Festival in 2008 and has been screened at the Uppsala Short Film Festival and Nordisk Panorama, is now ready for an international airing starting in competition at Clermont-Ferrand. Andrea Östlund met film producer Helen Lindholm at a hen party and the two of them immediately hit it off together. Some time later the producer sent her the book *Majken*, by John Ajvide Lindqvist, who also wrote *Let the Right One In* (Låt den rätte komma in), which in Tomas Alfredson’s 2008 film version has become a major international success.

*Majken* is about a pensioner, Dolly, who calls customer services at her local supermarket to complain. Majken answers the call. They talk for an hour about life in general, and become friends. Dolly soon joins Majken’s gang of female pensioners who are making a stand for the things they believe in.

“It’s about people in society who are virtually invisible. I think there’s something anarchic about a group of pensioners at death’s door who’ve had enough and decide to take things into their own hands,” says Östlund.

Östlund’s previous films include *Mellanrum, Flickan som slutade ljuga*, and *Scene 3: Daniel and Alex* (Scen 3: Daniel och Alex) which is currently doing the festival circuit around the world. Despite much improvisation in her other short films, *Majken* has a more traditional narrative style.

“It found it exciting to work with a literary text. It requires actors of the highest class, and only those from the old school of acting seem to manage it, people like Lena Granhagen and Malin Ek who play the main parts in the film.”

HENRIK EMILSON
The Eagle Hunter’s Son (Örnjägaren son) is competing in Generation Kplus at this year’s Berlin Film Festival. Set in Mongolia, the film is an exotic adventure with all the ingredients to appeal to a young audience. “Never work with children or animals,” as W C Fields once famously remarked. “We actually did the exact opposite, with children, eagles, wolves, bears, challenging terrain, problematic new digital technology and a language barrier that needed interpreters,” says producer and screenwriter Staffan Julén. The Eagle Hunter’s Son is a film for young people that centres round a Mongolian family who hunt with eagles. “It all began when I was making The Adventures of Aligermaa (Aligermaas äventyr, 1998), about a girl in Mongolia, and director René Bo Hansen was working on films about street children in Ulan Bator. That’s when we first heard stories about the eagle hunters.” From the outset it was planned as a documentary for young people. But on their first visit to the mountains, Julén and Hansen decided it would be better as an adventure. They did their research, looked for locations, for people and not least for someone to play the lead. That person was 14-year-old Bazarbai Matei: he and his family basically play themselves.

In the film Bazarbai’s older brother goes off to the city in search of a job. The younger brother’s desire to see the world takes him and the family eagle on a long, adventure-filled journey. Filming took place in summer 2007 in the remote mountains without proper roads, seven days by jeep from Ulan Bator. The hardships are over, but for Bazarbai a new journey is about to begin: a visit to the Berlin Film Festival. “Now he can really start to see the world,” says Julén.

René Bo Hansen and Bazarbai Matei.

HENRIK EMILSON

JÖNS JÖNSSON HAVET (SHORT)

Seaside blues

A middle-aged couple’s difficulties settling into their new home in southern Sweden and its failure to live up to their expectations is the subject of Jöns Jönsson’s short film Havet, in competition at the Berlin Film Festival. Havet is a German-Swedish film with Swedish actors (Lennart Jähkel and Ann Petré as the couple), and a largely German crew behind the camera. Jönsson is in his third year studying directing at the Film & Television Art Academy Konrad Wolf in Berlin, and it was funding from the school that made the film possible.

With its dark undertones, some of Jönsson’s inspiration for Havet came from the Austrian social pessimism directors such as Michael Haneke and Ulrich Seidl. In the film, the man does all he can to hide the fact that he is suffering from a chronic lung disorder. But during a birthday party with their new neighbours, cracks start to appear in the façade. “It’s a film about keeping up appearances – or more precisely, the difficulty of doing just that,” says Jönsson.

Lennart Jähkel.

PER NYSTRÖM
MÅNS MÅNSSON MR GOVERNOR (DOC)

What you see is what you get?

Director Måns Månsson’s documentary Mr Governor (Hr Landshövding) was the first documentary ever to compete at the Stockholm International Film Festival and is now screening in the Forum in Berlin.

Måns Månsson’s feature-length debut Mr Governor, about the governor of the Swedish county of Uppsala, Anders Björck, has received rave reviews in Sweden.

The film certainly stands out from the crowd, partly because the subject of a politician’s day is relatively unusual, but mainly because of its format. Filmed in black and white in the classic cinéma vérité tradition, there are long takes, no narrator, no interviews and no music. As a working method it’s an attempt to get as close as possible to the truth without the intervention of the director. What you see is literally what you get – or is it?

“For me it’s very exciting to work in this classic observational way, both in terms of filming, editing and sound techniques. I like playing with the format, pushing it to the limits. Yet even though I’m behind the camera, I don’t profess to be some sort of truth demigod. I’m as subjective as any other director,” says Månsson.

Månsson worked in the cinéma vérité style, which he describes as “extremely tricky and complex”, also on his previous documentary, the short film Kinchen (2005) about the Swedish television commentator, Lars Kinch.

“Growing up in Sweden in the 80s, Kinch and Björck were constantly on the television. Both of them lodged in my psyche in a way that I wanted to work through in the films.”

HENRIK EMILSON

Bring the noise

Experiment-loving short film duo Johannes Stjärne Nilsson and Ola Simonsson, currently making waves with their feature film debut Sound of Noise, are being honoured with a retrospective at the 2009 Clermont-Ferrand Film Festival. Titles to be screened include Woman and Gramophone (Kvina vid grammofon, 2006), Hôtel Rienne (Hotel Rienne, 2002), You Were There With Your Friend Frank (Du var där med din polare Frank, 2004), Music for One Apartment and Six Drummers (2001) and Way of the Flounder (Spättans väg, 2005).
LISA SIWE GLOWING STARS (FEATURE)

Reach for the stars

As a highly acclaimed novel it has won both awards and the hearts of countless thousands of young people in Sweden. Now Glowing Stars (I taket lyser stjärnorna) has been made into a film, in competition in Generation 14plus at the Berlinale.

Glowing Stars centres on 14-year-old Jenna, whose life is just beginning to take off. At the same time, her mother is becoming increasingly ill with cancer.

“The book’s very sad, but also very life-affirming. There’s a humour in it that makes it all the more compelling. When the sorrow actually does kick in, its effect is all the more powerful,” says debutant feature director Lisa Siwe.

“I really wanted to make sure that the film had all the passion of the book, all its ups and downs. I truly think people want to see something that really gets to them emotionally. You shouldn’t shy away from telling it like it is, hard though it may be.”

HENRIK EMILSON

Filmpool presents

Robert McKee’s all five genre seminars

STOCKHOLM 1–5 APRIL 2009

Information and registration: www.swedenstory.se
Latent racism is a central theme of Alexander Onofri’s short film *The Ballad of Marie Nord and Her Clients* (*Balladen om Marie Nord och hennes klienter*), in competition at this year’s Clermont-Ferrand Short Film Festival. Sofia Helin (*Arn – The Knight Templar*) plays Marie Nord, a conscientious middle class social worker who does everything to stand up for the rights of the underprivileged kids of the suburbs. Or at least, she thinks she does. Because the further we get into the film, the more we notice that Marie’s commitment is somewhat ambivalent, that she’s stuck in a stereotypical racist groove that she herself is probably unaware of. No matter how much she professes to do good, she is driven by her underlying attitudes and by her sexual, not especially politically correct, fantasies.

“It’s the struggle between Marie’s idealism and her conservative values that provides the dynamo for the film,” Alexander Onofri explains. The idea for the film came from a commission Onofri received to make an information film about racism. His brief was to portray “the well-meaning racist”, someone unaware of their own prejudices who believes they are doing good. It proved more difficult than he expected, and Onofri and his co-writer, the film critic Kerstin Gezelius, soon decided to quit the project and make a fictional film instead. The result is an unsettling short about how easily the best intentions can descend into deep-rooted prejudice.

**PER NYSTRÖM**

---

**Patrik Eklund’s short film *Instead of Abracadabra* (*Istället för Abrakadabra*) is a comic gem that picked up a number of awards at festivals last year. In January it was in competition at Sundance. The film is about a young man’s struggles to succeed as a magician.

**Do you believe in magic?**

Patrik Eklund

“I think there are basic similarities between all people who’ve chosen artistic professions. The difference is that I can iron things out before I hand over a film, whereas a magician has to get everything in place all at once.”

**What are your current projects?**

“Right now I’m finishing off my latest short. I’ve also got a longer project in the pipeline, but as to what it will be, we’ll have to wait and see.”

