PUMP UP THE NOISE

Johannes Stjärne Nilsson and Ola Simonsson want the Sound of Noise to ring all over Cannes

Bill Skarsgård
Another shining son

BATHING MICKY
In Competition in Cannes

A SILENT CHILD
In Directors' Fortnight

...BUT FILM IS MY MISTRESS
Bergman revisited
IN PRODUCTION:

BECK - BURIED ALIVE

THE KARLSSON BROTHERS

EAST SIDE STATION

THE SANDHAMN MURDERS
TV-series 3x45 min for TV4. Script writers: SARA HELDT AND THOMAS BORGSTRÖM. Based on the bestselling novel "I de lugnaste vatten" by Viveca Sten. Director: MARCUS OLSSON. Producer: Anders Landström.

ARNE DAHL
TV-series 10x90 min for SVT and ZDF. Script writers: CILLA BÖRLIND AND ROLF BÖRLIND. Based on the novels about the Intercrime Team by author Jan Arnald. Directors: HARALD HAMRELL and others. Producers: Ulf Synnerholm and Lars Blomgren.

LITTLE ANNA AND HER FRIENDS
Feature film, release October 2010 and TV-series for SVT. Script writers: LENA OLLMARK, JAN VIERTH AND ANDERS SPARRING. Based on the characters in the books about Laban the little Ghost and Little Anna and the Tall Uncle by Inger and Lasse Sandberg. Directors: LASSE PERSSON, ALICJA JAWORSKI, KARIN NILSSON AND PER ÅHLIN. Producers: Lars Blomgren and Jan Blomgren.

THE GAMES WE PLAY

THE BRIDGE
A co-production with Nimbus Film. TV-series 10x60 min for SVT, DR and NRK. Script writers: HANS ROSENFELDT, NIKOLAJ SCHERFIG AND MÅNS MÄRLIND. Directors: CHARLOTTE SIELING and others. Producers: Anders Landström and Bo Ehrhardt.

TRUTH AND CONSEQUENCE

THE CROWN JEWELS
Feature film, release 2011 and TV-series 3x60 min for SVT. Script writer: ELLA LEMHAGEN. Based on an original script by Carina Dahl. Director: ELLA LEMHAGEN. Producers: Leif Mohlin and Lars Blomgren.

BY FILMLANCE
A part of the Metronome Group and Shine.
In less than four years Filmgate have supplied high end cost effective visual effects and DI solutions for over 30 feature films in 9 countries. Since the introduction of our 2k grading and conform services we have graded three feature films and several short films as well as TV commercials. In 2009, with the aid of regional funding, we have expanded our services into co-production. Looking forward to 2010 not only do we have exciting and challenging visual effects projects ahead, such as the eagerly anticipated UK features “Centurion” and “Brighton Rock”, we are also involved with a slate of US, UK and French projects as co-producers.
Unforgettable surprises

SOME THINGS JUST refuse to go away, no matter how hard you try to shake them off. This was certainly true for the directors Ola Simonsson and Johannes Stjärne Nilsson. Their short film Music for One Apartment and Six Drummers (2001) led to unprecedented success, competition at the Cannes festival, 30 international awards and more than 6 million hits on YouTube. When things eventually started to slow down, they thought that drumming films were behind them. But despite taking on new challenges, the six drummers kept popping into their heads and spawning new film ideas. Finally, they just had to give in and dust of the old drumsticks once again. No bad thing, you might think, since their feature film Sound of Noise has brought them back to Cannes once again.

Music for One Apartment and Six Drummers is, for those of you who don’t remember, filmed as a piece of music in which an apartment is the instrument and its various rooms the movements. In Sound of Noise the same percussionists as in the short have taken to the streets wearing masks on a mission to flush out all the trashy music that surrounds us. The upshot is a cops and robbers style caper with highly infectious musical accompaniment.

Sound of Noise is screening as part of Critics’ Week in Cannes and also competing for the prestigious Caméra d’Or award. Pretty good for a debut feature (even though the two directors have been at Cannes three times previously with short films!). Read the interview with them in this issue of Swedish Film. Read also about other directors making their feature debuts, such as Lisa Langseth whose Pure is due to premiere this autumn, and Andreas Öhman with Simple Simon, starring Bill Skarsgård. This up-and-coming young actor will also shortly be seen in films like Behind Blue Skies and Simon. Read the interview with him, and find out what it’s like to have brothers and a father who are international stars already.

TWO SWEDISH SHORTS are also competing in Cannes: Jesper Klevenås’ A Silent Child and Bathing Micky by Frida Kempff and Camilla Skagerström. And Stig Björkman will once again be lifting the lid on the treasure chest of material from the Ingmar Bergman archives. Following on from last year’s hugely successful Images from the Playground Is …but Film Is My Mistress, with contributions from some of the biggest names in the world of cinema, including Woody Allen, Martin Scorsese, Lars von Trier and Bernardo Bertolucci. This time round Björkman takes the viewer behind the scenes on the shoots of a number of Bergman classics including Cries and Whispers, which turns out to have been a remarkably good-humoured and cheery event.

It looks like another unforgettable Cannes festival full of surprises!

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CEO,
Swedish Film Institute
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In 2009, these companies chose Gothenburg Film Studios. The choice of filmmakers.

Soundstage, greenscreen studios, complete equipment rentals for camera, light and grip, production offices, sound post, picture post, all in the heart of Scandinavia.
Bergman actress Pernilla August makes her debut as a director

Actress Pernilla August, best-known to audiences from Ingmar Bergman’s 1982 classic *Fanny and Alexander* and *Star Wars: The Phantom Menace* (1999), where she played the mother of Anakin Skywalker, is making her debut as a filmmaker. Set in Sweden in the 60s and 70s, her film *Svinalängorna* follows the fortunes of an immigrant Finnish family with alcohol abuse problems, and is loosely based on the popular novel of the same title by Susanna Alakoski. Playing the lead is the star of the Millennium trilogy Noomi Rapace, working for the first time opposite her husband in real life, Ola Rapace. The film is due to premiere in the autumn of 2010.

PAOLA LANGDAL

Easy Money heading for the American cinema screen

Following lengthy negotiations it has emerged that Warner Bros. has landed the American remake of the Swedish box office hit *Easy Money* (*Snabba cash*), due to star Hollywood heartthrob Zac Efron. Based on a novel of the same title, the Swedish version of the film has been seen by more than 600,000 cinemagoers in Sweden since its release in February this year, and centres on JW, a character seduced by luxury and organised crime. Starring Joel Kinnaman, the Swedish film has been sold all over Europe as well as to USA and Canada. The producer for the American remake will be Charles Roven, the man behind the blockbuster thriller *The Dark Knight* (2008).

PAOLA LANGDAL

Armadillo in Critics’ Week

Swedish/Danish co-production *Armadillo* has been selected for the Critics’ Week at this year’s Cannes film festival. The documentary is about Danish soldiers at the Camp Armadillo, an army base situated in the Helmand province in Afghanistan, and their increasing cynicism with the war.

“Of course it’s great that the film has been selected for the Critics’ Week”, says Swedish co-producer Lennart Ström of production company Auto Images. It takes a certain kind of documentary to get picked for that section. It’s a good start for our collaboration with Danish company Fridthjof Film.

The film was shot in Afghanistan, during three dramatic months. “This was an unusually difficult film set, Ström continues. And apart from that, it was also a challenging project ethically and politically. The scenes with Danish soldiers in combat are really intense.”

MATTIAS DAHLSTRÖM
Celebration of Swedish film at the Lincoln Center

With Northern Exposures: Social Change and Sexuality in Swedish Cinema, the Film Society of Lincoln Center celebrated 100 years of Swedish cinema from April 16 to May 4, 2010. Curated by Richard Peña, the selection of films gave the enthusiastic audience a general insight into Swedish society over the last century and Swedish film in particular.

The films screened during the festival ranged from Swedish film classics such as Miss Julie (1951) and Wild Strawberries (1957) to works by important directors such as Hasse Ekman The Banquet (1948), Girl with Hyacinths (1950) and Gustaf Molander One Night (1931), A Woman’s Face (1938). More recent films were also part of the programme, including Jens Jonsson’s Sundance success, The King of Ping Pong (2008). Five Swedish directors were also in attendance to present their latest films: Babak Najafi, who earlier in the year won the Best First Feature award at the Berlinale for his film Sebbe (2010), Fredrik Edfeldt, critically-acclaimed for his film The Girl (2009), Henrik Hellström, Stig Björkman and Daniel Alfredsson. Also in New York to take part in master classes with Michael Barker and Ira Deutschmann were a number of Swedish film producers.

Bringing the film series to an end was a screening of Daniel Alfredson’s box-office success The Girl Who Played with Fire (2009), one of the film versions of Stieg Larsson’s Millennium trilogy, which recently secured distribution in the US. Northern Exposures was organised by the Film Society of Lincoln Center in collaboration with the Swedish Film Institute. PAOLA LANGDAL

Eye talk

Director Jonathan Lewald’s short film about disorientation in the wake of Alzheimer’s took him all the way to the Tribeca Film Festival.

When artist Jonathan Lewald’s grandmother was afflicted with Alzheimer’s, he started drawing her. For every portrait, he came a little closer to his grandmother’s eyes, almost like a kind of animated zoom-in.

“There was something about her gaze. You get a peculiar kind of emptiness in your eyes when you’re not sure where you are,” says Jonathan.

In Grandmother’s Eye (Mormors öga), Lewald has advanced on the idea of trying to portray his grandmother’s gaze. The film is a single long camera zoom-in that ends up in one of her eyes.

“I wanted the moving camera to symbolise a thought or a feeling wandering, without ever finding something to hold on to. I saw a connection with how your thoughts wander when you have dementia.”

The film competed at the Tribeca Film Festival in April.

Gimme five!

Since 1990, the Nordisk Film & TV Fond has supported and promoted feature films, creative documentaries and TV-fiction in the five Nordic countries. At last year’s Toronto festival, the Fund introduced an international cinema distribution support under the label High Five. Aimed at foreign distributors who buy Nordic films, the High Five top-up financing can stretch up to 50,000 euro. All Nordic films having their cinema release or international festival/market presentation after October 1, 2009 are eligible. For guidelines, application forms and dates, please visit www.nordiskfilmogtvfond.com.

Grandmother’s Eye.

Top: Panel discussion on new Swedish films. Left: The Walter Reade Theater was packed at the screening of the opening film The Girl.

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PER NYSTRÖM
Nordic family films at the Shanghai Film Festival

The 2010 Shanghai Film Festival (12 – 21 June) will include a special section, The Nordic Family Film Festival, a pan-Nordic initiative funded by the Nordic Council of Ministers. Nordic projects will also be pitched to the festival’s co-production market (Co-FPC). Among the Swedish films showcased will be Starring Maja (Prinsessa, 2009) by Teresa Fabik, Glowing Stars (I taket lyser stjärnorna, 2009) by Lisa Siwe and Panic Painter (Panikkonstnären, 2008) by Johan Hagelbäck.

PAOLA LANGDAL
Determined, diplomatic, honest.

That’s how this year’s Swedish representative in European Film Promotion’s Producer on the Move describes herself, after a short pause for thought.

“Being both diplomatic and honest can be something of a double-edged sword in this profession,” says Lizette Jonjic.

