Fresh talent!

Director Lina Mannheimer and three other young filmmakers on the up

Porn, liquor and politics

New documentaries about the porn industry, vodka and Nicaragua
The Swedish Film Institute congratulates our 2010 winners

Palm Springs
Audience Award Best Film: *The Girl with the Dragon Tattoo* by Niels Arden Oplev

Berlin
Golden Bear Best Short: *Incident by a Bank* by Ruben Östlund
Best First Feature: *Sebbe* by Babak Najafi

Cannes
TV5Monde Prize + Rails d’or: *Sound of Noise* by Ola Simonsson & Johannes Stjärne Nilsson
Jury Award Best Short: *Bathing Micky* by Frida Kempff

Karlovny Vary
Best Documentary: *Familia* by Alberto Herskovits & Mikael Wiström

Venice
Audience Award, Critics Week: *Beyond* by Pernilla August

Pusan
Best Film, Flash Forward Competition: *Pure* by Lisa Langseth

and an Oscar nomination for *Instead of Abracadabra* by Patrik Eklund

and another 100 awards to 30 more films at festivals worldwide

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More vibrant than ever

BEING A DOCUMENTARY filmmaker in Sweden isn’t a profession; it’s an expensive hobby. Such was the controversial conclusion that was drawn last year when the Swedish Film Institute presented a survey of conditions for documentary filmmakers. Theirs is a difficult, complicated and under-funded sector. To steer a project from the idea stage to finished film, without losing one’s artistic vision and personal touch along the way, requires courage, determination, experience and willpower.

Yet in spite of meagre resources, documentary filmmaking in Sweden is more vibrant than ever. In recent years Swedish documentary makers have presented films that have gained international acclaim, won countless awards at festivals and competed with feature films at the cinema. They have questioned the political establishment, challenged economic interests and experimented with new formats. And on television, Swedish documentaries continue to attract large audiences for an astounding-ly broad range of subjects.

RECENTLY AT THE Film Institute we’ve been discussing just why it is that Sweden produces so few features that make significant inroads into the major political issues of our time. One possible explanation is that our documentaries have long been strong enough to command large audiences both for the difficult current issues and the special individuals they embrace.

At this year’s IDEA we have no fewer than eight films in various sections ranging from teenage obsession with emo music in Kiss Bill to sado-masochistic relationships in The Contract. Several of the films centre on guilt and reconciliation, at times linking Sweden with other countries. In My Heart of Darkness, competing in the feature-length section, we encounter South African war veteran Marius van Niekerk revisiting Angola, where 20 years ago he fought in that country’s civil war. In the mid-length section, The Chinese Are Coming to Town looks at the attempt by a Chinese businessman, Mr Luo, to put the Swedish town of Kalmar on the international map by building a gigantic exhibition centre, a shopping mall and new housing.

WITH FINANCIAL SUPPORT from the Swedish Film Institute, important and exciting documentary film projects, such as the films now screening at IDEA, can come to fruition. And during the five years that she has been with us, Documentary Film Commissioner Tove Torbiörnsson has played a vital role in this respect. In January she will be handing over the baton to Cecilia Lidin, who joins us from the European Documentary Network. We welcome Cecilia with open arms, and given her proven expertise and commitment, we look forward to a continued promotion of our Swedish documentary tradition, one in which every voice can be heard.

Bengt Toll
Acting CEO,
Swedish Film Institute

The Swedish Film Institute’s aims include the promotion, support and development of Swedish films, the allocation of grants, and the promotion of Swedish cinema internationally. ISSN 1654-0050
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**Berlin to honour Bergman**
The Retrospective section of the 61st Berlin International Film Festival is set to honour Swedish director Ingmar Bergman, who died in 2007. It will present all of the director’s own films for the screen as well as a sample of his works as a screenwriter, all in all more than 60 works. In addition, there will be screenings of the documentaries made by Swedish filmmaker and Bergman expert Stig Björkman: Images from the Playground (2009) and “...but Film Is My Mistress” (2010).

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**Nonstop documentaries**
NonStop Sales AB recently picked up three brand new documentaries from Stina Gardell’s company Mantaray Films. The films are Linda Thorgren’s Blood Calls You, Åsa Ekman’s Mother’s Comeback and Jessica Nettelbladt’s Everybody Loves Dolly. Blood Calls You was launched at MIPCOM in October.
“When you have a baby girl in Afghanistan, people say the family has gained nine cows or 50 lambs. That’s what women are worth.”

Screening at this year’s IDFA, documentary filmmaker Nima Sarvestani’s latest film *I Was Worth 50 Sheep* looks at the tradition of Afghan families who sell their daughters.