---

**PER NYSTRÖM**
Secrets and lies

Animator Jonas Odell returns with another highly-charged documentary. *Lies* (Lögner) recently received the Jury Prize for best international short at Sundance and is competing in Clermont-Ferrand’s Lab. **Words Henrik Emison**

“*My previous film Never Like the First Time! (Aldrig som första gången!, 2006) was about first-time sex. And one thing that became clear during the interviews for Lies was that people are far more comfortable talking about sex than about the times they’ve lied,*” says Jonas Odell, known outside short film circles for his music videos for artists including U2, Franz Ferdinand and Erasure.

Just like its predecessor, *Lies* has documentary sound to which Odell has added animations based on the stories told.

“A lot of animation can be fairly formulaic or derivative, which gets pretty dull after a while. Working with documentary material as a base felt, for me, a little like opening a window and letting the fresh air in.”

From more than 30 interviews, Odell selected three for the film. We encounter a quick-witted criminal, a youngster who stole from his mother’s purse and a Romany woman who hides both her origins and her drug abuse. Each episode has its own visual style. The burglar episode is rather frenetic, Odell explains, and the story of the little boy has a more naïve feel.

“The stories themselves determined how I would film them,” he says.

**Jonas Odell decided** at an early stage that people should be able to identify with the stories, and not to include things like large corporations telling lies or any pathological liars.

“I wanted to bring out the human side of the stories. Even though you’ve never committed a burglary or been a drug abuser, you can understand these people. Because we all lie to some extent, and some more often than others. It’s quite a universal subject with an interesting moral dimension all of its own.”

**FACTS JONAS ODELL**

**Born:** 1962

**Background:** Founded Filmtecknarna in 1981 together with three other animators, since then he has worked as an animator and director both on commission and for his own films. Odell’s *Never Like the First Time! (Aldrig som första gången!, 2006)* won the Golden Bear for Best Short Film at the 2006 Berlin Film Festival.

**Currently:** Lies was the only Swedish film to premiere at the 2008 Venice Film Festival. It received the Jury Prize for international shorts at Sundance, screened in Rotterdam and is competing in Clermont-Ferrand’s Lab in February.
The bigger
Lukas Moodysson would much rather not say a word and let Mammoth speak for itself. As he sees it, interview situations become too much of a monologue, first making a film and then telling the audience what they should think of it.

“That’s why I think film festivals are so fantastic, because you can watch films that nobody has formed an opinion of. In my view it makes for a fuller experience.”

Ten years and now six films since Fucking Åmål, aka Show Me Love (1998), Lukas Moodysson is one of the world’s most interesting and unpredictable filmmakers. His much-acclaimed debut was followed by the international successes Together (Tillsammans, 2000) and Lilya 4-Ever (Lilja 4-ever, 2002). Then he
“Sometimes you have a vague hope that the message in a bottle will wash up on a beach and lead to something”

Can you give an example of that kind of interweaving?

“One of the reasons I made Together was that I wanted to make a film with people who had beards, because I found beards so highly amusing. That for me was just as important as the thoughts I had about the way we live together, as important as all my imaginings about the way people lived when I was a child, what they thought about and what they did. I’m also drawn to things that are problematical. I think I always need to feel ‘I’m not going to manage this’ or ‘I can’t do this’. Fucking Ámår felt like an incredibly bad idea, virtually inappropriate, for a grown man to make a film about teenage girls. Similarly with Together, where I felt a resistance towards making a costume drama, and not being able to go out onto the street and film because all the cars would be wrong. Lilya 4-Ever involved a film in a language other than my own and a subject where I, who didn’t grow up in some poor hole of a place in Eastern Europe, didn’t feel I had sufficient cover. And whilst I’m very critical of those aspects of our lives that are violent and sexualised, making A Hole in My Heart felt idiotic, too. Then Container... a far, far too limited, strange project.”

And Mammoth?

“There were lots of things that went against the grain with me prior to Mammoth. I had no desire to travel round the world or to shoot a film in hot countries, or to get involved with anything that touched on Lilya 4-Ever. Even just taking on such a gigantic project seemed like a very bad idea indeed. But it has a double edge, of course, a mixture of self-punishment and doing something for which you feel a desire.”

FILMED ON THREE continents and more than three years in the making, Mammoth is one of the biggest Swedish film projects ever under-

MAMMOTH CONTAINS AN element of critique of the economic conditions that force parts of the population of the third world to leave their families in order to provide for them. Conditions that enable an affluent young couple in New York to question their lifestyle choices, whereas others have no choices to question. So does it have any chance of changing things?

LUKAS MOODYSSON

FACTS LUKAS MOODYSSON

Age: 40
Born: in Lund in Southern Sweden, he grew up in Åkarps just outside Malmö.
Background: Published a volume of poetry at the age of 17. Studied directing at Stockholm’s University College of Film. Following the short films It was a Dark and Stormy Night (Det var en mörk och stormig natt, 1996), Settlement in the Underworld (Uppgörelse i den undre världen, 1996) and Talk (Bara prata lite, 1997), Moodysson made his feature debut with the universally-acclaimed Fucking Ámår (aka Show Me Love, 1998). This was followed by two further international successes, Together (Till sammans, 2000) and Lilya 4-Ever (Lilya 4-ever, 2002). After these came A Hole in My Heart (Ett hål i mitt hjärta, 2004) and Container (2006). He also wrote the screenplay (togeth-

er with the Swedish author and screenwriter Peter Birro) for the television series The New County (Det nya landet, 2000). Together with veteran Swedish director Stefan Jarl he made the documentary Terrorists: The Kids They Sentenced (Terrorister – en film om dom dömda, 2003) about the aftermath of the notorious Göteborg riots which accompanied George W. Bush’s visit to the EU-US summit in 2001.

Currently: Moodysson’s latest film Mammoth is in competition at the 2009 Berlin Film Festival.

turned on his heels and embarked on a completely different course with the small-scale experimental films A Hole in My Heart (Ett hål i mitt hjärta, 2004) and Container (2006).

His new, high-budget international feature, Mammoth, starring Michelle Williams and Gael Garcia Bernal, marks yet another major change of direction. The film is just as much an intimate story of how the affluent young New York couple Ellen and Leo, their daughter Jackie and Filipino nanny Gloria try to achieve a work-life balance, as it is a broad demarcation of our world and where it is heading.

In the cutting room I saw a note that you’d stuck up on the wall with a quotation about children.

“We were in Bangkok to look for places where we could do casting and so on, and I went into a Catholic church that was right next to the hotel. Inside there was a little bookshop where I found a book with words and pictures from a children’s home in Pattaya, a place where the children were most probably the children of prostitutes. One of the quotations in the book went something like... ‘Every child that’s born is a reminder that God hasn’t given up hope for human-kind.’ I feel that very strongly. That children are, after all, a hope, and I don’t mean that in a banal way, but it’s actually the only thing are, after all, a hope, and I don’t mean that in a banal way, but it’s actually the only thing we have to live for. The idea that somebody will soon be taking over. The world can’t be rotten to the core if children are being born.”

Sometimes you have a vague hope that the message in a bottle will wash up on a beach and lead to something. When we were at Patpong in Bangkok, right there among the go-go bars and tourists and market stalls, I was aware of thinking ‘wouldn’t it be brilliant if Mammoth happened to turn up right here on one of the stalls that sell pirate copy DVDs?’ A physical message in a bottle. But I don’t believe in having a specific plan: I don’t want to create a robot that I can send out into the world by remote control.”

“The things that prompt you to do what you do are also closely interwoven. I’d need to go into analysis to get to grips with where one thread starts and the other ends.”
Michelle Williams, Gael García Bernal and Sophie Nyweide in Mammoth.
What were your reasons for wanting to make a film on the scale of *Mammoth*?

“Possibly it comes back to the allure of something new. I’m not interested in the exact number of people who go and see the film. But I am interested in making it broadly accessible. If I were to make a film that was partly shot in the Philippines, there would be no point in making it small and low key, since the chances of anyone in the Philippines actually being able to see it would be minimal.”

What got you into this from the beginning, what were its origins?

“Initially I was interested in cleaners: I gave a lot of thought to people who work in other people’s homes. But maybe since my view of the world centres largely on trying to link things together – I’m very interested in wires and cables, the way we human beings are influenced and interconnected in such an amazingly complex way – what probably attracted me most was the threads that link up the world.”

OF THE MANY elements that comprise Lukas Moodysson’s work on a film, directing is the part in which he feels least comfortable. He certainly enjoys being with his actors, but the time he spends with them is relatively short.

It is in writing the screenplay, he claims, that Moodysson feels most at home. He has been a prolific writer since childhood. At first he thought it was fun simply to put down words on paper: later he became an acclaimed poet and author, the publisher of a number of books in his native Sweden.