Jonjic grew up in Borås, moving to Gothenburg at the age of 19 where, by chance, she got a internship with the production arm of pubcaster Sveriges Television and has never looked back. Working in film ever since, for the past five years she has been a producer in her own right.

“This is the right job for me. As a producer I get involved in the whole project, right up to the end product. It’s a constant learning process, and one that I hope will always continue,” says Jonjic.

HER PRINCIPAL COLLABORATION as a producer has been with the director Håkon Liu. A few years ago Jonjic saw Liu’s graduation film Nights in Love (2004) from the School of Film Directing in Gothenburg, a work she liked so much that she invited the director to work together with her. The most recent film they’ve worked on together is Liu’s feature debut Miss Kicki (2009), which has been picking up awards on the festival trail.

“Working with Håkon gives me energy, he has such an enthusiastic view of his job as a director. We complement each other well: he knows his own mind, but he’s easy to work with. He’s also fun and a little crazy in the best possible way. We have our ups and downs, but that’s a healthy thing,” says Jonjic.

Is there any particular type of film you like to work with?

“People have asked me that before, and I don’t really have a good answer. I’m not interested in any specific genre, I am more interested in establishing fruitful and long-term partnerships with directors.”

What are the challenges of being a producer?

“Being alone in your decision making. It can be tough, but you have to plough your own furrow.

And winning over other people, that’s always a challenge.”

As Sweden’s Producer on the Move at the festival in Cannes Jonjic will get the chance to meet and network with other young producers working in Europe.

What does being selected mean to you?

“I’m flattered and somewhat taken-aback. I believe and I hope that getting noticed as a producer in such a context will be of some significance, and hopefully it will lead to more partnerships in Europe.”
One hundred years and swimming

A vivacious, 100-year-old woman in a swimsuit is the subject of the documentary short *Bathing Micky*, competing for the Palme d'Or in Cannes. On a bathing jetty in the depths of winter, Micky talks about her life: one of relative ease or hardship, depending on how you see things.  

Words Karin Svensson

Documentary filmmaker Frida Kempff is fascinated by elderly women, by their journey from youth to old age. When she was living in Copenhagen someone told her about a remarkable Danish woman, the hundred year-old Ebba “Micky” Heyman.

“I went round to her home and we talked for hours and hours, and straight away I knew that I wanted to make a film about her. Micky is very modern: as a young woman she started her own cinema, and she has always done her own thing in this life.”

**The Film Follows** Micky to the beloved jetty where she goes year-round to swim, regardless of weather or water temperature. With the sun gleaming on the water and above the small talk of the other bathers, Micky talks about her views on life and her experiences during the war. During the German occupation of Denmark, she and her Jewish husband were petrified of having children together. Then, after some while, they managed to escape across the water to Sweden.

“The bathing club is extremely important to her, because she’s always had an affinity with water. And the story she tells is also closely bound up with water, so everything fell into place.”

**How was it filming her winter swim?**

“She never ceased to amaze me. There we are, filming in the dead of winter, and she cheerfully peels off her swimsuit and jumps in, calling out ‘aren’t you coming in, too, Frida?’”

**Just like its** main character, *Bathing Micky* (Micky bader) is an unashamedly positive film about the way that life can draw to a close happily, and the importance of a positive attitude. It’s something that Frida Kempff hopes the audience will share.

“Yes, maybe life isn’t so complicated, maybe it’s all about living with the person you love and looking on the bright side of things, even though it’s not always easy.”

When Frida Kempff telephoned Micky to tell her that the film had been selected to compete in Cannes, she found out from Micky’s son that she was in hospital having suffered a series of blood clots. It doesn’t look as if she’ll be coming home again.

“That’s sad. Micky has such a high energy level that you’d take her for a seventy-year-old rather than someone who’s approaching her 101st birthday. But she was still aware enough to wish us all the best for Cannes.”

**Words Karin Svensson**

**Bathing Micky**

*FRIDA KEMPFF*

**Background**

Born 1977 in Sala.

Trained as a television producer at Stockholm’s Dramatiska institutet, where she met the cinematographer Camilla Skagerström. Together they have made the documentary films *Psykobalett* (2006) and *Sharaf hjältar* (2006). In addition to directing, Frida has also produced all of her five films.

**Currently** Her short film *Bathing Micky*, co-directed with Camilla Skagerström, is competing for the Palme d’Or in Cannes.
What happens when a child never cries out, no matter what happens? This is the main issue in Jesper Klevenås’ short film *A Silent Child* (*Ett tyst barn*), due to screen at the Cannes Film Festival in the Directors’ Fortnight section.

In the film we encounter a couple whose silent daughter never cries out, no matter what harm she comes to, a condition that leads to very grave consequences.

Klevenås got his inspiration for the film after rewatching Polish director Krzysztof Kieslowski’s drama series *The Decalogue*.

“I was fascinated by Kieslowski’s ability to deal with such big subjects in an everyday way,” says Jesper Klevenås.

*A Silent Child* is a story told slowly and with very few edits. The viewer gradually becomes aware that something awful is about to happen.

“I’m very taken with real time, and I feel that you get a completely different ‘presence’ if you limit the number of cuts.”

A former cameraman for Roy Andersson, Klevenås has made a number of short films of his own, including *Just a Kid* (*Satungen*, 2003), which picked up an award at the Montecatini International Short Film Festival.

**LIKE KIESLOWSKI, KLEVENÅS** doesn’t shy away from difficult subjects. But he doesn’t like being labelled as a maker of “dark” films.

“To me it seems meaningless to divide films into categories like light and dark. It’s more interesting to talk about constructive or destructive films.”

Jesper Klevenås holds the belief that a director has a duty to present reality as accurately as possible. In his opinion, many of today’s films are false in their desire to be easily accessible, and by extension, destructive.

One major source of his inspiration is the author Albert Camus, whose belief in “intellectual clarity and strong emotions” has become something of a maxim for Klevenås.

On one level *A Silent Child* can be seen as an allegory of freedom of expression.

“The film has two dimensions. It works as a simple, straightforward story, but you can also see it in a wider context. It’s not just a right, it’s a necessity to be able to cry out and register protest.”
This autumn will see both Behind Blue Skies and Simple Simon open in Swedish cinemas, and by the end of the year everyone will be convinced that Bill Skarsgård is an actor in his own right – rather than just another member of the Skarsgård clan under father Stellan. WORDS MATTIAS VESTIN PHOTO SARA MAC KEY

TOP BILLING

Bill Skarsgård is 19 years old, and by the end of the year his name will be on everyone’s lips following leading roles in Hannes Holm’s Behind Blue Skies and Simple Simon (I rymden finns inga känslor) by Andreas Öhman, in which he plays a boy with autism.

"Becoming an actor was my boyhood dream, and I got my first role at the age of nine which felt absolutely amazing. But if you’ve got two older brothers (True Blood-star Alexander and well known Swedish actor Gustaf) who are actors, it’s not that cool wanting to become one. When I was older I considered not bothering, that it was old. Then I got a role in Kenny Begins in 2008, and that led to the role of Martin in Behind Blue Skies, and now I think it’s all great.”

In Behind Blue Skies Bill plays only child Martin, who seizes the chance to escape a family life characterised by alcoholism when a rich childhood friend’s parents arrange a summer job at a restaurant in the archipelago. But once there, standing on his own two feet for the first time, he is drawn...
“If you’ve got two older brothers who are actors, it’s not that cool wanting to become one”

into the now infamous “Sandhamn gang”, who was behind the first major drug scandal in Swedish criminal history.

“Martin comes from a high-rise area and is an only child in a very claustrophobic family situation. For me it has been incredibly important to have siblings I can rely on if I need help, wherever they are, but he has to face all his problems alone. He has no one to talk to or share his worries with.”

HANNE HÖLM WANTED to make a film about the magical age of 18 and the freedom it brings, while also making it clear that the adult world is simply an extension of adolescence.

“It’s nice to hear Hannes talking about 17-18 as ‘this age’. He talked a lot about things he remembers, and I’d say ‘aha, okay’. A bit like he was trying to explain what it was like to be 17, even though I’d turned 18 the summer before.”

The movie was filmed on location in Sandhamn in the Stockholm archipelago, where the notorious gang ran riot and were finally caught by the police in 1975. A lot of time has been spent on detail to recreate the 1970s atmosphere.

“Hannes was around the same age as my character at the time, and I think there was a lot of déjà vu for him. He went round the island talking to people who were there at the time, and everyone had stories about what had happened, about speedboats and aeroplanes, stories that build on the myth.”

BILL SKARSGÅRD is also appearing in Andreas Öhman’s Simple Simon this year in which he plays a boy with Asperger syndrome who lives with his brother Sam and Sam’s girlfriend Frida.

“Even during the initial screen test I started talking a bit faster and found something that was constantly extremely focused. Also, I always looked someone straight in the eye when I was talking, and suddenly he was there. I really like him, Simon.”

Bill Skarsgård will soon be shooting another film, an adaptation of Marianne Fredriksson’s renowned novel Simon (Simon och ekarna), with Bill in one of the lead roles. Bill is well on the way to becoming as big as his brothers Alexander and Gustaf, but he admits that it’s not easy being number three in a group of acting brothers and being regarded as an actor in his own right.

“It’s very hard to be introduced like that: the new one, the third in the family. Last week a journalist began an interview by saying ‘So you’re the son’ – but I’m not the son. That’s not how I see myself. I need to break away from that and use solid roles to show that I’m good and should be regarded as an actor in my own right.”

BILL SKARSGÅRD


Background Actor whose breakthrough came with The Knight Templar (Arn – Riket vid vägens slut, 2008), in which he appeared alongside his father Stellan Skarsgård and his brothers Gustaf and Valter. He also featured in Kenny Begins (2009).

Currently Starring in the films Simple Simon (I rymden finns inga känslor) and Behind Blue Skies (Himlen är oskyldigt blå).
There are no feelings in outer space.

Private Screenings in Cannes:
May 13, 4.00 pm (Gray 4)
May 16, 9.30 am (Palais D)
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With a little help from his friends

When director Stig Björkman received hours of behind-the-scenes material from Ingmar Bergman’s film shoots to piece together for a documentary, he sought a little help from his friends. And not just any friends. WORDS HENRIK EMILSON


These images of Bergman in action come from the behind-the-scenes films made in conjunction with shooting the films above along with After the Rehearsal (Efter repetitionen, 1984), Scenes from a Marriage (Scener från ett äktenskap, 1973), Cries and Whispers (Viskningar och rop, 1972) and Saraband (Saraband, 2003). Priceless pieces of cinema history, they come from Bergman’s own archives from his home on the island of Fårö, which he donated to the Ingmar Bergman Foundation in 2002. Some are in colour, others in black and white, some are silent, some have sound. Some of the films command around 30 minutes of footage, others, like Autumn Sonata, almost four hours. The task of making a documentary from this voluminous material landed on film director, journalist and author Stig Björkman. In 2009 he made Images from the Playground (Bilder från lekstugan), which premiered in Cannes and was based on behind-the-scenes material shot by Bergman himself on his 9.5 mm camera. Yet a tougher challenge awaited with ... but Film Is My Mistress.

“Yes, the films were very different from each other and difficult to match up. From silent, fairly random shots taken without any apparent logic to more precisely documented material for films like After the Rehearsal and From the Life of the Mario-
Stig Björkman was born in 1938 and is a Swedish filmmaker and film critic. He was editor in chief of the Swedish film magazine Chaplin and collaborated in foreign film magazines like Cahiers du Cinéma and Sight & Sound. He is also known for his documentaries Ingmar Bergman (1971) and Tranceformer (1997) on Lars von Trier and has written several books, among them Conversations with Woody Allen: His Films, the Movies and Moviemaking (1995).