This time round there were 23 versions of the screenplay, and according to your producer Lars Jönsson you spend a lot of time on small details.

“When I was little I wanted to be a surgeon. I often feel like a surgeon when I’m sitting, moving things around in a script. If I take a line out from one scene I have to put it back in another. If you’re going to operate on the heart, you need to seal off another part, and that requires a machine, and so, yes, you always need to think several steps in advance. I find that very difficult and frustrating. At the same time, it’s incredibly fascinating. Once again it’s finding patterns that I find interesting.”

“But those are absolutely the best moments of all in my work. It might be when I’m writing and everything falls into place and a dialogue suddenly works. Or maybe an individual take where the actors are quite amazing, something that stems from the moment, when all I have to do is sit and watch. That can mean more to me than the entire end product. Like when we were filming the scenes between Michelle (Williams, Ellen), Marife (Necesito, Gloria) and Sophie (Nyweide, Jackie) in Trollhättan, the triangle drama between the two women and the daugh-
Moodysson finds the perfect tone in this story of teenage girl love between the popular Elin and alienated newcomer Agnes in a small, dull Swedish town. Winner of the Teddy Award for Best Feature at the Berlin Film Festival and a Moviezone award at the Rotterdam Film Festival. Also picked up three major awards at the Karlovy Vary International Film Festival, and two Swedish Film Awards (Guldbagge) – for Best Screenplay and Best Director.

Together (2000)
Moodysson depicts the social and political chaos in a Swedish 1970s commune with a special focus on the children caught in the middle. Sold to over 50 countries worldwide, Together secured Moodysson’s position as one of the most interesting directors in Europe.

Lilya 4-Ever (2002)
Darker than its predecessors, a film about the 16-year-old Lilya, desperate to move away from her broken home in the former Soviet Union, who ends up ensnared in human trafficking and teenage prostitution. Winner of two Swedish Film Awards for Best Director and Best Screenplay.

A Hole in My Heart (2004)
Another depiction of a young person at risk: teenager Eric sits holed-up in his room while his father shoots an amateur porn movie in their squalid flat.

Container (2006)
Described by Moodysson himself as “a black and white silent film with sound,” Container is his most abstract and experimental film to date.
Acne puts the story first

They’ve already conquered the world with their jeans and commercials. Now, with the tragicomic story of childhood *The Girl (Flickan)*, in competition at Generation Kplus at this year’s Berlin Film Festival, the world has a feature film debut from Sweden’s creative collective, Acne.  

*WORDS KLAS EKMAN*

The building in Stockholm’s Gamla Stan (‘Old Town’) is big and impressive. More like an expression of age-old cultural conservatism than cutting-edge creativity, it is, nonetheless, the head office of Acne.

This might seem something of a paradox, but perhaps it says rather more about Acne’s growing status over the past decade.

During those ten years the company has launched their designer jeans on the international market, made headline-grabbing commercials and produced smart, innovative solutions for the Internet.

Now they’ve ventured into feature films: two documentaries are currently in post-production, and then there’s *The Girl*, directed by Fredrik Edfledt from Karin Arrhenius’ screenplay.

*VETERAN SWEDISH DIRECTOR* Roy Andersson’s McDonald’s commercials are one thing. But if there’s a public expectation of young Swedish
Bianca Engström in *The Girl*.
commercials makers when they venture into features, then it’s for cool action comedies like Traktor’s Chain of Fools (2000) or Jonas Åkerlund’s Spun (2002). Acne doesn’t go along with this trend. The Girl is about a 10-year-old who gets left with her aunt while the rest of her family goes off to Africa. Soon her aunt disappears too with a man she’s just met, leaving the girl to fend for herself.

Citing Lynne Ramsay’s Ratcatcher (1999) and Ken Loach’s modern classic Kes (1969) as two of his favourite films, Fredrick Edfeldt also felt drawn towards making a film about childhood for a predominantly adult audience.

“There was a humanity and warmth in the screenplay that really touched me: the story seemed to stem from genuine experience. It was wonderful trying to recreate the feeling of how you look at the adult world when you’re not an adult yourself,” he says.

Prior to this, his first feature film, Fredrik Edfeldt has worked in the theatre, contributed to numerous Swedish television productions and directed a range of commercials. He and Acne producer David Olsson had worked together earlier, so the choice of company fell naturally into place. In fact, it’s a first both for director and company, something that Edfeldt sees as a major plus.

“The interest people have in Acne can only be good for the film. And the company itself has a respect for creativity and a level of professionalism that I really appreciate. There’s no dithering around with them, they’re used to quick decision making and it shows.”

For David Olsson the project was an easy choice.

“The reason we went along with The Girl is that we really liked the story, plain and simple. An Acne thing has to be a thing we like, for us it’s a quality issue,” says Olsson.
I think it’s positive for the industry to shake up its views on commercials and other films a little”

Broder Daniel also promises to fit the Acne bill for a strong storyline.

In many ways, documentary productions are hard to question. Fictional features, on the other hand, are often judged by different, more complicated criteria. The question remains whether Acne’s very hipness, its commercials and multi-faceted success, might have a negative impact on how The Girl is received in some of the more conservative parts of the film industry.

“That doesn’t really worry me. I think it’s positive for the industry to shake up its views on commercials and other films a little. Then you’ll encourage talented people with something different to offer,” says David Olsson.
Millennium marches on

Expectations are running high for the film version of Sweden’s biggest runaway book success of recent years. Stieg Larsson’s Millennium trilogy has sold millions of copies in record time, and crime fiction fans all over the world are waiting to see Mikael Blomkvist and Lisbeth Salander on the silver screen. So just what is it about Larsson’s stories that has created such a stir? Words Anders Dahlbom
A classic thriller with a modern twist. A gripping tale with a social conscience. There are many ways you can try to sum up Stieg Larsson’s Millennium trilogy.

“I think that Stieg has written a modern Agatha Christie drama in a Swedish setting,” says Niels Arden Oplev, Danish director of the film *The Girl with the Dragon Tattoo* (*Män som hatar kvinnor*) and the six television productions based on Larsson’s crime stories, which in just a few years have enjoyed unparalleled success.

So what draws people from Lebanon to Singapore so strongly to the Millennium books?

The simplest place to start is with the main characters.

Because no matter how you view the plots, you cannot escape Mikael Blomkvist and Lisbeth Salander, one of the most unusual sleuth pairings in the genre. One is a financial journalist with a passion for social justice and an “I know best” attitude, the other a young, antisocial and utterly brilliant computer hacker. Two rather unlikely individuals who are far from perfect, yet driven by a burning inner passion.

Two people that everyone, regardless of background or language, seems to find extremely appealing.

“Mikael and Lisbeth are such unusual characters. The relationship between them creates a drama of its own,” says Oplev, best known in his native Denmark as the director of a number of popular TV series.

“Casting took all of five months, and it was well worth it,” says the director, who was acutely aware of the importance of finding the right actors for the main parts.

“It’s not often that character roles are so diverse. They’re often one-dimensional, nasty or nice. But here the characters are complex and multifaceted,” says Noomi Rapace, who plays Lisbeth Salander.

The other main character, Mikael Blomkvist, said to be loosely based on Larsson himself, is played by the highly-experienced actor, Michael Nyqvist.

**THE SADDEST THING** about the Millennium trilogy is that its creator never lived to taste its success. Stieg Larsson died of a heart attack, just 50 years old, in 2004. The following year saw the publication of *The Girl with the Dragon Tattoo* in Sweden, the first book of a planned series of at least five. It was an instant hit, and international success soon followed. First in Germany, then the Nordic countries, followed by Belgium, Holland, France and the United States. Book rights have now been sold to 35 countries, and more than 8 million copies have been sold. That →
makes Stieg Larsson one of Sweden’s best-selling authors abroad of all time.

So it comes as no surprise that interest in the films is running high. Nine countries have already bought the rights.

IN THE GIRL WITH THE DRAGON TATTOO, Blomkvist and Salander first meet while investigating a 40 year-old murder mystery involving a powerful industrial family, the Vangers. But the story also touches on white collar crime and problems in the Swedish social care system, subjects that were clearly dear to Larsson’s heart.

“With Stieg Larsson there’s a strong sense of empathy and social engagement. Those who enjoy reading his books are looking for something more than a crime story,” says Marika Lagerkrantz, who plays Cecilia Vanger.

With its finely judged descriptions of Stockholm, winter train journeys and drinking coffee in various cafes, so much in the Millennium stories is quintessentially Swedish. And it’s precisely that Swedishness which is part of their international appeal.

“In the first book Blomkvist is sitting and freezing for months on end in his summer cottage. For the Swedes that’s nothing special, but for someone French or Japanese, it’s highly exotic and exciting,” observes Oplev.