And I was also keen to include the material, which wasn’t from the Fårö archives, relating to Saraband, the film that marked the end of his career,” says Stig Björkman.

His solution was to divide the film into eight chapters, one for each film. But what really pulled the whole project together was his decision to use some of his friends and acquaintances in the film.

“Something that surprised and interested me was the fact that Martin Scorsese was so keen to talk about Saraband.”

It seemed like a good idea to add comments on the films from other filmmakers who are either Bergman enthusiasts or have been influenced by his work. They were asked to choose one film each and to say what that film has meant to them.

Apart from Liv Ullmann, who introduces the film, we hear comments from the likes of Woody Allen, Bernardo Bertolucci, Martin Scorsese, Olivier Assayas, John Sayles, Lars von Trier and Bergman himself from earlier recordings.

“Something that surprised and interested me was the fact that Martin Scorsese was so keen to talk about Saraband. He’s very taken with it, the fact that it’s an old man making his last film. In many ways it’s a summary of Bergman’s art and work. What Scorsese says is very touching. Otherwise, all the directors were very impressed by Bergman’s body of work, not least the way he worked with his actors.

Many people were surprised by how good-humoured and jovial Bergman was in Images from the
In "but Film Is My Mistress," the title of which is adapted from a quotation from Bergman ("the theatre is my loyal wife, but film is my mistress"), the picture is one and the same: good-humoured.

"In the film he does indeed talk about his artistic outbursts. But you can't achieve good results by being a despot. It would show through straight away in the work and the acting. He had a group of people that he knew well and trusted, both in front of and behind the camera. You don't need to go around belowing at your close friends. The 'demon director' is something of a myth that grew up around Bergman, but one that's dispelled by these two films."

His impressive list of friends comes about because Stig Björkman had the good fortune to work as a film journalist and editor in the 1960s and 70s, long before press conferences, junkets and a wall of agents stood between filmmakers and writers. Meetings in those days were more natural, giving rise to friendships. Björkman also had a good relationship with Ingmar Bergman himself, thanks largely to an earlier documentary about the director and the books Bergman on Bergman and Conversations with Bergman.

"I didn't meet him often, but we sometimes spoke on the telephone. He was very interested in what other people were doing, and when he ended up in virtual exile on Fårö he was often in touch with colleagues, actors, friends and acquaintances to keep himself informed. His telephone times were Saturdays and Sundays from 11.00 to 13.00! Sometimes Erland Josephson would take up the entire two hours, and if you called after that you got his answering machine. The message was very short and to the point: "Bergman, speak now.""

BERGMAN WEEK

Bergman's cinema opens to the public

Every year, film enthusiasts from all over the world make their way to Ingmar Bergman's Fårö. With its stark landscape, this tiny Baltic island north of Gotland provided the setting for films such as Persona (1966). And for the seventh summer running, the island will play host to Bergman Week, this year between June 29 and July 4, when the legendary director's private cinema will open its doors to the public.

During a week crammed with film screenings, seminars, excursions and other events, various and new aspects of Ingmar Bergman's artistic legacy will come under discussion.

This summer, Ingmar Bergman's private cinema in Dämba will be open to the public. And last year's great success, the Master Class, is back, this time in the hands of Liv Ullmann, who took part in ten of Bergman's films.

One of the themes for the week is "Dark Days and Light Nights", with screenings of both comedies and darker films, plus a lecture about evil in Bergman's films. Production designer and art director Anna Asp will talk about her work on Fanny and Alexander (1982), for which she was awarded an Oscar.

Ariane Mnouchkine, artistic director of the legendary Théâtre du Soleil will be visiting Bergman Week together with one of the company's actresses, Juliana Carneiro da Cunha. Guests will also include the actor Gösta Ekman and directors Johan Kling, Ester Rots and the dramatist Jon Fosse.

The week will conclude in traditional style, listening to a radio broadcast at sunset among the standing stones of Fårö's west beach. In a highly personal recording, Ingmar Bergman himself speaks about his relationship to the music that accompanied him throughout his life.

KUBA ROSE

For further information, programmes and tickets, go to www.bergmanveckan.se. If you have any questions, please contact kuba@bergmanveckan.se
Images From The Playground

DOCUMENTARY: 29 min

In Eight Scenes

...but Film is My Mistress

DOCUMENTARY: 66 min

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Drummer lovin’

Johannes Stjärne Nilsson and Ola Simonsson’s short *Music for One Apartment and Six Drummers* became the talk of the town when it premiered in Cannes in 2001. Now the percussion loving duo have finished their first feature *Sound of Noise*. And they’re back in Cannes – this time in Critics’ Week.

WORDS JAN LUMHOLDT PHOTO NILS BERGENDAL
“This is the prequel”.

Upon reflection, Johannes Stjärne Nilsson’s statement makes sense. “Because, as we see in the short, they’re really tight and together in their actions, right? They know what they’re doing and it’s not the first time they’re doing it. In the feature, we find out about how they originally got together.”

“The short” is *Music for One Apartment and Six Drummers*, a ten-minute fictional subject with minimal dialogue about a group of well-groomed but decidedly shady characters. We encounter them breaking into a quaint, two-room apartment in order to… play it. They pound, punch, thump, rub, fret and smack their way through kitchen, bathroom, bedroom and living room, respectively, in splendid rhythmical sync. We leave them, just seconds after their grand finale and just seconds before coming face to face with the residents, a kindly elderly couple who’ve just returned from a walk with their dog...

The film premiered in 2001 at the Cannes Film Festival to jubilant reaction and instant international acclaim. Since then, the six drummers have never quite parted ways. A series of live performances has followed (including one, in which the different aspects of a Volkswagen Beetle provided ample “playing ground”), as well as a persistent temptation to tell more about these musical activists, to branch out, as it were, a perfect little short into a full feature film. And, in the process of doing so, taking some risks.

“Truthfully… when we had finished the short, we thought: ‘That’s that’ and moved on. We have since developed almost two full feature scripts. But the...
live performances exposed us to the drummers on a regular basis. Time and again, we came up with new concepts and scenarios. Wouldn’t it be great if they played in this environment or in that milieu? I even dreamed a full scene at one point”, says Ola Simonsson, Stjärne Nilsson’s creative partner for almost 20 years and through a dozen eccentric shorts, the last one being the 2006 Woman and Gramophone.

They asked Magnus Börjeson, one-time member of pop group Beagle and composer of the music for the original short, to take up the challenge of creating the sounds. He was not hard-pressed.

And today, barely ten years in progress, “the feature” is here.

Sound of noise (the term echoes that of Italian futurist Luigi Russolo’s 1913 manifesto on urban industrial soundscapes, entitled “The Art of Noises”) can loosely be described as a meeting between The Blues Brothers, Rififi and Vertigo. Magnus (Börjeson) and Sanna (Persson, celebrated star of Woman and Gramophone and other gems) go on a mission, in order to combat “all the crap music out there” and to create “a concert they’ll never forget”. They gather the best drummers around and set out on a series of painstakingly staged “attacks”. Venues of infiltration include a hospital, a bank and other unexpected sites.

As the presence of aggressive activist percussionists around such establishments is not entirely within the bounds of the law, the police are soon on the case. Enters Amadeus Warnebring, expert crime investigator and troubled individual; of a brilliantly musical family, he is the only member suffering from congenital amusia, commonly known as tone deafness. But Warnebring refuses to yield to his demeaning condition and sets out to get his men, and woman.

A grand scheme, no doubt, for all involved, not least the creators. Situations of “songs” have been explored and not seldom discarded, sounds and noises have been recorded and tested (on one occasion, a number of different sports and racing cars, even some regular passenger cars, in order

### The drummers:

#### Magnus

Conceptualist with narrow margins. The composer of the group.

**Favourite Drummer** Linn LM-1.

**Favourite Sound** sinus tone.

**Favourite Tune** I Feel Love with Donna Summer.

**Prefers to Play With** dice.

**Favourite Foods** escargots au beurre d’ail.

#### Sanna

Artist in free sound with a passion for water.

**Favourite Drummer** Chris Frantz of Talking Heads.

**Favourite Tune** Autobahn by Kraftwerk.

**Favourite Skins** 14” Evans Heavy Duty B14HD (Snare).

**Preferred Style** playing with heart.

**Preferred Hitting Surface** Ford Taunus-74 (6 cylinder V).

**Trivia** a decent fire-eater.

#### Myran aka The Ant

Will rebel against whatever you’ve got. Likes to hit things, privately and professionally.

**Favourite Drummer** Keith Moon

**Favourite Tune** All Day and All of the Night, The Kinks

**Favourite Foods** ground meat.

**Favourite Skins** Black spot.

**Prefers to Play With** sticks.

**Hobby** pigeon raising.

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**Ola Simonsson and Johannes Stjärne Nilsson**

**Background** Ola Simonsson and Johannes Stjärne Nilsson, both born in 1969 in Lund, have made a number of short films together since the 90s. Simonsson and Stjärne Nilsson graduated with a Master of Fine Arts in music and design, respectively. Since 1995 they have written, directed and produced over 20 short films that have been awarded at many film festivals. Three of their shorts have been selected at the Cannes Film Festival, among them the multi-awarded Music for One Apartment and Six Drummers (2003).—

**Currently** Their feature film debut, Sound of Noise, is screened in Critics’ Week in Cannes.
“Our vision of the music sometimes clashed with the music itself”

In a way, Sound of Noise is a comedy… As well… Perhaps. But we haven’t written it as a comedy. We have done what we would have liked ourselves.

“That’s how we always work”, concludes Stjärne Nilsson. “And always will”.

On the whole, they wanted the experience to work as a popular piece and a good movie. Which takes us to the process of writing a “regular” script for all these “irregularities” to fit into. A trusty team of collaborators, many of them since long part of the "stock company", have been of great help. But at the end of the day, it all fell upon Ola, originally a music graduate, and Johannes, a graphic designer and illustrator from the art school world, neither of whom have ever set foot at film school.

“It’s been great fun, having to, or being able to, fall back on traditional narration. But at the end of the day, we have mainly done exactly what we have felt like. Whether it’s traditional or untraditional, it’s the film we wanted to make.”

A gem”, is how Börjeson describes it, “to which none of the company present has any objections.”

To get the desired pitch – which took three days), beats and rhythms have been modified. Who knew, for example, that the sound of a stretched condom could provide too perfect a likeness to the sound of a double bass? Such were the deep waters into which our team oftentimes had to stick their feet.

“We really had to wreck that contraceptive”, recalls Johannes Stjärne Nilsson, “in order to get a believable sound.”

“Our vision of the music sometimes clashed with the music itself, adds Simonsson. Reality provided another sound. Which worked out well in the end.”

“By and large, we have been at the whim of those real sounds”, says Börjeson, describing the result as a “collage” with elements of “musique concrete” and the depth of the water they ventured into as “constantly over our heads”.

Simonsson brings up Dada man Kurt Schwitters as well as John Cage, who, before performing his piece Water Walk on national American television in 1959, exclaimed “I consider laughter preferable to tears!”