One of the greatest challenges facing the director was to boil down 560 pages of The Girl with the Dragon Tattoo to a feature film.

“By ten minutes into the film we’ve already cut through a hundred pages! One of the hardest things for me was to preserve the details of the film, like all the black and white photographs and flash-backs. I’d like those details in the film to merge with those in the book in the minds of the viewers. My hope is that we’ve made a good film of a good book. Often it’s either or, but I think we’ve succeeded,” says Oplev.

Then comes perhaps the Danish director’s best explanation of the hold the Millennium books have over people of all nationalities:

“Basically, everyone loves a good mystery.”

“Mikael’s not completely likeable, and I’ve really tried to bring that out”
Michael Nyqvist  
(who plays Mikael Blomkvist)  
*What's special about Mikael Blomkvist?*  
“His determination and the way he questions things. And the fact that he dares to believe in himself, and can be bothered to prove things to others. But he does have some darker traits: Mikael's not completely likeable, and I've really tried to bring that out.”  
*What is it like working with Niels Arden Oplev?*  
“I'd never met Niels before, but I liked him from the word go. He's ruthless when it comes to the story. And one special thing about him is that he notices everything you do. After a take he might say ‘you hesitated a little in that line.’ And I hadn't even thought about it myself.”  
*Do you think the film is typically Swedish?*  
“Very Swedish indeed. I had Bo Widerberg’s classic *The Man on the Roof* (*Mannen på taket*, 1976) going through my head when we were shooting. It's also about ordinary people solving puzzles. What's fascinating about it is that a regular policeman can be so very smart, even though he's exhausted. You can draw conclusions from things you see around you every day.”  
*What do you remember most from the shoot?*  
“Becoming a marathon runner, something I thought I'd never do. Basically I'm too restless, so I don't think I'll keep up the running.”

Peter Haber  
(who plays Martin Vanger):  
*How did you feel about the books before you started filming?*  
“A few years ago I got the first two books as a present and read them straight through. It sounds banal, but for me, long books represent a challenge. The books I like tend to have an ethical dimension. And it's great that Stieg Larsson has one foot in total realism and the other in a world of fantasy.”  
*You've played Sjöwall and Wahlöö's famous detective Martin Beck, another successful Swedish export. Why is Swedish crime fiction so popular abroad?*  
“Interesting question. I think there's a truthfulness in Swedish crime writing that is lacking, say, in similar German novels, where reality is often glossed over. Swedish crime writing has a stronger base. Our writers are not afraid to tell it like it is.”

Noomi Rapace  
(who plays Lisbeth Salander)  
*How did you prepare for the part of Lisbeth Salander?*  
“I took up competitive sport to get more control over my body and to be more like Lisbeth in physique. I've been exercising loads, so the filming has been very physically demanding. But harder than that was the psychological part: to try to find her inside myself.”  
*Was it very hard?*  
“Sometimes. But still, it was easier than I thought. We filmed for almost a year, and by the end I wasn't sure what was her or what was me. So it's a great relief that it's finished!”  
*What have you learnt from working on the films?*  
“How important the people you work with are. You can’t do something yourself. You’re dependant on everyone. Then as part of the role, I’ve been alone a good deal throughout the year. I’ve done scene after scene, creeping around at nights. Lisbeth is a very lonely person.”  
*How do you explain the success of Stieg Larsson’s books?*  
“I don’t have a good explanation! But you can tell from the books that he was a journalist, that he knew a lot and had strong opinions. And the main characters themselves are just so fascinating.”

Marika Lagerkrantz  
(who plays Cecilia Vanger):  
*How do you explain the books’ popularity?*  
“I think it's down to the main characters. Women have been portrayed in books and films as victims for so long, but Lisbeth is certainly no victim. Heroes and heroines usually have to be best at everything, but she's a person with failings who still manages to give evil a bloody nose.”  
*Is there a typically Swedish brand of crime writing?*  
“All global events have local roots. What's typically Swedish? The stories are set in Sweden, and our culture and history is rather special. We haven’t been involved in a war for a very long time, for example. And we have some very fine poets and writers here in Sweden.”
For three years Henrik Hellström and Fredrik Wenzel have been making an inventory of their psyches.

The post-mortem report is called *Burrowing* (*Man tänker sitt*), selected for the Forum at this year’s Berlinale. Words Niklas Eriksson. Photography Kristian Bengtsson.

The big machine

It’s the spaces in between that Henrik Hellström and Fredrik Wenzel want to reach. The flow between emotions is what permeates *Burrowing* (*Man tänker sitt*), selected for the Forum at this year’s Berlinale. Words Niklas Eriksson. Photography Kristian Bengtsson.

“One problem area of the film is that we’re not in any way trying to challenge... ‘society’, but ourselves”
“We chose the people we did because they were genuine. Their unwillingness to take part added to their luminosity.”

long time. Things that are one’s prejudices. One problem area of the film is that we’re not in any way trying to challenge... ‘society’, but ourselves.*

**WHEN FALKENBERG FAREWELL** (Farväl Falkenberg, 2006) hit the screens some three years ago, director Jesper Ganslandt became something of a portal figure, yet cinematographer Fredrik Wenzel was an important part of the ideas and screenwriting behind the film. Both are part of the production company Fasad Film, a group of actors, filmmakers, musicians and friends who have worked together since the early 00s. A group that in recent years has been responsible for a number of highly individual films.

Fellow director Henrik Hellström is also part of the team. He describes the basic concept of **Burrowing** as abstract yet manifest from the outset:

“It grew out of long conversations in which we got a taste for certain kinds of memories and situations. We were inspired by Robert Bresson’s Notes on Cinematography, allowing the various scene fragments to come together, and attempting to listen to the ‘clang’ they produced.”

**SYSTEMATIC SELF-SEARCHING IS,** of course, not something achieved in the blink of an eye. And constructing the screenplay hardly made things easier. Their first rule was that “nothing in the film should be untrue”.

**FW:** “What I mean by true is the purpose or intent one has. Is it to get confirmation that I’m making a splendid and exciting film? Or is it...”

**HH:** “We sought a shared passion for the truth, with a highly personal way in to the truth. It became very apparent if the ideas were just made up.”

**HH:** “The actor’s task is to generate human life, thereby communicating something that goes through the barriers. My base point is the same as other people’s base point. Everyone taking part in our film has the capacity to ‘leak’ life. Our aim was to stare at that leakage.”

A good deal appears to centre on the actor’s function. It seems clear that identification and big emotions are not what is being sought in **Burrowing**.

**HH:** “Major dramas are remarkable. But in our film we wanted to get into the spaces in between. We’re not inside the emotions, we’re in the middle of life, in the flow.”

**FW:** “One of the most compelling reasons for making the film is that I have a strong longing for something where one isn’t being lured into some sort of chimera. For the actors to stand naked with everything that’s ugly and everything that’s fine.”

Wenzel gives an example of how they came across Anders, one of the characters in the film:

“His real name is Hannes and he’s never been on the stage. We met him at a poker party, and we both felt that we simply had to have him. We had to nag him for ages: he was in Africa as a missionary when we began shooting. Eventually he came home and gave us two weeks of his life.”

**HH:** “We chose the people we did because they were genuine. Their unwillingness to take part added to their luminosity. They had specific qualities.”

**FW:** “Yes, and for Hannes the instructions were quite simple: ‘You have to paddle a canoe and be distressed. That was all. It’s not our intention for them to stand for moving things forward. If we don’t stand for it, then what business do we have being there?’

It is not easy to talk about **Burrowing**. So free is it from any formula that it can be interpreted differently, depending on where one, as a viewer, happens to be in one’s life. Yet one can never escape the civilisation fatigue.

**FW:** “Our hope has been that people can in some way manage to live in this shit yet still remain... pure and fine. And by shit I mean, of course, all the commerce and pressure to buy and sell, so much that eventually you don’t know where it comes from. As Nixon called it: the big machine. For us it wasn’t about moving out to the forest, but a state of mind.”

**HH:** “It’s an invitation to join in. Not an exhortation about how to live one’s life.”

**FACTS FASAD FILM**

**Background:** Founded in 2000, based in Stockholm. Many people involved in the Fasad collective come from Västergötland in south west Sweden. Its members include the director Jesper Ganslandt (Falkenberg Farewell (Farväl Falkenberg, 2006)), cinematographer/producer Jesper Kurlandsky and the composer Erik Enocksson.

**Currently:** 2009 sees the release of Martin Degrell and Ganslandt’s The Film I Am No Longer Talking About (Filmen jag inte pratar om längre), Hellström/Wenzel and Kristian Bengtsson’s film about the Swedish rock band Broder Daniel, and Ganslandt’s The Monkey (Åpan), in which the leading actor does not get to know anything about his character’s activities.