“Marcus
Electrically obsessed genius with some experience in high-voltage currents.
FAVOURITE BEAT four on the floor.
FAVOURITE DRUMMER Kenny “Dope” Gonzales.
FAVOURITE KIT anything electric, mainly the Simmons SDS-7 or, when not available, the SDS-5.
FAVOURITE HITTING SURFACE home-made Tesla Coil 184kHz, starting at 100,000 Volts.
FAVOURITE TUNE Popcorn by Gershon Kingsley.
TRIVIA can fix everything.

Anders
Classically trained percussionist. Part Fin.
FAVOURITED PLAYING non-compromising be-bop.
FAVOURITE SKINS skin.
GENERAL PREFERENCE solos.
FAVOURITED EATING alone.
TRIVIA able to run a marathon.

Johannes
A slick, all-round cat. Cuts most genres.
FAVOURITED DRUMMERS Steve Gadd, Harvey Mason & Stewart Copeland.
FAVOURITED SONGS weeps when listening to In the Stone with Earth, Wind & Fire.
KITS Yamaha 9000 power recording, K-Zildjian cymbals, Remo Pin stripe skins.
FAVOURITED INSTRUMENT 10" Splash Cymbal
WORST GIG the one that didn’t happen.
TRIVIA a certain appreciation for world music.

“...
In a small town in the far north of Sweden, Heikki and Markku get by robbing lonely widows. When times get tough, the two loners react differently. While Heikki grows more and more frustrated and demands nothing more of life than his daily cup of coffee, Markku turns inward and discovers poetry. This is the point of departure for Jonas Selberg Augustsén’s short *Autumn Man* (*Höstmannen*), which won the Short Story Award at this year’s Göteborg International Film Festival.

The Film Can be described as a barren, existential road movie in Tornedal Finnish – a dialect of Finnish spoken in the areas of northern Sweden near the Finnish border. There are clear influences from the Kaurismäki brothers, especially in the personalities of the two main characters. But the director has also taken inspiration from real life.

“I sometimes work at a homeless shelter, where I often meet alcoholic Finnish men. They’re hard to reach on an emotional level, but occasionally you’ll notice they want to talk about their feelings, even though they probably wouldn’t admit it.”

With *Autumn Man*, Selberg Augustsén wanted to show what happens when an emotionally inhibited man like this tries to get in touch with his inner feelings. Poetry is the common theme running through the film, the director himself claims to be more inspired by poets and visual artists than other directors when making films. *Autumn Man* is his first pure fiction film.

“I’ve previously worked in the borderland between documentary and fiction, and I’ve always striven to find a kind of authenticity. In *Autumn Man* I did the opposite and wanted to work as anti-authentically as possible.”

**Selberg Augustsén Says** that the decision to keep all the dialogue in Tornedal Finnish – a language he does not speak himself – was a way of alienating himself from the action in the scenes. Even the absurd humour and the stylised images serve to keep us as an audience at some kind of distance.

“For me, humour is the only way of getting to what’s serious. Otherwise it’s so easy to close the door to people. The art lies in finding the perfect balance between humour and gravity.”
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Life is beautiful

After many years as a playwright, she is now taking the step into the world of movies. With Pure, Lisa Langseth has adapted her play Den älskade into a fine screen debut about a girl revolting against her working class background and turning to classical music. WORDS KAROLINE ERIKSSON PHOTO MORGAN NORMAN

“I always end up there, even when I try to write about something else. It’s like I can’t get away from it,” says Lisa Langseth with an apologetic laugh.

Like the dozen or so plays she has written and mostly directed since graduating from Dramatiska institutet in 2002, her screen debut Pure (Till det som är racket) is about education, cultural capital and a raging underclass trying to break through a glass ceiling. At the centre is 20-year-old Katarina (Alicia Vikander), a girl from a rundown suburb of Gothenburg. Katarina, a school dropout who dreads becoming like her alcoholic mother, stumbles across a YouTube clip featuring Mozart and immediately falls in love with classical music. She is drawn to the city’s Concert Hall and lies her way into a job as a receptionist. The maestro of the place, conductor and family man Adam (Samuel Fröler), catches sight of her and they start a relationship. Katarina is on cloud nine, but soon realises she’s not only risking her old life, but also the new identity she has established.

LISA LANGSETH HAS an ability to time her works perfectly. There was recently a debate in Sweden on sexual harassment and the male power hierarchy in Swedish theatre. Pure is based on the monologue Den älskade, inspired by situations Langseth herself has witnessed.

“That kind of ‘great’ theatre man and these girls, it was obvious how things went. I wanted to depict exactly that kind of structure but moved the narrative to the world of classical music, which is even more closely governed by rules and traditions. At the same time though I didn’t want to make a story that was just feminist, I wanted people to understand the characters as well. I didn’t want to put myself above Katarina, but tell the story from her perspective. For her it’s a spiritual encounter.”

The fact that Langseth has Katarina seek out classical music was also about finding a means of expression beyond the patently provocative.

“Revolting through classical music is the most obscure thing Katarina can do. Had she started listening to hip hop, that would have been predictable. But in her world, saying ‘Be quiet, I’m listening to Mozart’ is also a way of revolting against the image of what she ought to be. When she loses herself in music she is free. I like the idea of that kind of movement in society: emotional class journeys.”

Den älskade premiered in 2004 at Elverket with Noomi Rapace – Lisbeth Salander in the Millennium trilogy - as the increasingly desperate Katarina. Lisa Langseth had already made her debut play Godkänd into a short film (also produced by Helen Ahlson), but turning a monologue into a screenplay was another thing altogether.

“There was an inner conflict between Lisa Langseth the filmmaker and Lisa Langseth the play-→
Lisa Langseth, who loves her literary formulations... The monologue was written entirely from what was inside Katarina’s head. Text is a lot freer in a way: you can fool the observer, whereas on film you can see everything. I’m making my next film from scratch. It’s actually on the same theme but in a completely different setting. And there’s no classical music."

The fact that making the film entailed directing not only the cast, but also 600 extras and the Gothenburg Symphony Orchestra has not put Lisa off. Although she does admit to some nerves about debuting as a feature film director, acclaimed playwright as she has been since her debut at Stockholm's Stadsteater in 2003.

“It’s very scary, it’s a different world altogether. But I try not to think about the expectations people may have of me. I find it tremendously exciting all the things that can be done with film, the editing, the sound work... When I think about the next story I think, “Right, opening scene, hospital, I need 200 extras”. That’s how I’ve kind of gone over to thinking in film terms,” she concludes.

ALICIA VIKANDER

BACKGROUND Actress and dancer who trained at the Royal Swedish Ballet School in Gothenburg and Stockholm. Since the early 00s she has appeared in a number of popular Swedish television series.

CURRENTLY Starring as Katarina in the film Pure (Till det som är vackert).
Following several parts in acclaimed TV shows, Alicia Vikander has finally landed her first movie role. As music lover Katarina in Lisa Langseth’s *Pure*, her background as a ballet dancer and hardworking actor in a popular TV soap have stood her in good stead.

Even when auditioning for Katarina, Alicia was aware of just what an opportunity this could be for her. “I realised it was worth fighting hard to play a complex role like this in my very first feature film,” she says of what is to date her greatest challenge as an actor.

Filming was intense as Katarina is in every scene, and Alicia also felt a sense of responsibility in taking on the role that Lisa Langseth had worked with for so many years. “The script is Lisa’s baby, so obviously I was very nervous. But she gave me a hundred per cent all the time. You can tell Lisa’s from a theatre background because her focus was on the action in front of the camera, which gave me a great sense of security.”

However, the high pace of filming was nothing new for Alicia, who played Jossan in the first season of TV soap *Andra avenyn* in 2007-2008. “*Andra avenyn* was like a school. I had to learn 28 pages of script every week and was in front of the camera seven hours a day. It could have taken me years to build up that kind of experience.”

Alicia Vikander has no formal training as an actor, but certainly as a dancer, having attended the Royal Swedish Ballet School in Gothenburg and Stockholm from age 9 to 18. She left dancing due to back problems, although her dancing experience still gets put to good use. “I’m very confident in how I move, and ahead of filming I managed to develop a movement pattern I could identify as Katarina’s. That helped me get into the role. Also, because of the dancing I’ve grown up with classical music. Having said that, I’m far more controlled than Katarina. I wish I could experience music like she does, not reflecting on it but just feeling it.”

WORDS KAROLINE ERIKSSON
PHOTO KJELL B PERSSON
Some kind of monster

One of the most high-profile legal cases in recent Swedish history is the basis for the latest movie from the young directing duo Martin Jern and Emil Larsson. Savage (Odjuret) is a painful portrayal of a Swedish underclass that is seldom otherwise depicted on screen.

WORDS: JONAS HOLMBERG

In January 2004 two young women were murdered in southern Sweden. The perpetrators were two 17-year-old boys, and the motive was that they had nothing else to do. They sat at home, drank moonshine and got bored. The last bus had gone so they called two girls they barely knew who had a car. The girls picked them up. A couple of hours later the boys left the battered girls by the roadside to die.

When producer/director duo Martin Jern and Emil Larsson read about the murders they were astonished at the murderers’ psychology, and decided to delve a little more into the case. They ordered thousand-page records from the criminal court and started looking into who the murderers really were.

“We couldn’t really get our heads round it. What kind of monsters were these who beat girls to death?” says Emil Larsson.

“The court records made for very unpleasant reading. The young women were completely innocent, they were just in the wrong place at the wrong time.”

SAVAGE IS NOW finished. But despite the dramatic theme, this is not the speculative murder story one might expect from the genre.

“Savage is an existential portrayal of a place and a forsaken underclass that’s given up any thoughts of a future,” says Martin Jern. Larsson agrees and naturally fills in the details, as is so often the case between two people who know each other really well.

“When you think about an underclass outcast by society, you often think of immigrants living in tenements in a city suburb,” says Larsson.

“But there’s a large group of people who are Swedish and who live an extreme underclass life with no chance of ever getting anywhere. In a hopeless society, it’s far easier to let the savage out.”

Making a film on location in a ‘hopeless’ community in the southern Swedish countryside was not easy. The team lived in a collective on a farm, but their presence was not appreciated by everyone.

“The atmosphere could become quite aggressive,” says Jern. “We came from the city to make a film about their everyday reality. There was hostility towards us.” Larsson clarifies:

“What Martin’s trying to say is that we got beat-
en up a few times, but we were all friends in the end."

**MARTIN JERN AND** Emil Larsson originally met and became good friends 16 years ago. Initially they were mainly into skateboarding, but after a while they started making films together.

"We do everything together," says Larsson. "Up until a few years ago we'd walk to the post box together because we didn't want to go alone. We've become like a retired old couple."

Their first film was a critique on the modern world, the short documentary *Generation Robinson*. Since then they have co-directed the features *Fourteen Sucks* (*Fjorton suger*, 2004) and *Du & jag* (2006). The perfectly pitched teenage movie *Fourteen Sucks* was well received by critics, but *Du & jag* less so. Jern and Larsson felt they hadn't done their best and needed a break.

"When we made *Du & jag* five years ago, it didn't turn out as well as we intended. But that setback was the best thing that could have happened to us. We had to face the fact that maybe we weren't quite as good as we thought we were, and once we'd admitted that it was like a fire had started," Larsson explains.

"*Savage* is our fire, and it's been waiting five years to burn this brightly."

**“Savage is our fire, and it’s been waiting five years to burn this brightly”**
The perfectionist

With *Darling* Johan Kling achieved a rather spectacular breakthrough. But the director himself wasn’t particularly impressed. Now he’s back with *Trust Me*, a comedy about our human right not to be perfect.  

Words Mattias Dahlström Photo Johan Bergmark

Johan Kling’s first film *Darling* made him, well, something of a media darling. This universally acclaimed dark comedy about the unexpected friendship between a self-obsessed upper class girl and a hapless middle-aged man was recently voted the best Swedish film of the decade by the prestigious Dagens Nyheter newspaper. And the man behind the film? Actually, he’s not completely satisfied.

“I still can’t even bear to watch *Darling*”, says Kling with a wry smile. “Because so much of it isn’t good. Self-criticism is part of my character, and it’s both good and bad. You have to be a perfectionist to work on a film, because you’ll never get it right if you don’t take care of even the tiniest details. A striving for perfection is necessary, but sometimes you might make demands on yourself that are too great.”

**Kling is sitting** in a studio taking time out from editing his new film *Trust Me* (*Puss*), a work that’s completely different from his illustrious debut.  

“*Trust Me* is a modern version of something approaching a French farce. I thought that was amusing – it’s a bit of an outmoded classic as a genre. The challenge of coming up with a sizeable plot and then tying up all the loose ends at the conclusion felt perfect.”

Another challenge was to do something rather more optimistic than the downbeat *Darling*. And to try, at least, to live up to the film’s forerunners.

“My idea was that *Trust Me* should resonate with some of the films I love, like Bergman’s *Smiles of a Summer Night*, or some of Robert Altman’s or Woody Allen’s work. Films that are just plain funny to watch. No other comparisons, those films are masterpieces, but I wanted to make a film you can choose when you’re sitting at home and wanting to watch a DVD. I want people to feel: ‘I’ve seen this film before, but I’d like to see it again because it was funny.’ I wanted to make a film that was unashamedly entertaining, but at the same time intelligent and artistically realised. You can’t be entertaining without a good deal of prior thought: something like this has to be based in precise human observations.”

Whereas *Darling* was a story of class and urban alienation with its entire focus on the main characters, *Trust Me* is much lighter in tone, with a large ensemble of actors including two of the Skarsgård brothers (Gustaf and the *True Blood* heartthrob, Alexander Skarsgård in *Trust Me*.)
Director Johan Kling.
Alexander). But the territory isn’t entirely new, according to Kling:

“Basically it’s the same world as Darling, but more entertaining. Trust Me is a pure comedy. When I’d finished Darling I really didn’t want to do the same thing again, but I did feel that I have a world and mode of expression that I like. So the question was whether I could find another angle on that world.”

“The view of human nature in Trust Me is the same as in Darling, but less pessimistic. I think my attitude to the small foibles of humanity is far more forgiving in Trust Me. I accept that we’re all quite pathetic and ridiculous, but it can be pretty funny when we make complications for each other and ourselves.”

Trust Me is set in a theatre where people are putting on a play. But it’s not so much about the theatre as “sex and complications – and stealing”. Among the characters is a female director (not, of course, based on Kling himself), who is struggling with what the agony aunts often refer to as “life issues”.

“I think we Swedes place extremely high demands on ourselves to be perfect in so many ways. One should be successful, fulfilled, a good parent and still manage to be sexy. These pressures weigh especially heavy on women. The director in the film is in many ways a typical woman of our time – she wants to make sure everything works and she finds it hard to admit to herself that she might not be perfect in every respect. It’s a pressure that’s so inhuman. I think my film is a kind of speech for the defense of the right not to be perfect.”

JOHAN KLING
CURRENTLY His film Trust Me (Puss) centres on the basic human right not to be perfect.
Kids say the darndest things

Sometimes a few small words can have a massive impact. In Lisa James Larsson’s short film *Little Children, Big Words*, one seven-year-old’s pronouncement turns a whole classroom on its head. WORDS HENRIK EMLISON

A discussion takes an unexpected turn when seven-year-old Alex says what he wants to be when he grows up. In just twelve minutes director Lisa James Larsson manages to squeeze in more dynamics, tension and depth – not to mention fine acting – than you’ll find in the average feature film on the shelf of a video shop. And Lisa should know: she’s worked in one.

**THE IDEA FOR** *Little Children, Big Words* (Små barn, stora ord) came during an exercise she was asked to do while studying screenwriting for directors at Dramatiska institutet in Stockholm.

“Our teacher gave us 20 minutes to write a scene about a meeting, and afterwards we were asked to read it out loud. When I read the line where Alex says what he wants to be, everyone seemed to gasp for air. I knew right then that there was something there.”

The British-Swedish director doesn’t shy away from heavier subjects. Her graduation film *Pussyfooting* is about a woman dealing with breast cancer.

“I suppose I like feeling strong emotions when I watch films. And really the subjects are not that far away from home.”

**LARSSON’S FATHER** is an acting teacher, she studied film & TV and worked as a camera operator and editor before starting at Dramatiska institutet in 2005. But it wasn’t until 2004 when a colleague at the drama school where she worked suggested she should direct a film for their screen acting department that all the pieces fell into place.

“I suddenly got goose bumps all over my arms and thought yes, absolutely. I guess it’s always been there. I can’t remember a time when I wasn’t directing. As a child I’d make up music videos in my head to songs I heard. Ever since I was little people have told me I’m a ‘bossy boots’, always telling people what to do. This is a perfect job for me!” she laughs.

Right now she’s waiting for the green light on her first feature film *The Superficial* (Rasrisk), a romantic comedy/drama about a guy who goes blind, and falls in love for the first time. Heavy subjects ‘but a little lighter than my last two films’. ■
The debutants

Simple Simon is a debut film to inspire all would-be Swedish filmmakers. Young, inexperienced trio Andreas Öhman, Bonnie Skoog Feeney and Jonathan Sjöberg dared to take the plunge where many would have shied away.

Words Anders Dahlbom Photo Kjell B Persson
Simon lives together with his big brother Sam. Because of his Asperger syndrome, Simon prefers a sheltered life, regular times and strict routines. He’s into space and the colours red and blue, but he can’t stand physical contact. When Sam and his girlfriend break up, the framework of Simon’s life suddenly disappears, and he sets himself the task of finding a new girlfriend for his brother.

Simple Simon (I rymden finns inga känslor) is at one time a funny, touching and entertaining debut feature from director Andreas Öhman. Behind the film lies a young, inexperienced trio: Öhman himself, producer Bonnie Skoog Feeney and co-producer Jonathan Sjöberg, who also wrote the screenplay together with Öhman. The three of them dared to take the plunge and make this feature about the two special brothers.

Is there a big difference between making a feature and a short film?

SKOOG FEENEY: When we set out, we had no idea just how much work was involved. We just took one step at a time. But then we fairly quickly put together the financial backing and managed to find a distributor.

ÖHMAN: When we started shooting and found out →
that the film would have cinema distribution, we knew we had to give it our all. Anyone investing that kind of money has a certain level of expectation.

**SJÖBERG:** I started feeling the pressure when everyone who saw the first rushes thought they were so good. Maintaining the same quality throughout made us nervous. But my colleagues here have made a short film up in northern Sweden with the same crew, so even though it was everyone’s first feature, it felt like a crew where everyone knew each other, knew Andreas’ way of directing and Bonnie’s way of producing, and felt comfortable with that.

**What are the pros and cons of running a project entirely by yourselves?**

**SKOOG FEENEY:** We lack experience, so we have to double and triple check everything. On the plus side, we got to do everything we wanted. We could stay true to our creative impulses without a lot of experienced people having their say. It was just us and the people we’d chosen to work with. I imagine that’s quite a privilege for a debut film.

**ÖHMAN:** But it can be a pain, too. If anything goes wrong, it’s all my fault!

**When did you really feel that the film was going to be good?**

**ÖHMAN:** The scene where Sam goes away from Simon, who just shrieks. At that point we’d been shooting indoors for two weeks solid, but after that it felt as if everything started to flow.

**SJÖBERG:** I felt we were roughly on track when the audience at the test screenings first thought Simon was a complete pain, then fell in love with him by the end. That was very touching. It’s good to be able to change people’s ingrained ways of thinking and judging other people.

**Why do you think you managed to get things sorted so quickly?**

**SKOOG FEENEY:** Basically, we’ve got a really good screenplay.

**SJÖBERG:** A good screenplay, a director who knows his own mind and a producer who’s great at fixing money fast.

**ÖHMAN:** And we work well together. You can’t make a feature film by yourself.

**SJÖBERG:** Bill [Skarsgård, who plays Simon] and Martin [Wallström, who plays Sam] were really excited when they read the screenplay. All the signs were very encouraging.

**What do people need to bear in mind before getting involved in something like this?**

**SJÖBERG:** Choose the right project and the right team of people. I think a lot of people struggle with projects that simply aren’t good enough.

**SKOOG FEENEY:** The best advice is: just do it. It’s so tedious to hear people say “pity on us, we didn’t get any funding for our short film, so we’re packing it in”. You can’t just forget about something, that’s never an excuse. You need to find people with the same attitude, the same passion. It would be great if young people got inspired by what we’ve done, if we could get them to do the things they believe in.

**Do you think you can maintain the same passion going forward?**

**ÖHMAN:** Yes, with the next film, in any case. Then we’ll have to see!

**SKOOG FEENEY:** We might get old and weary, but I hope not. If you don’t love it, working in film would be far too taxing. I can’t understand how anyone could do this who didn’t love it as much as I do right now.
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!

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**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.

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

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

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

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

After thirty years as an actress, Görel Crona is finally living out her teenage dream and stepping behind the camera. Two things spurred her on: the spellchecker on her computer and the Swedish Film Institute's women filmmakers’ initiative.

WORDS KARIN SVENSSON

We meet in a decidedly chilly rehearsal room in the north of Stockholm where Görel Crona is leading her cast in a family stage production based on Shakespeare’s The Tempest. She has natural gravitas as a director, calmly supervising the fencing teachers before heading for the tiny canteen and a well-deserved cup of coffee. Her composure almost belies the fact that here is a woman eagerly awaiting the release of her very first film behind the camera.

The Quiet Game (Tysta leken) is a closely observed study of three women who don’t know each other and who inherit a house from a woman they’ve never heard of. They travel to a tiny Swedish village to find out how their lives have become intertwined via the mysterious Dolores and her house.

“It’s almost as if these three women are one and the same,” Görel Crona suggests. “We’re all many different women. A friend of mine who saw the film said: ‘It’s you – I can see you in all three of these women’.”

CRONA FIRST HIT the limelight in a popular Swedish TV soap of the 1980s, subsequently embarking on an acting career that included both film and theatre. But although as a teenager she had dreams of writing for the cinema, it took many long years before she actually dared to do it.

“My parents are writers, and I’ve always had a burning desire to tell stories coupled with a rather complex-ridden attitude to writing. I had no self-belief on a literary level: my spelling was atrocious and my parents were both successful writers – so I didn’t dare. But then I discovered the wonders of the spellchecker on the computer!” she laughs.

First off she wrote a dramatic monologue which she took on tour in 2007, then started out on a novel. But the text sparked off so many images in her mind that she soon realised it would work better as a film.

GÖREL CRONA’S DEBUT as a filmmaker comes in the wake of the Swedish Film Institute’s (SFI) drive to encourage more participation by women in the local film industry. With demands for equality from the politicians, SFI has taken active steps to seek out and promote women directors and screenwriters.