**Burrowing, Hellström and Wenzel’s directing debut, has its world premiere in the Forum at the Berlin Film Festival.**
A suitable case for treatment

Johan Jonason’s debut feature Guidance follows two men and an alternative therapy course deep in the Swedish countryside. The film had its festival premiere in Rotterdam and was in competition at the Göteborg Film Festival. 

In Johan Jonason’s feature film Guidance we meet Roy, a world-weary middle-aged man in crisis. His wife talks him into an alternative therapy session provided by a younger man, who takes him out to the country for isolated treatment. As the film progresses, the young man’s methods become increasingly bizarre, prompting Roy (and indeed the audience) to wonder what on earth is going on.

Guidance is part of the so-called Rookie project, an initiative to vitalise the Swedish film scene, under which first-time feature directors can get funding from the Swedish Film Institute and other bodies.

Jonason got the idea for the film from a primitive tribe he read about that has some rather peculiar initiation rites of passage for its young men. Instead of the usual tests of bravery and strength, the object is to thoroughly confuse the youngster about to step into adulthood. Through a series of bewildering experiences, he is expected to discover himself.

“There was something in it that felt especially relevant: Sweden used to be much more of a nanny state than it is today. Suddenly realising that you’re responsible for everything yourself can be a painful experience,” says Jonason, whose own background is from the world of fine art.

VIEWERS WILL QUICKLY realise that Guidance is no ordinary feature, virtually impossible to categorise in terms of genre. The director himself claims to strive for formlessness in his films:

“I’d like to create something completely pure, like an aquarium where you can see the fish but don’t notice the glass.”

Having more or less left the art world behind him, Jonason appears to be thriving in his new life in the Swedish film industry, where the rules are completely different.

“It’s dark and chaotic; the whole film world is vile. It’s wonderful!”

FACTS

JOHAN JONASON

Born: 1970

Background: Trained at Stockholm’s Royal University College of Fine Arts and the Chelsea College of Art in London. Has previously made a number of short films, including Terrible Boy (2003), winner of the 1 km film stipendium at the Stockholm Film Festival and nominated for a Swedish Film Award (Guldbagge) in 2003, Between Curl & Snout (Mellan knorr och tryne, 2004) and News in the Archipelago (Nyheter i skärgården, 2006).

Currently: making his feature film debut with Guidance.
Mamma Moo & Crow

FESTIVAL SCREENINGS
Feb. 7 at 10.30 AM Zoo Palast 1
Feb. 8 at 10 AM Filmtheater am Friedrichshain
Feb. 10 at 11.30 AM CinemaxX 3

MARKET SCREENING
Feb. 7 at 4.15 PM CinemaxX Studio 18

INTERNATIONAL SALES
AB Svensk Filmindustri
E-mail: international@sf.se
Website: www.sfinternational.se
WWW.SFINTERNATIONAL.DE/MAMMAMOOTHEMOVIE

Visit us at
Martin-Gropius Bau,
Scandinavian Films stand no. 24
Ann-Kristin Westerberg, Sr. VP, Head of Int’l Div.
Phone: +46 705 38 48 48
Karin Thun, International Sales Manager
Phone: +46 765 25 66 21
The rebirth of pool

The Swimsuit Issue (Allt flyter) is a comedy about a group of middle-aged men who form a synchronized swimming team. Emma Gray Munthe met up with director Måns Herngren and writer Jane Magnusson to talk about why they love the smell of chlorine in the morning.

Words Emma Gray Munthe Photography Sara Mac Key

When Jane Magnusson was growing up in Singapore her school encouraged the kids to do extracurricular activities. While the boys had quite a few options, the girls had to choose between cheerleading and synchronized swimming. She chose the latter, was coached by a charismatic lady who claimed to have been Esther Williams’ stunt double – and two years later she found herself swimming around a floating maypole, dressed in a polyester folklore kit, doing a Swedish number in a show themed “Around the world”. She swore then and there that synchronized swimming was the silliest thing ever and promptly gave it up.

Little did she know that years later she would write a script for a film called The Swimsuit Issue, about a group of middle-aged men who form an all male synchronized swimming team and aim for the World Cup. Or, for that matter, that she would herself coach the actors.

It all began when Magnusson was doing research about Esther Williams for a radio show and found out that the water ballet star did all of her own stunts – and, thus, that her old coach was a fraud. This only added to the fascination with the world of synchronized swimming, and she soon went on to write a mock biography about Williams. It was met with much scorn and laughter from her friends, until she got quite an unexpected proposal at a party.

“A couple of guys approached me and wanted to talk about Esther Williams, without being the slightest bit ironic. After a while they said that they wanted to start a synchronized swimming team, and wondered if I wanted to be their coach. I thought they were joking, and said yes. After three weeks they called me up and asked me to come to a meeting and present some ideas for formations and stuff. They were pretending that they had other people applying for the role as their coach – which of course they hadn’t. Anyway, one of the ideas we came up with was to recreate drug molecules. Two weeks later the Stockholm Art Swim Gents and I were in the water forming them. Whenever I told anyone about the whole thing they either thought I was joking or suggested I should make a film out of the story. That got me thinking: I needed a director, so I called Måns who said yes straight away.”

“Måns”, of course, is Måns Herngren, one of Sweden’s most successful directors of feel good comedies.

“Måns, what attracted you to the idea?”

“You know, it’s difficult to know exactly what it is the rebirth of pool

The Swimsuit issue.

FACTS

JANE MAGNUSSON
Born: 1968 in Mölnlycke.
Background: Film and literature critic and journalist for Sweden’s major newspaper Dagens Nyheter. Has written a book about Hollywood swim film starlet Esther Williams called Esther Williams: skenbiografin. Coach for the all-male synchronized swimming team “Stockholm Konstsim Herr”.
Currently: Her first script for The Swimsuit Issue (Allt flyter, 2008). Together with director Karin af Klintberg she is working on Ebbe – the Movie (Ebbe – the Movie, 2009), a documentary about Ebbe Carlsson, who led the hunt for the murderer of Sweden’s prime minister Olof Palme.
that’s so funny about the whole idea of middle-aged, chubby men doing synchronized swimming. Maybe it’s because your first thought is that it’s a female, gracious sport – but if you go back in history it really began as a male sport, even a macho sport. The formations weren’t called things like ‘the flower’, rather ‘the anchor’ or ‘the mast’. There’s also a humorous element to lying in a pool trying to hold on to other peoples’ feet as you’re sinking. Another thing I liked was that it was about having the guts to do something no matter what people around you say.”

When it came to the actual coaching of the actors before you started filming, I imagine they went through the same things as their characters do in the film?

MH: “Jane and her husband, who’s a member of Stockholm Art Swim Gents, started coaching the actors just over a year ago. They met and had two hours practice every Saturday for about six months – and that meant they could really get to know each other. Lying in the water, being so intimately close to one another forms you as a team. And whenever there was someone who couldn’t make it to practice I jumped in as a replacement – and I think that meant a lot too in forming us as a group.”

JM: "The coaching actually went really well. In the beginning they were a bit sceptical, but soon they stopped pointing fingers and laughing about their nose clips. Once you’ve been that close to each other and formed such beautiful formations it’s impossible to feel like complete strangers any more."

Have you had any reactions from the Swedish synchronized swimming society yet?

MH: "When we approached some of the clubs they immediately thought we were doing this to make fun of them or the sport – and I understand them. Swedish television doesn’t even air the Olympic synchronized swimming games. In Denmark they did, but actually let two comedians do the commentary. That’s so disrespectful. But once they understood what we were really doing, they were great.”

JM: "I think that there are a few clubs that will actually start male teams this spring. That’s just what I wanted. I want to see everybody swimming!"
“Y es, I screamed. So much that I burst a blood vessel in my eyelid,” laughs Crépin as she recalls the shoot. “I gave it my all in those scenes during the final days. The film is based on a true story, and the writer [Lotta Thell] had come in to meet the film crew. As you can guess, I was pretty nervous about what she might think.”

If In Your Veins had only been a book or a film, it would probably be accused of not being credible. Too good to be true. But it is true, the real life story of Eva, a drug addict who finds love quite unexpectedly – with a policeman.

“Yes, it’s amazing. They lived together for many years and have a daughter. But without love, Eva would have gone under. It became her new drug in life. That really is a story about the power of love.”

It was when Crépin was in Paris and Brussels rehearsing Lars Norén’s play In Memory of Anna Politkovskaya that she discovered the aggressive edge that she subsequently made use of in In Your Veins.

“A lot of barriers came down when I was forced to act in French without really being able to. It was so hard to get the lines into my head that I felt angry and exhausted. I couldn’t carry on, but eventually my superego took over. Now I know that if I just relax, I’ve got something to draw on.”

SHE DREAMS OF portraying the people that others refuse to see, and likes the films that show what’s otherwise hidden.

“It doesn’t always have to be doom and gloom, but the things we turn away from are often the most interesting, so why do we do it? That’s where I think art, literature and film really have a function to fulfil.”

In November she she won the newly-created Rising Star Award at the Stockholm Film Festival. Cool, calm and with looks like a model, anyone seeing her as the drug addicted Eva doing cold turkey in In Your Veins (working title for I skuggan av värmen), will understand just what an acting talent Malin Crépin is. WORDS CHRISTINA HÖGLUND

FACTS MALIN CRÉPIN
Born: 1978 in Stockholm, “I actually live right next to the place I was born, although I’ve moved around quite a lot since then.”

Background: Trained at Malmö Theatre School 1998-2002, she has also taken courses in Film Studies. Currently: Having worked at Riksteatern with the Swedish dramatist Lars Norén, acted at Stockholms Stadsteater and played a number of minor film and television roles, Crépin is currently in the news for her part in In Your Veins (working title for I skuggan av värmen). The first feature to be directed by Beatrice Gardner, the film is based on Lotta Thell’s autobiographical book with the same title.
Swedish children's films are flourishing, and in the last few years, animated films have been doing especially well. The comedy *Mamma Moo and Crow* has clocked up more than 150,000 admissions in Sweden alone, and films about Laban the Little Ghost have enjoyed success both at home and abroad.

Animated shorts have also been doing well. Erik Rosenlund's horror film *Looking Glass* (*Spegelbarn*) screened at Cannes 2007. Other directors who have risen to prominence in the genre include Johan Hagelbäck, who recently received glowing reviews for his *Poison Arrow Frogs* (*Pilgiftsgrodorna*), and Lotta och Uzi Geffenblad, currently showcasing *Spot and Splodge* as part of Generation Kplus in Berlin.

Why are Swedish children's films, and animated ones in particular, doing so well? Lars Blomgren from FilmLance, producer of the Laban films and others, believes that it's primarily a quality issue:

"Our animated children's films stand for high Swedish children's films are flourishing, and in the last few years, animated films have been doing especially well. The comedy *Mamma Moo and Crow* has clocked up more than 150,000 admissions in Sweden alone, and films about Laban the Little Ghost have enjoyed success both at home and abroad.

Animated shorts have also been doing well. Erik Rosenlund's horror film *Looking Glass* (*Spegelbarn*) screened at Cannes 2007. Other directors who have risen to prominence in the genre include Johan Hagelbäck, who recently received glowing reviews for his *Poison Arrow Frogs* (*Pilgiftsgrodorna*), and Lotta och Uzi Geffenblad, currently showcasing *Spot and Splodge* as part of Generation Kplus in Berlin.

Why are Swedish children's films, and animated ones in particular, doing so well? Lars Blomgren from FilmLance, producer of the Laban films and others, believes that it’s primarily a quality issue:
quality at a gentler tempo that other animated productions. Basically, you could say that we're good at telling a story without having to shout it out,” he says.

IN THE NORDIC region, Laban the Little Ghost has been well-known since he first appeared in print in 1965: virtually all children and their parents are familiar with the gentle ghost and his sister Labolina, created by Inger and Lasse Sandberg. But making animated films is expensive, so it was a bold decision to transfer them to the screen.

“To make a 45-minute animation costs around 12 million Swedish kronor, and the domestic market is too small to make it viable. But when I realised there was interest from overseas I changed my mind, and so far there have been four films that have all done well at the box office,” Blomgren continues.

Mamma Moo and Crow, which is showing at this year’s Berlins Film Festival, is based on the popular books of the same name by Jujja and Tomas Wislander. Swedish voiceovers are by actress Maria Landqvist, and the film has already played to large audiences in Sweden. The film’s producer, Johanna Bergenstråhle, agrees with Lars Blomgren that Swedish quality is the key to success.

“I think there’s an enormous demand for quality films for younger viewers, and I’m proud and delighted with our success. It shows that you can actually make money from animations in Sweden right now.”

ANIMATED FILMS REQUIRE time, money and patience, as husband and wife team Lotta and Uzi Geffenblad will attest. Together they have made a number of animations, including this year’s Berlin entry Spot and Splodge in Snowstorm, the award-winning short Apricots (Aprikoser, 1996), and Aston’s Stones (Astons stenar, 2007). Their universally acclaimed Among the Thorns (Bland tistlar, 2005), about young people at a music summer camp, took them all of seven years to complete. Rather a thankless task for 45 minutes of film, you might think. So what exactly is it that drives Lotta and Uzi Geffenblad on to make animated films first and foremost?

“We usually ask ourselves that question prior to each new film! But there are certain stories that are simply better as animation. With animation you can exaggerate, work with different characters and simplify things,” they say.

“Swedish children’s films benefit enormously from the fact that culture for children is so well-developed in Sweden. Children really matter in Sweden, and that’s reflected in the films we make. Swedish films are also somewhat calmer, they leave time for reflection.”


“We’re good at telling a story without having to shout it out”
Working day and night

Helena Danielsson has worked her way up the hard, some might call it traditional, way in the film industry, from making the coffee to founding her own production company, Hepp Film. The sky’s the limit, as far as she’s concerned, and one of her key strategies is to work outside Sweden.

By the time she founded her production company, Hepp Film, in 2003, Helena Danielsson had worked in many jobs in the film industry. She began at the bottom of the pile, following a change of career from PR and advertising.

“I started out for six months making the coffee on a television series. And given the way we Swedes drink coffee, I must have made thousands of cups of the stuff.”

The first film she produced entirely by herself was Simon Staho’s Day and Night (Dag och natt, 2004) with Swedish superstar Mikael Persbrandt in the leading role as a suicidal car driver. It was a project for which Helena Danielsson sought financial backing from abroad, thus excluding the film from a Swedish Film Award (Guldbagge) nomination. Ingmar Bergman, however, came to the rescue.

“The rules on overseas backing were changed after that, and [actor] Mikael Persbrandt scooped the Ingmar Bergman Award for his performance.”

When Danielsson founded Hepp Film she did so for two main reasons. Firstly, she wanted to choose herself the projects she made into films. And she wanted to work internationally, primarily in a European context, and not confine herself to Sweden or the Nordic region.

Right now this Malmö-based producer finds herself involved in a number of different projects: Jens Jonsson’s second feature Follow, Follow, Lead, Lead (Följ, följ, led, led) in the wake of his Sundance-winning The King of Ping Pong (Ping-pongkingen, 2008), and actress Pernilla August’s feature debut Svinalängorna. Danielsson is also involved as a minority co-producer in a major German film about the legendary Swedish actress and singer, Zarah Leander.

Her first priority, however, is to put the finishing touches to A Rational Solution (Det enda rationella), a film that meets both of Danielsson’s aims for autonomy and European collaboration. Together with the film’s director Jörgen Bergmark and screenwriter Jens Jonsson, she has been involved in the storyline right from the outset. And even at the screenplay stage, distribution deals and awards started to flow in.
“The screenplay won the Arte France Cinema Award for best project at CineMart in Rotterdam. Nobody from Scandinavia or northern Europe has ever won that before,” declares Danielsson.

A RATIONAL SOLUTION – about a man who, together with his wife, runs a marriage counselling service, falls in love with his best friend’s wife and tries to solve things by suggesting that all four of them move in together – also has international origins. The trio Bergmark, Jonsson and Danielsson bumped into each other at various film festivals around the world, from which the idea was conceived. They were all agreed from the outset that the film should have an appeal outside Sweden.