How has the initiative impacted on you?

“Getting the thumbs up from SFI really boosted my self-confidence. A lot of people can fight their way out of resistance, but I’m not like that. I need encouragement in order to thrive. When they said yes I said to myself: ‘yes! Now I am really going to make this film’.”

“A friend of mine who saw the film said: ‘It’s you – I can see you in all three of these women’”

GÖREL CRONA

BORN 1959 in Stockholm.

BACKGROUND Has been working as an actress for more than 30 years, appearing in various theatre productions, television and film in Sweden.

CURRENTLY With the film The Quiet Game which is her directorial debut.
Living the dream

Kristian Petri has a varied filmography, to say the least: a documentary about Orson Welles, popular television series, a feature film written by Lars Norén and stylised, black humour shorts. His new film *Bad Faith* is a thriller with elements of fairy tale. And what’s next in line for Sweden’s most unpredictable director? Horror.

WORDS KLAS EKMAN
her family because they constantly annoyed her. I particularly liked Magnus Dahlström’s bleak humour and his stylised musical dialogue. People liked the film, too, so I decided to try to do something longer together with Magnus. He had already written Bad Faith, unfortunately for someone else. But as the years went by, I still kept thinking about it,” says Petri.

ALMOST TWO DECADES have passed since then, and Kristian Petri has been writing books and making feature films like Cannes entry Between Summers and Details, written by the author Stig Larsson and the playwright Lars Norén, respectively. He has also made a number of combined documentary and travel films.

A few years ago Petri eventually acquired the rights to the screenplay, which has been updated to more contemporary times by Magnus Dahlström.

Some people might be a trifle surprised that Kristian Petri would want to make a thriller like Bad Faith, and even more so, perhaps, that his next project will be John Ajvide Lindqvist’s (writer of Let the Right One In) zombie story Handling the Undead.

“But I’ve loved horror films ever since I was a boy. It’s other people who tend to place you in a certain genre after just a couple of films.”

BAD FAITH centres on a woman who finds the victim of a serial killer, and who subsequently gets drawn into a sequence of events in various unexpected ways. Among the features that distinguish the film from other psychological thrillers is its fairy tale-like framework. The aim has been to recreate the atmosphere of a classic ghost story.

“Bad Faith draws on classics like The Night of the Hunter (1955) and Eyes Without a Face (1960), in that it’s a little out of the ordinary. It takes place in a world that seems like our own, but isn’t really, rather like in Hitchcock’s films. When I was ten years old I saw Rebecca (1940), and the image of the woman laughing in the burning house is one that...
has stuck in my mind. At their best, Hitchcock’s films are like daydreams, there’s something lingering and unreal about them, with people who behave in unusual ways. I wanted to create something resembling the reality of Sweden, but slightly off-key.”

How did you achieve that?

“Partly through the choice of locations. We shot the film in Gothenburg, Trollhättan and Uddevalla, with a few takes in Stockholm. To begin with, we drew a map of the imaginary town, just like in the Grand Theft Auto computer game. Then we tried to find places that fitted the bill. We wanted to keep them unknown, with the exception of the people who may happen to live on a certain street, perhaps. We avoided all the familiar landmarks in the towns where we filmed.”

Right now you’re putting the finishing touches to a documentary about hotels. What can you tell us about that?

“Not too much, preferably. Five times a week I make a list of the hotels I want to feature in the film, but it keeps getting shorter as the money runs down. But it will certainly take the viewers to some extraordinary places. For example, they’ll encounter a man who literally holds the keys to Hades, the kingdom of the dead!”

Strange people like that seem to turn up in all your films, documentary or otherwise. Why the fascination with them?

“I don’t know. It’s hard to view yourself so objectively. I read a lot of comics as a child. I was often alone with my mother, who was very ill, so I had rather a difficult childhood. Books and comics helped me to survive, and that’s something that has lived on. Many people involved with literature or the arts are trying to control or create order out of chaos, that’s for sure. I play my games and create my worlds as a sort of comfort blanket. You might think you don’t need it after you’ve written a certain book or made a certain film, but that’s not the way things work.”

KRISTIAN PETRI

BORN 1956 in southern Sweden

BACKGROUND Screenwriter, novelist and director. His first feature Between Summers (Sommar, 1995) was selected for the Directors’ Fortnight in Cannes. In 2003 he directed the feature Details (Detaljer), which screened at numerous festivals worldwide. Petri has made numerous documentaries since 1980, among them a critically acclaimed study of Orson Welles, The Well, (Brunnen, 2005).

CURRENTLY His thriller Bad Faith (Ond tro) is due to premiere in 2010.
Awards have rightfully showered on the worlds created on screen by Hoyte van Hoytema: awards for *The Girl* (2009), *Let the Right One In* (2008), and his earlier television series *The Laser Man* (*Lasermannen*, 2005) and *How Soon Is Now?* (*Upp till kamp*, 2007). Although they’re very different – two subjective views of childhood, one with vampires, or nostalgic documents of Sweden in the 70s and 90s, one with a mass murderer – there’s a common denominator in the unusually sensitive imagery, so intuitively coloured by our collective memory that all our senses are awakened. We feel the hangovers, the salty tears, the sweat. Soul, warmth. He’s a master when it comes to heightening our sense of reality, often homing in on an apparently inconsequential object, a saxophone, a bottle, while the main story plays out in the background. Our eye draws us willingly into the scene. Sometimes there’s a conversation in a room that we don’t see, but still feel its power.

**RIGHT NOW, EVERYONE** wants the Hoyte effect in their films. van Hoytema himself is terrified of becoming a prisoner of his own imagery, “creating your little safety zones, making shots you know will work…. I think every film deserves its own special language,” says the apparently boisterous van Hoytema. As it is, he’s known as a paragon of sensitivity, a man who gets the best from both director and crew, who loves experi-
HOYTE VAN HOYTEMA

Born 1971 in Horgen, Switzerland where his father studied architecture. Moved back to Holland at the age of one, managed to get excluded from school three times. (“I would love to put it down to some sort of anarchism, but it was more plain laziness and being a bad teenager”) Currently he lives in Stockholm.

Background: Studied at the Polish National Film School in Lodz. (Actually, I haven’t finished that either. I did my work experience with my DoP hero Robby Müller, and after that I couldn’t go back to school”) Won a Swedish Guldbagge for The Girl by director Fredrik Edfeldt. He has also won the Nordic Vision Award and numerous awards for best cinematography at various festivals.

Currently: Cinematographer for Kristian Petri’s Bad Faith. Will shortly start shooting with Lars von Trier.

Commenting with old lenses, chemicals and ASA settings, but a man who knows that when all is said and done, it’s all a matter of pure chemistry. He calls himself a “bullshit filter”, with his unique and immediate sense of what’s not going to work.

“I can draw the conclusion that my work is meaningless when it’s not bouncing back in some way. And I think being a good co-operator means also daring to push things towards the melancholy. Like recognizing darkness in people. Darker things are often the most honest and that kind of clarity is what you’re after. If you want to make beautiful things you need to be naked. Of course this is nothing new, the whole history of art exists to prove it... but, on the screen it doesn’t matter how the light falls if nothing of what you see moves you.”

In his latest film Bad Faith (Ond Tro) he and director Kristian Petri have created a masterpiece of visual art, turning down the light levels to a minimum.

“Yeah, I can tell you that the print is going to be the darkest I’ve done,” van Hoytema laughs. “Everything that happens, happens in the darker registers of grey, grey, grey, and black. It’s really extreme in that way.”

Bad Faith is almost like a state of mind. We enter a woman’s head:

“Well, it’s not subjective in the sense that we see what she sees, but we see the reality she has invented around herself. The place she has in her head. We were very aware that it might turn out to be one of the most pretentious films ever made in Sweden! Everybody’s so scared about that, there’s a lack of pretentious films, or films that even dare to be pretentious. Even of films that explore film language in an old-fashioned way. But I love that type of film very much.”

HOYTE VAN HOYTEMA is in a good place right now. He has recently become a father for the first time, and in a few months’ time he’s off to shoot Lars von Trier’s Melancholia. He’s following in the footsteps of his master Robby Müller, another Dutch cinematographer whose amazing filmography includes Wim Wenders’ Paris, Texas (1984), Sally Potter’s The Tango Lesson (1997), all the films of Jim Jarmusch and also Breaking the Waves (1996) and Dancer in the Dark (2000) with Lars von Trier.

“I’m extremely humbled just by the thought of it, just to have been asked. But still, my favourite directors are probably the ones I’ve already worked with...”

He’s keen, almost desperately so, to do more work with Tomas Alfredson, the director of Let the Right One In, who’s due to film John le Carré’s Tinker Tailor Soldier Spy in London. And even though his Hollywood agent managed to persuade him over last summer to work with David O Russell on The Fighter, it’s the creative partnerships that van Hoytema has forged with his previous collaborators like Mikael Marcimain (the director of The Laser Man and How Soon In Now?) that he values most highly. In those, the camera has played a major part in the narrative. And when he talks about Robby Müller, it sounds exactly like other directors talking about van Hoytema himself:

“He’s not an image Nazi, he’s not a cinematographer you would pick out because he makes such powerful images, but he makes things that are close to life and very vulnerable, sensitive and emotional. Not just visuals for their own sake. That’s why I think his work has such warmth, such soul, something that I miss with a lot of other big cinematographers. They are masters, they know how to set the lighting, how to make things larger than life, but I feel more connected with Robby Müller’s way of working. I’m interested in what happens between people. How melancholic things can get, how sad... and how much you can feel inside.” ■
“We were very aware that it might turn out to be one of the most pretentious films ever made in Sweden!”

“To get to know each other, he and I sat in my apartment for three days solid watching 50 films each on our laptops. We would discuss various scenes together. I’ve never met a cameraman who’s seen so many films as Hoyte. We watched films constantly, it just went on and on. One which we kept coming back to by way of inspiration was Antonioni’s *Red Desert* (1964) – but I’m not sure you’d pick that up from the finished film.”

**Kristian Petri on working together with van Hoytema**

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**Why did you choose him?**

“Hoyte has a unique character and personality, but that doesn’t mean that *Bad Faith* in any way resembles *The Laser Man*, *How Soon Is Now?* or *Let the Right One In*. But for me, *Bad Faith* is one of the most visually stunning films I’ve ever seen. It’s a film you really need to see at the cinema.”

KLAS EKMAN
It’s springtime for Swedish cinema. No less than 33 new Swedish films are represented in this section. Please visit our website www.sfi.se for updated information on Swedish shorts, documentaries and features.
**Among Us**

An unexpected event dramatically changes Ernst and Cecilia's orderly life. Ernst rationally puts it down to chance, but Cecilia looks for a meaning in what has happened. They begin to slide further and further apart when a mysterious stranger with unusual powers suddenly enters their world. This meeting forms the basis of a modern fairytale about the courage to believe in life and love.

**The Ape**

Krister, a husband and father, wakes up to the consequences of a tragedy. Confronted with everyday reality, there is no place for escape and Krister is soon forced to face up to his actions. The Ape is about the struggle to hold on to things around us already lost, about recognizing what is left when the life you once had is gone.