“I’m a typical ‘crossover positivist’ and see it as a marketing plus if you can make a film that works internationally. It’s good for the film itself, and even better for the team and cast, who have all the more chance of working in future because of the international exposure. The basis of my international partnerships is the fact that I’ve met so many talented people from all over the world who’ve inspired me to want to work with them,” says Danielsson.
On Monday 12 January 2009 the annual Swedish Film Awards (Guldbagge) were presented at the customary glitzy ceremony broadcast live on television from Stockholm. Three films dominated the nominations: Jan Troell’s *Everlasting Moments* (*Maria Larssons eviga ögonblick*, Sweden’s entry for the Oscars and nominated for a Golden Globe), Ruben Östlund’s *Involuntary* (*De ofrivilliga*, the only Swedish feature selected for Cannes 2008) and the internationally-acclaimed *Let the Right One In* (*Låt den rätte komma in*) by Tomas Alfredson. Of these it was veteran director Troell and his film about a woman and the camera that changed her life, and Alfredson’s vampire drama which took home the spoils. *Everlasting Moments* and *Let the Right One In* picked up five awards apiece.
Swedish Film Award winners, 2008

The 2008 jury (Katinka Farago, Maaret Koskinen, Nils Petter Sundgren, Vinca Wiedemann, Jonas Åkerlund, Josef Fares, Pia Johansson and non-voting chairman Eva Swartz) selected the following winners:

**BEST PICTURE**
*Everlasting Moments* (Maria Larssons eviga ögonblick), producer Thomas Stenderup

**BEST DIRECTOR**
Tomas Alfredson (pictured below) for *Let the Right One In* (Låt den rätte komma in)

**BEST ACTRESS**
*In a Leading Role*
Maria Heiskanen for her role as Maria Larsson in *Everlasting Moments*

**BEST ACTOR**
*In a Leading Role*
Mikael Persbrandt for his role as Sigfrid Larsson in *Everlasting Moments*

**BEST ACTRESS**
*In a Supporting Role*
Maria Lundqvist for her role as Ann in *Heaven’s Heart* (Himlens hjärta)

**BEST ACTOR**
*In a Supporting Role*
Jesper Christensen for his role as Sebastian Pedersen in *Everlasting Moments*

**BEST SCREENPLAY**
John Ajvide Lindqvist for *Let the Right One In*

**BEST CINEMATOGRAPHY**
Hoyte van Hoytema for *Let the Right One In*

**BEST SHORT FILM**
*Lies* (Lögner), directed by Jonas Odell

**BEST DOCUMENTARY FILM**
*Maggie in Wonderland* (Maggie vaknar på balkongen), directed by Mark Hammarberg, Ester Martin Bergsmark and Beatrice Maggie Andersson (pictured below)

**BEST FOREIGN LANGUAGE FILM**
*Lust*, Cauçhon, directed by Ang Lee

A special jury of 6 members decided to give three awards for Special Achievement among film professions not already acknowledged with a Swedish Film Award. The following special achievement awards were presented:

**BEST FOREIGN LANGUAGE FILM**
Composer Matti Bye
The jury’s motivation: for his invaluable contribution to historical accuracy in the film *Everlasting Moments*.

Production designer Eva Norén
The jury’s motivation: for his artistic breadth from the alleys of **LasseMaja** to the room of horror in *Let the Right One In*.

Per Sundström and his sound crew Jonas Jansson and Patrik Strömdahl
The jury’s motivation: for nightmarishly outstanding sound in the film *Let the Right One In*.

The Board of the Swedish Film Institute has also made the following awards:

**THE 2008 LIFETIME ACHIEVEMENT AWARD**
Actress Harriet Andersson

**THE GULLSPIRA AWARD** (for extraordinary contributions to films for children):
Composer Georg Riedel

**THE AUDIENCE AWARD** (voted for during the live tv broadcast of the ceremony):
*Arn the Knight Templar II* (The Scandinavian version), directed by Peter Flinth
Film can take you beautiful places.

We’ll help you get there.
Your long-term partner in film.

Swedish Film represents most of the well-known film studios on the account of clients that uses film in the Non Theatrical area. Swedish Film is the market’s leading actor and have distributed film and licences to companies and organizations for more than 60 years. We’re working continuously with signing new collaboration partners and hereby we encourage you to contact us! We market our products and concepts through the following trademarks:

**Entertainment & distribution**
Supplies and distributes film within all the different genres, from documentaries to feature films. We represent most of the major international and domestic studios.

**Licence to screen films**
We provide companies and organizations within the Non Theatrical market with a licence to screening films.

**Digital distribution of film**
We design unique channels, adapted to the specific needs from our clients. This is done through a protected distribution over the Internet to a specific box that screens its content according to a playlist.

**Educational film**
Distributes educational material for high school and college. We provide pedagogical solutions in different areas with the purpose of simplifying and explaining.

**Educational film – pre-school**
Distributes educational films suitable for the slightly younger children and kindergartens.

**In-job training and education**
Producing, purchasing and providing films and e-learning in different areas mainly focusing on the business world.

Swedish Film AB, Box 6014, SE-171 06 Solna, Sweden
Phone: +46 8 445 25 50, fax: +46 8 445 25 60
Contact us through www.swedishfilm.se or info@swedishfilm.se
We're proud of Swedish films. Especially proud to be presenting seven features and three shorts at this year's Berlin festival. And we're very much looking forward to the rest of the year – there's more to come. Please visit our website www.sfi.se for updated information on Swedish shorts, documentaries and features.
Almost Elvis
A road movie about the loss of innocence, a dark comedy about the difference between being loved for who you really are and being loved for what you can deliver. A journey through the difference between the fake and the authentic. And a saga about the magic force of true friendships.

Original title: Karaokekungen
Director: Petra Revenue
Screenwriter: Petra Revenue
Principal Cast: Kjell Wilhelmsen, Lars Andersson, Ingvart Örner, Sten Ljunggren, Mia Skäringer, Peter Parkrud, Gloria Tapis, Lars Väringer
Producers: Annika Helström, Martin Persson
Produced by: Anagram Production with support from Rookie (SVT (Sveriges Television) AB, Film i Väst AB, the Swedish Film Institute, Filmpool Nord)

Screening Details: 35 mm, 90 min
To be released: September 4, 2009

Sales: TrustNordisk

Petra Revenue lives in Göteborg and has a background from the theatre. She directed her first play in 1990 and has since then been a member of Teater Trister, a free theatre group in Göteborg.

Bananas
One third of the price of the average banana covers the cost of pesticides. All over the world, banana plantation workers are suffering and dying from the effects of these pesticides. Cancer, kidney failure, sterility. Juan Dominguez, a million-dollar personal injury lawyer in Los Angeles, is on his biggest case ever. Dole Fruit and Dow Chemicals are on trial. And history is about to be made.

Original title: Bananas
Director: Fredrik Gertten
Producers: Margarete Jangård, Bart Simpson
Produced by: WG Film in co-production with Magic Hour Films with support from the Swedish Film Institute, Peter "Piodor" Gustafsson, Sundance Institute, ITVS, SVT AB, Danish Film Institute, ODESEA (Por), VPRO (Nl), NRK (Nor), YLE (Fin), ZDF-ARTE (Ger), Nordisk Film & TV Fond, Media TV Distribution, Film i Skåne
Screening Details: 35mm, 86 min
To be released: 2009
Sales: TBA

Fredrik Gertten has been a filmmaker and journalist for 20 years. During the 80s and 90s he worked for radio, TV and newspapers in Africa, Latin America, Asia and around Europe. His previous work includes An Ordinary Family (En familj som alla andra, 2005).

Burrowing
Sebastian lives at home with his mother. He is eleven years old. From an elevated spot in the playground, he surveys his neighbourhood. He can see Jimmy, who lives with his parents, even though he’s got a child of his own. He can see Anders, who’s just been given planning permission for a new carport. In a hollow where the surface water blends into the brook, Mischa is looking for fish. He came as a guest worker in the 70s but still hasn’t left. Sebastian sees the asphalt rotting. He sees hollyhocks eating their way into the foundations, causing fractures in the concrete slabs laid directly on the ground. Weakening, confined root space, lack of water and low nutritional values. A break-up can only come through force.

Original title: Man tänker sitt
Directors: Fredrik Wenzel, Henrik Hellström
Screenwriters: Fredrik Wenzel, Henrik Hellström
Principal Cast: Sebastian Eklund, Jörgen Svensson, Marek Kosterzewski, Bodil Wessberg, Silas Franceen
Producer: Erika Wasserman
Produced by: Fasad Film in co-production with Film i Halland, with support from the Swedish Film Institute, Peter "Piodor" Gustafsson
Screening Details: 35mm, 76 min
To be released: 2009
Sales: TBA

Fredrik Wenzel, born in 1978, was DOP and screenwriter of the highly acclaimed Swedish film Falkenberg Farewell (Farväl Falkenberg, 2006).
Henrik Hellström, born in 1974, has a background as an actor and theatre director.
The Eagle Hunter’s Son

Bazarbai is a young, carefree and curious Kazakh nomad boy who yearns to leave the steppes and go to the city. His father has promised that he will go to school, but breaks that promise and instead sends him to train for taking on the responsibility of the family’s 4000-year-old tradition of being an eagle hunter. Bazarbai gets into a conflict with his dad, but his older brother rebukes him. If he wants to be an adult, he must take on his responsibilities.

Everlasting Moments

In Sweden in the early 1900s – in a time of social change and poverty – the young working class woman Maria wins a camera in a lottery. The camera enables Maria to see the world through new eyes, but it also becomes a threat to her somewhat alcoholic womanizer of a husband, as it brings the charming photographer Pedersen into her life.

The Girl

In a lonely house in the countryside a ten-year-old girl takes her first steps from childhood into the world of grown-ups. The girl has to spend her summer with her bohemian aunt when her parents go to Africa to work on an aid project. But the aunt isn’t reliable and when she goes off sailing with a man she has met, the girl decides to take care of herself. A tragic and humorous journey starts, a journey that will put the girl through many tests. Through her neighbours and occasional visitors to the house, she meets an absurd and insensitive grown-up world.
**Glowing Stars**

Jenna lives two parallel lives. While experiencing the thrills and sensations of adolescence, her mother is dying. Jenna struggles with finding herself while facing the fear of life without her mum.

**Greetings from the Woods**

With visual precision and an eye for detail, feature film debutant Mikel Cee Karlsson portrays man and his environment, taking a small village deep in the Swedish forest as his starting point. Over a four year period, Karlsson gathered unique footage of a Sweden of today, where reality trickles in relentlessly behind the well-manicured hedges. The film’s specially-composed soundtrack has been released by the record company Kning Disk.

**The Girl with the Dragon Tattoo**

40 years ago, Harriet Vanger disappeared from a family gathering on the island owned and inhabited by the powerful Vanger clan. Her body was never found, yet her uncle is convinced it was murder and that the killer is a member of his own dysfunctional family. He employs disgraced financial journalist Mikael Blomkvist and the tattooed, ruthless computer hacker Lisbeth Salander to investigate. The *Girl with the Dragon Tattoo* is part of the Millennium series, which is based on the trilogy of books by Stieg Larsson. It has sold over 7 million copies worldwide.

**Glowing Stars** marks Lisa Siwe’s cinematic directing debut. Previously, she has directed the film *Firewall* (*Brandvägg*, 2006) for television, based on a Henning Mankell novel. Siwe was born in 1968 in Göteborg. She is a graduate of Stockholms Filmskola and the University College of Film. Her graduation film *Birthdays and Other Disasters* (*Födelsedagar och andra katastrofer*, 1999) was awarded at the Karlovy Vary Film Festival, and also landed her a position as scriptwriter and director at the Madstonefilms Company in New York, where she remained for two years.

**The Girl with the Dragon Tattoo**

Born in 1988, Niels Arden Oplev graduated from the National Film School of Denmark in 1989. His first feature *Portland* (1996) was selected for Berlin and his second feature *Chop Chop* (*Fukssvansen*, 2001) received both National Danish Film Awards Bodil and Robert. Oplev’s *We Shall Overcome* (*Drømmen*, 2006) won a Crystal Bear at the Berlin Film Festival in 2006.
Guidance

An alternative motivation camp falls apart as the coach in charge proves to be in worse shape than the patient and is discovered to have a strange hidden agenda.

In Your Veins (working title)

Eva and Erik, two young people in Stockholm, fall madly in love. Eva resists; a relationship is too much of a risk. She’s a security officer who works nights. He’s a cop. Both are lonely. While Erik isn’t alone by choice, Eva has something to hide. She’s an addict, a heroin addict. In Your Veins is based on a true story.

LasseMaja’s Detective Agency – The Chameleon Strikes Back

It is autumn, and in the Vallebytown square the winner of the contest for “most popular person” is about to be announced. Our detectives Lasse and Maja are among the people gathered in the square. The most popular person by far turns out to be the Chief of Police, but when a statue of him is unveiled, the joyous mood is immediately replaced by shock. Instead of the Chief’s head there is a skull in its place. Lasse and Maja immediately take on the case!
Mamma Moo and Crow

Mamma Moo is a typical cow, except that she wants to do so many uncow-likely things. Her idea of fun is biking and dancing, and when she meets Crow her happiness is complete – the fun is so much greater when you have a friend. But there’s a catch; Crow does not want to be friends with a cow, especially not such a peculiar one...

Mammoth

Leo and Ellen are a successful New York couple, totally immersed in their work. Leo is the creator of a booming website, and has stumbled into a world of money and big decisions. Ellen is a dedicated emergency surgeon who devotes her long shifts to saving lives. Their 8-year-old daughter Jackie spends most of her time with her Filipino nanny Gloria, a situation that is making Ellen start to question her priorities. When Leo travels to Thailand on business, he unwittingly sets off a chain of events that will have dramatic consequences for everyone.

Original title: Mamma Mu och Kråkan DIRECTOR Igor Veyshhtaguin SCREENWRITER Jujja Wieslander (based on her books) PRODUCER Johanna Bergenstråhle PRODUCED BY Svensk Filmiindustri AB in co-production with Telepool/Daina Sacco (Ger), Studio Baxendar/Atila Szabo (Hun), Film i Väst AB/Tomas Eskilsson, SVT AB/Kristina Collander with support from the Swedish Film Institute/Johan Bogaercreening Det ails 35mm, 78 min RELEASED September 19, 2008 SALES Svensk Filmiindustri AB

Igor Veyshhtagin has done animation for a number of commercials and films since 1992. He was the animation director of Captain Sabertooth (Kaptein Sabeltann, 2003), and in 2005 he directed Loranga, Muffin & Dartanjang (Loranga, Masarin & Dartanjang).
Göran and Sven have been cleared to adopt a Swedish orphan, Patrik 1.5. But when Patrik arrives he turns out to be someone else, not the little boy they were expecting. A dot had been misplaced, and in comes a 15-year-old homophobe with a criminal past.

The Queen and I DOC
Director Nahid Persson Sarvestani is a filmmaker and former revolutionary who helped to overthrow the monarchy in Iran’s 1979 revolution. Having made two documentaries with anti-Islamist messages, she decided to make a film about the former queen Farah Diba, her old adversary. Both are women living in exile. Over a two year period, the two confront each other about their past, question their former beliefs, and share their grievances. Their relationship grows as they realize they have much in common as two strong women who have risen above hardships to continue evolving towards a positive future.

A Rational Solution
A Rational Solution is a tragicomic drama about active church member and paper mill worker Erland Fjellgren, who is suddenly overcome with a wild passion: he falls in love with his best friend’s wife. His rational solution – for everyone concerned to sit down, discuss the situation and then all try to live together in his and his wife’s house – sets them on a fateful course that threatens to plunge them all into the abyss.
The Swimsuit Issue

After a wild bachelor party and an excruciating defeat in floorball, Fredrik, an out-of-work, over the hill, would-be athlete discovers his passion and talent for synchronized swimming. He soon dreams of competing for gold with his friends as Sweden’s only male team at the world championships in Berlin.

ORIGINAL TITLE Allt flyter DIRECTOR Måns Herngren SCREENWRITERS Jane Magnusson, Måns Herngren PRINCIPAL CAST Jonas Inde, Amanda Davin, Paula McManus, Benny Haag, Kalle Westerstahl, Jimmy Lindström, Peter Gardiner, La Langhammer PRODUCER Rebecka Hamberger PRODUCED BY Fladen Film, in co-production with Nordisk Film, SVT, Gädda Five, Zentropa Entertainments Berlin and Filmpool Stockholm-Mälardalen, with support from The Swedish Film Institute/Lisa Ohlin, Nordisk Film & TV Fund/Hanne Palmqvist, Medienboard Berlin-Brandenburg SCREENING DETAILS 35mm, 100 min RELEASED December 25, 2008 SALES TrustNordisk

Born in 1965 in Stockholm, Måns Herngren has, together with Hannes Holm, written and directed five comedies: his feature debut One in a Million (En på miljonen, 1995), followed by box office and festival hit Adam & Eve (Adam & Eva, 1997), Shit Happens (Det blir aldrig som man tänkt sig, 2000), The Reunion (Klassfesten, 2003) and Every Other Week (Varannan vecka, 2006). Herngren has also directed several TV series and commercials. In 2007, he wrote the script for Wonderful and Loved by All (Underbar och älskad av alla), directed by Holm.

Discover our new site, www.sfi.se

- Swedish Films and Directors
- Current Swedish Films at Festivals
- Recent Awards to Swedish Films
- Press Releases and News

- Swedish Cinema Statistics
- Library News and Library Database
- The Archival Film Collections
- And much more
The 20th Stockholm International Film Festival

DEADLINE FOR ENTRIES
2009 IS SEPTEMBER 11!

“This festival has so much love for film”

Charlotte Rampling, recipient of the Stockholm Lifetime Achievement Award 2008

Photo: Sara Shahbazi

The 20th Stockholm International Film Festival Nov 18–29 2009

CONTACTS
FESTIVAL DIRECTOR Git Scheynius, PROGRAM MANAGER George Ivanov, E-mail: george@stockholmfilmfestival.se
Telephone +46 8 677 50 00 info@stockholmfilmfestival.se

www.stockholmfilmfestival.se