**7X – This Is Our Kids**

When you feel powerless, what do you do? How far could you go to retrieve some human dignity? 7X – This Is Our Kids is a movie about the feeling of hopelessness, seen through the eyes of children. It's a story about what happens when a gun finds its way into some vulnerable children's hands. A story based on the harsh reality of life, tainted by violence, where the search for dignity takes explosive turns...
Balls
Balls is a heart-warming comedy about love, friendship and the art of being a man.

Original Title: Farsan
Director: Josef Fares
Screenwriter: Josef Fares, Torkel Petersson
Principal Cast: Jan Fares, Torkel Petersson, Hamadi Khemiri, Nina Zanjani, Juan Rodriguez, Anisa Wall, Jessica Fornberg
Producer: Anna Anthony
Produced by: Memfis Film in co-production with Film i Väst, SVT and Trollhättan Film with support from Nordisk Film & TV Fond/Hanne Palmquist and Swedish Film Institute
Screening Details: 35 mm, 97 min
To Be Released: February 12, 2010
Sales: TrustNordisk

Josef Fares was born in Lebanon in 1977. When he was ten, he and his family moved to Örebro, Sweden. It was there, at the age of 15, that he began to make his own movies and send them to amateur film festivals. About 50 short films, and several awards later, Josef began his formal education as a director at the National Film School. His collaboration with Memfis Film began with the pilot, Cool Guys, which was followed by the critical and popular success, Jalla! Jalla! (2000). Kops (2002) was also a huge commercial success and sold to a number of territories. Josef Fares received the Nordic council's Film Prize for Zozo (2005). Leo (2007) was critically acclaimed and screened at the Berlin International Film Festival. Balls is his fifth feature film.

Bad Faith
Mona is new in town. A serial killer is on the loose and Mona becomes a witness to one of the murders. She is shocked but also fascinated and as her interest grows into an obsession she decides to find the murderer herself. In the process she is forced to question everything she has believed in. Including her own morality.

Original Title: Ond Tro
Director: Kristian Petri
Screenwriter: Magnus Dahlström
Principal Cast: Sonja Richter, Jonas Karlsson, Kristoffer Joner
Producer: Johannes Åhlund
Produced by: St Paul Film in co-production with Film i Väst, SVT and Nordisk Film and in collaboration with Ljud och Bildmedia, Kameraten, Europa Sound Production AB and Canal+ with support from Swedish Film Institute/Peter “Flod” Gustafsson and Nordisk Film & TV Fond/Hanne Palmquist
Screening Details: 35 mm, 96 min
To Be Released: Autumn 2010
Sales: TrustNordisk

Kristian Petri, born in 1956, is a director and writer living in Stockholm. He works with documentaries and features as well as writing novels and articles. His first feature, Between Summers, was selected for the Quinzaine des Réalisateurs in Cannes in 1995. Details (2003), based on Lars Norén’s text, was nominated for five Guldbagge awards.

Behind Blue Skies
The year is 1975. Martin escapes his alcoholic father for the summer job of his life at the exclusive Royal Yacht Club in the idyllic archipelago of Stockholm. He meets true love for the first time and is groomed by Gösta, a Playboy at the centre of high society. Martin is inevitably drawn into one of the greatest scandals of all times in Swedish crime history.

Original Title: Himlen är oskyldigt blå
Director: Hannes Holm
Screenwriter: Hannes Holm
Principal Cast: Bill Skarsgård, Peter Dalle, Amanda Ooms, Björn Kjellman
Producer: Patrick Ryborn
Produced by: Faden Film in co-production with Nordisk Film/Lone Korslund and Filmregion Stockholm-Mälardalen/Jesper Bergom-Larsson, with support from Swedish Film Institute/Peter “Flod” Gustafsson and Nordisk Film & TV Fond
Screening Details: 35 mm, 100 min
To Be Released: October 2010
Sales: TrustNordisk

Hannes Holm has directed seven features, the first five together with Måns Herngren. Their feature debut was One in a Million (1997) followed by Adam & Eve (1997), Shit Happens (2000), The Reunion (2002) and Every Other Week (2006). In 2007 Holm directed Wonderful and Loved by All and in 2009, Behind Blue Skies.
Blood Calls You **DOC**

Director Linda Thorgren met the love of her life in Cuba. After moving to Sweden, getting married and having a daughter the physical and psychological abuse begins. Linda starts to investigate why the history of abuse repeats itself in her family, and what she needs to do to save her daughter.

**Between Two Fires**

Marta Kowalska, 30, flees from Belarus to Sweden together with her 10-year-old daughter, Anna. The two of them end up in a refugee centre in northern Sweden where they meet Ali, an Algerian. Much to Marta’s distress, Ali tries to befriend Anna. When this fear subsides, love begins to grow between Marta and Ali. And although the couple is far from certain of being granted asylum, they share a belief in a future together.

**...but Film Is My Mistress** **DOC**

A retrospective film about Ingmar Bergman with unique behind-the-scenes material from his major film productions. Featuring Woody Allen, Bernardo Bertolucci, Olivier Assayas, Arnaud Desplechin, John Sayles and Martin Scorsese. The film was commissioned by the Ingmar Bergman Foundation with funding from Martin Scorsese and the World Cinema Foundation.
Dear Alice

In the course of an ordinary day Moses, Francis, Karin and Bosse find themselves faced with what seem like trivial decisions to be made, but as their paths cross, their choices prove catastrophic to all involved. Dear Alice is an explosive and fate-entwining drama about rules, ethics, common decency and who we are in our darkest hour.

Corridor

When he meets his new neighbour Lotte, Frank is drawn into a claustrophobic nightmare. Gradually her dysfunctional relationship with the scary and jealous Micke invades his well-ordered life and he soon wishes he had never opened the door.

Dreams

Fresh out of high school, Göran doesn’t know what he wants to do with his life. Should he stick with his small time gangster friends and make some cash, or listen to Zeko at the fast food stall who thinks you should go to school forever? Right now he is satisfied drinking beer and hitting on girls. But when his mom gets really sick, Göran has to make a choice.
**The Extraordinary Ordinary Life of José González**  
*doc*

The film revolves around the life and mind of musician José González. Weaving various methods: video diary, surveillance camera, concert footage, tour documentation and animation, directors Mikel Cee Karlsson and Fredrik Egerstrand give form to something as elusive as the creative process of one of Sweden’s finest – and most secretive – musicians.

**Easy Money**

JW is a poor student who lives a double life within the wealthy Stockholm elite. Jorge is a fugitive on the run from the police and the Yugoslavian mafia. Yugoslavian hit man Mrado is trying hard to find Jorge while taking care of his young daughter. Set in contemporary Stockholm, *Easy Money* is a thriller based on an internationally bestselling novel by Jens Lapidus.

**Familia**

For thirty years Naty and her husband Daniel have lived together, constantly fighting poverty, but with little to offer their first three children. Now they want something better for their youngest son Nata, who is six years old. *Familia* is an intimate story of migration and defiance in truly global times.

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**Original Title**  
*Snabba cash*  
**Director** Daniel Espinosa  
**Screenwriter** Maria Karlsson in collaboration with Daniel Espinosa, Fredrik Wickström and Hassan Loa Saltanvand.  
*Johannes (Joel Kinnaman)* is a poor Stockholm student who lives a double life among the wealthy elite.  
*Jorge (Matias Padin Varela)* is a fugitive wanted by the police and the Yugoslavian mafia on the run.  
*Mrado (Dragomir Mrsic)* is a Yugoslavian hit man trying hard to find Jorge while taking care of his young daughter.  
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I Bought a Rainforest doc

Jacob Andrén, an ordinary young man, is thinking back to his days in primary school. He is wondering what happened to all those trees that he and his classmates bought with the money they raised from a flea market. They received a certificate, he recalls. But that was almost 20 years ago. Did their effort really make a difference?

Metropia

It’s 2024. The Trexx Group has connected all of Europe’s subway systems into a gigantic network. Roger lives in the suburbs. He hates his job, his relationship is falling apart and he can’t sleep at night. One day, he hears a stranger’s voice inside his head. He decides to find out where it comes from. The truth has consequences beyond his worst fears.

Facing Genocide – Khieu Samphan and Pol Pot doc

The film is a search into the personality of Khieu Samphan. He was the head of state of one of the most brutal regimes ever, the Khmer Rouge-regime in Democratic Kampuchea. The directors followed him for one and half years before his arrest in 2007. He is shortly to face trial charged with war crimes and crimes against humanity. The film gives insight into his mindset, his life today and his close relationship with Pol Pot.

NEW FILMS
Love at War (Final title TBA) doc

“There can only be an unhappy ending to this”, people say when they hear about Palestinian Osama and his Israeli wife Jasmin’s love. Their home countries separate them through racist laws and lack of security. They choose exile, but soon rosy dreams turn into despair in an inhospitable Europe. Will their love survive?

The Plan doc

The planet is threatened with destruction. There is a brilliant plan that will save humanity… We know now that we will all have to enter into a different world. In The Plan you will meet people with one major focus: to drive this profound global change towards something new and positive. With the help of their stories, their thoughts and plans we’ve weaved an inspiring, emotional and optimistic entity.

Miss Kicki

Kicki has met the love of her life, the Taiwanese businessman Mr Chang, on the internet. But when Kicki’s mother falls ill, she is faced with the fact that she needs to take care of her 16-year-old son Viktor, who grew up with his grandmother. Kicki decides to take Viktor to Taiwan but never tells him about the real reason for the trip. Miss Kicki is a story about our frequent need to get lost before we can find our home.
**Pure**

Katarina is 20 years old. With a troubled past in a dreary suburb, her life seems to be already set in stone — until she discovers music. She feels that she has to change her life and get as far away from her ugly reality as possible. But the path she has to follow proves a treacherous one, filled with lies, betrayal and a dangerous liaison with the married conductor Adam.

**The Quiet Game**

Three women who are complete strangers to each other inherit a house from a woman none of them know. They meet up to try to understand how fate has brought them together.

**Psalm 21**

*Psalm 21* is a supernatural thriller about Henrik Horneus, a popular Stockholm priest, who learns that his admired father, Gabriel Horneus, also a priest, has died inexplicably in a drowning accident. Henrik drives through the dark forests of northern Sweden to his father’s village, the isolated Borgvattnet, to investigate his father’s mysterious death.

**ORIGINAL TITLE** Till det som är vackert  
**DIRECTOR** Lisa Langseth  
**SCREENWRITER** Lisa Langseth  
**PRINCIPAL CAST** Alicia Vikander, Samuel Fröler, Elisabeth Göransson  
**PRODUCER** Helen Ahlsson  
**PRODUCED BY** Tre Vänner Produktion AB in co-production with SVT and with support from Swedish Film Institute/Lisa Ohlin and Film i Väst AB  
**SCREENING DETAILS** 35mm, ca 96min  
**TO BE RELEASED** October 22, 2010  
**SALES** TrustNordisk  

Lisa Langseth was born in Stockholm in 1975. She studied drama at Dramatiska Institutet in Stockholm, 1999-2002. Since then, she has been working as a dramatist and theatre director. Pure is her feature debut.

**Psalm 21**

*Psalm 21* is a supernatural thriller about Henrik Horneus, a popular Stockholm priest, who learns that his admired father, Gabriel Horneus, also a priest, has died inexplicably in a drowning accident. Henrik drives through the dark forests of northern Sweden to his father’s village, the isolated Borgvattnet, to investigate his father’s mysterious death.

**ORIGINAL TITLE** Psalm 21  
**DIRECTOR** Fredrik Hiller  
**SCREENWRITER** Fredrik Hiller  
**PRINCIPAL CAST** Jonas Malmsjö, Per Ragnar, Lina Ehrsson, Julia Duvenius, Niklas Falk, Görel Crona, Björn Bengtsson, Josefin Ljungman  
**PRODUCERS** Fredrik Hiller, Thabo Malmén  
**PRODUCED BY** Kejsaren Dramaproduktion AB in co-production with Nordice Group and PS Communication  
**SCREENING DETAILS** 35mm, 102min  
**TO BE RELEASED** August, 2010  
**SALES** Nonstop Sales  

Following studies at the Stockholm Film School and Malmö Drama Academy, Fredrik Hiller, born 1970, ventured into theatre and acting – appearing in Robert Zemeckis’ *Beowulf* and other films. Having written 11 plays and directed 16 theatre productions, he decided to write, direct and produce his first feature film — *Psalm 21*.

**ORIGINAL TITLE** Tysta leken  
**DIRECTOR** Görel Crona  
**SCREENWRITER** Görel Crona  
**PRINCIPAL CAST** Maria Lundqvist, Carina Lidbom, Malin Avlidsson, Bengt Nilsson, Per Oscarsson, Johan Fagerudd and Georgi Staykov  
**PRODUCERS** Fredrik Hiller, Thabo Malmén  
**PRODUCED BY** Tre Vänner Produktion AB in co-production with SVT and with support from Swedish Film Institute/Lisa Ohlin and Film i Väst AB  
**SCREENING DETAILS** 35mm, 95min  
**TO BE RELEASED** Autumn 2010  
**SALES** TBA  

Görel Crona has a background as an actress with a broad experience in movies, TV and the theatre. She has also written and directed for the stage. In 2005 she starred in Lea Farnholth’s critically acclaimed mockumentary Completely Mad, produced by Filmkreatörerna. The Quiet Game is Görel Crona’s debut as a film director and screenwriter.
Savage
Kim grew up in a criminal family in rural Sweden. He now wants to atone for his crimes, wipe out his debts and free his soul. But he can’t escape the bad blood that runs through his veins. Savage is a film about a double murder in the Swedish countryside.

Sebbe
Sebbe is fifteen and lives with his mother in an apartment that is much too small. He does his best. He never hits back. He loves his mother because she is his. When she fails him, all else fails.

Regretters
Orlando and Mikael go under the knife in hope of finding their true selves, only to realize that life on the other side isn’t what they dreamed of. Now well into their 60s, the two meet for the first time to talk about their lives and the one defining regret they both share: their sex change.

Savage
ORIGINAL TITLE Odjuret DIRECTORS Emil Larsson, Martin Jern SCREENWRITER Emil Larsson, Martin Jern PRINCIPAL CAST Magnus Skog, Emelie Sundelin, Stefan Söderberg, Sofie Karlsson, Nicolaj Schröder, Rolf Jarl. PRODUCERS Martin Jern, Emil Larsson PRODUCED BY Dansk Skalle AB in co-production with Film i Skåne/Ralf Ivarsson, SVT, BoostHBG and Helsingborgs Stad, with developing support from the Swedish Film Institute/Peter “Piodor” Gustavsson and production support from the Swedish Film Institute/Suzanne Glansborg. SCREENING DETAILS 35 mm, 82 min TO BE RELEASED TBA SALES TBA

Martin Jern, born 1978, and Emil Larsson, born 1979, first met at a skate park in 1997 and started the production company Dansk Skalle in 2001. Since then they have written, directed and produced three full-length features, including the critically acclaimed Fjorton Suger (2004).

Sebbe
ORIGINAL TITLE Sebbe DIRECTOR Babak Najafi SCREENWRITER Babak Najafi PRINCIPAL CAST Sebastian Hiort af Ornäs, Eva Melander PRODUCERS Mimmi Spång, Rebecka Lafrenz PRODUCED BY Garagefilm International AB in co-production with Film i Väst AB and SVT, with support from Swedish Film Institute/Lisa Othlin SCREENING DETAILS 35 mm, 80 min TO BE RELEASED March 12, 2010 SALES TBA

Babak Najafi, born in 1975, graduated from Dramatiska Institutet in Stockholm 2002. Since then he has directed several short documentaries and short fiction films. Sebbe is his first feature, screening in Generation 14plus at Berlinale 2010.
Sound of Noise
A gang of eccentric drummers enact a musical assault on the city, playing on anything but common instruments. Police officer Warnebring is put in charge of the strange case. But his chase of the serial musical terrorists will soon turn into a more personal vendetta.

Original Title: Sound of Noise
Director: Ola Simonsson, Johannes Stjärne Nilsson
Screenwriters: Ola Simonsson, Johannes Stjärne Nilsson
Principal Cast: Bengt Nilsson, Sanna Persson, Magnus Börjesson, Fredrik Myhr
Produced by: DFm Fiktion AB, BLISS, Nordisk Film A/S in co-production with kOstr-film, Dagsljus, Ljud & Bildmedia AB, Kamerater and Ljudfadern with support from Swedish Film Institute/Johan Bogaeus
Screening Details: 35 mm, 96 min
To Be Released: Autumn, 2010
Sales: Wild Bunch

Born in 1969 in Lund, Ola Simonsson and Johannes Stjärne Nilsson graduated with a Master of Fine Arts in music, resp. in design. Since 1995 they have written, directed and produced over 20 short films together that have been awarded at many film festivals around the world. Three of their shorts have been selected at the Cannes Film Festival, among them the multi-awarded Music for One Apartment and Six Drummers.

Starring Maja
18-year-old Maja’s dream is to become an actress. She wants to be the centre of attention, wants everyone to see her, to see the beautiful human being she is on the inside. Unfortunately, that person is somewhat hard to see. Grossly overweight, clumsy and socially inept, Maja’s road to success is paved with humour and tragedy as she is dogged by the prejudices of the people around her.

Original Title: Prinsessa
Director: Teresa Fabik
Screenwriter: Teresa Fabik
Principal Cast: Zandra Andersson, Moa Stén, Anastasios Soulis, Maria Lundqvist
Producer: Sandra Harms
Produced by: Breidablick Film in co-production with Film i Väst AB, Fastnet Films, Sonet Film AB and Kanal 5, in co-operation with Film i Dalarna and Canal +, with support from Swedish Film Institute/Lisa Ohlin and Irish Film Board/Simon Penny
Screening Details: 35 mm, 94 min
Released: September 11, 2009
Sales: SF International

Teresa Fabik studied film at Stockholm University 1996-1997, and film directing at Stockholms Filmskola 1997-1998. Her short film The Last Waltz (En sista vals, 2001) received a number of awards at various film festivals. Fabik’s first feature film, The Ketchup Effect (Hip Hip Hora!, 2004) was seen by over 300,000 Swedish moviegoers and received a number of awards, including an Norwegian Amanda Award, the Canal + Award, and the Nordic Debutant Award at the Göteborg Intl Film Festival.

Simple Simon
Simon, 18, has Asperger syndrome. He likes space, science and circles but can’t understand feelings. Simon’s life turns into chaos when his brother Sam gets dumped by his girlfriend. Simon realizes it is up to him to find a new girlfriend for Sam to restore the order. Simon knows nothing about love. But he has a scientifically perfect plan.

Original Title: I rymden finns inga känslor
Director: Andreas Öhman
Screenwriter: Jonathan Sjöberg
Principal Cast: Bill Skarsgård, Martin Wallström, Cecilia Foress, Sofie Hamilton
Producers: Bonnie Skoog Feeney, Jonathan Sjöberg
Produced by: Naive AB in co-production with Sonet Film AB, SVT, Film i Västernorrland/Ingrid Bergman, Dagsljus, Ljud & Bildmedia AB, Kamerater and Ljudfadern with support from Swedish Film Institute/Johan Bogaeus
Screening Details: 35 mm, 120 min
To Be Released: September, 2010
Sales: SF International

Andreas Öhman, born in 1985, is a conceptual and visual director who at the age of 19 received the honorary mention for the short Positive about Negative 2004: “With efficiency and great enthusiasm this film indicates a bright future for its talented director” at the Stockholm Film Festival. Simple Simon is his first feature.

Free变压器
A Thousand Times Stronger

One day Saga joined the class. She was what you might call “a strong girl”, the kind grownups like. Signe could see the whole thing play out. What happens when a girl comes along, who really just takes it for granted that there should be room enough for her, that she should be allowed to be herself? There was chaos. There was war. There was destruction.

**Svinalängorna (English title TBA)**

A poignant story, told with sincerity and humour, about a young woman’s confrontation with her dramatic childhood, about her grief and the struggle to move on. Noomi Rapace plays the main character in her first film after the success with the Millennium trilogy and for the first time she plays against her husband, Ola Rapace.

**ORIGINAL TITLE** Svinalängorna  **DIRECTOR** Pernilla August  **SCREENWRITER** Pernilla August  **PRINCIPAL CAST** Noomi Rapace, Ola Rapace, Oui Lilienström, Ville Virtanen  **PRODUCERS** Helena Danielsson, Ralf Karlsson  **PRODUCED BY** Drakfilm Heppfilm Cinema AB in co-production with Kamoli Film, Blind Spot Pictures, Film i Skåne/Ystad Österlen Filmfond, SVT, Nordisk Film AB and Nordisk Film Post Production with support from Swedish Film Institute/Peter "Piodor" Gustafsson, Danish Film Institute/Molly Malene Stensgaard & Marianne Moritz, Finnish Film Foundation/Kaisu Isto and Nordisk Film & TV Fond/Hanne Palmquist  **SCREENING DETAILS** 35 mm, 90 min  **TO BE RELEASED** Autumn, 2010  **SALES** TrustNordisk

Pernilla August, born 1958 in Stockholm, is an actress who has played in several major films over the years, including Ingmar Bergman’s Fanny and Alexander (1982) and Billie August’s The Best Intentions (1991), for which she won the Best Actress Award at the Cannes Film Festival. In 1999 she played the mother of Anakin Skywalker in Star Wars – Attack of the Clones. Pernilla is now making her debut as a feature film director with Svinalängorna.

**Trust Me**

*Trust Me* is a comedy about misdeeds, intrigue and sex among a group of ambitious young women running a backstreet amateur theatre in Stockholm. Trust Me is written and directed by Johan Kling, who had a major success in 2007 with his award-winning drama *Darling*.

**ORIGINAL TITLE** Puss  **DIRECTOR** Johan Kling  **SCREENWRITER** Johan Kling  **PRINCIPAL CAST** Alexander Skarsgård, Gustaf Skarsgård, Moa Gammel, Michelle Meadows  **PRODUCERS** Fredrik Heiring, Mathilde Deyde  **PRODUCED BY** St Paul Film AB, in co-production with Spillefilm kompaniet 4½ AS, Nordisk Film AB, SVT and Canal + Television AB with support from Swedish Film Institute/Lisa Ohlin, Gotlands filmfond, Filmpool Stockholm-Mälardalen and Nordisk Film & TV Fond  **SCREENING DETAILS** 35 mm, 105 min  **TO BE RELEASED** August, 2010  **SALES** TrustNordisk

Director Lee Daniels five hours before the Nordic premiere of Precious at the Stockholm International Film Festival.

DEADLINE FOR ENTRIES
2010 IS SEPTEMBER 11!

The 21st Stockholm International Film Festival
Nov 17–28 2010

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