“Women there aren’t worth as much as men. If you have a girl, you have a burden you need to get rid of. Sometimes they sell their girls, and those who buy them can use them as slaves, sex or otherwise. They can do exactly what they want with them.”

For two years Nima Sarvestani followed one such girl, Sabere, who was sold to a 50-year-old man when she was just ten. The man used her as a slave, making her pregnant four times. Each pregnancy resulted in a miscarriage. Yet despite her experiences, her stepfather has subsequently contracted to sell his 11-year-old daughter, Farzane, for 50 lambs and plot of land.

“As long as Sabere remains married, she’s owned by her husband. He can even kill her, and the law is powerless to stop him. Sabere is young and the law is powerless to stop him. Sabere is young and the law is powerless to stop him.”

Nima Sarvestani was a journalist when he arrived in Sweden from Iran in 1984, but because of the language barrier, he moved from writing to filmmaking. Having earlier made *The Vicious Circle* (1998) in pre-9/11 Afghanistan, he went back to the country in 2008 to make a documentary about three women, of which the story of Sabere was intended to be one part. “But we quickly felt that the story of Sabere and her sister was so tragic and provided enough material in itself, so we decided to skip the others.”

The aim of the film is to show Afghan women behind the burka, the resolve and determination that some of them possess despite a patriarchal culture and the illiteracy which Nima Sarvestani describes as one of the main reasons for such glaring inequalities to continue.

“This is what spurred my decision to make the film. These women have such enormous strength and willpower that they’re willing to risk their lives for their freedom,” says Sarvestani.

HENRIK EMILSON

**Thank goodness for irony**

The author of the hymn “Thank Goodness for Silvio (Menomale che Silvio c’è),” Andrea Vantini, has brought legal charges against director Erik Gandini over improper use of his famous 2008 hymn in Gandini’s documentary *Videocracy*.

Vantini argues that he wrote his song as a celebration of Italian prime minister Silvio Berlusconi, while the documentary completely transformed its meaning.

**Distribution support for 19 Nordic films**

The international distribution of 19 new Nordic films, including Fredrik Gertten’s documentary *Bananas!* and Danish-Swedish co-production *Armadillo*, received High Five International Cinema Distribution Support from Nordisk Film & TV Fond in August 2010. The fund allocated a total of 44 grants towards the theatrical release of the films in 25 territories outside of the Nordic region. The next deadline to apply for the High Five top-up support is February 1, 2011. For guidelines and application forms, please visit www.nordiskfilmogtvfond.com.

**Prix Europa awarded to Regretters**

Critically acclaimed Swedish documentary film *Regretters* won the Prix Europa at this year’s Prix Europa Festival in Berlin earlier this autumn. Director Marcus Lindeen’s film looks at two men who have both undergone a sex change – and regretted it.

**Number of countries Videocracy has – so far – been sold to.**

Videocracy has – so far – been sold to 30 countries, including the US, UK, Australia, Japan, and many others.
Fredrik Gertten: “We started as soon as the first FedEx package of documents arrived”

The controversial documentary *Bananas!*, about the risks suffered by banana workers, hit the screens in 2009. American banana giant Dole responded by bringing libel charges against the film’s director, Fredrik Gertten. Since then the film has screened on every continent, in more than 50 countries and at 100 festivals. It has also been released in cinemas and on DVD.

What are you doing at the moment? “A behind-the-scenes of Dole going Bananas!* in which I’m trying to understand what happened to us, namely a culture of fear. It was a savage attack with lawyers and PR consultants. They hijacked the story, creating confusion and fear. Solidarity collapsed under pressure from those lawyers.”

What’s the new film, *Bananas!* Gone Bananas!* – Cease or Resist about, exactly? “Our experience shows the threat to everyone’s freedom of speech. It reveals a frightening pattern. They attacked us with a 200-page document which they sent to all the sponsors of the Los Angeles Film Festival. That’s one way of aiming the spotlight. We hit back with burden of proof. They wanted to create fear, shooting the messenger in the process and confusing everyone. That’s the way spin works: you try to divert people’s attention.”

When did you start filming? “We started as soon as the first FedEx package of documents arrived. Writers defend themselves with the pen: we documentary filmmakers take up our cameras!”

Nahid Persson Sarvestani: “I still ask myself: are we not all prisoners?”

Following the success of *The Queen and I* (2008), her study of Farah Diba and the 30th anniversary of the Iranian revolution, Nahid Persson Sarvestani is currently engaged in another highly personal and political film.

What’s your aim this time? “It’s a very personal film indeed. I was afraid that people were tired of the personal side of my filmmaking, but the reaction was the complete opposite: it’s what everyone wants. I’m investigating a situation that could so easily have been my own. I’m looking for the leader of my former radical communist group, meeting women who have done time in Iranian prisons on the way. I managed to escape from the country before they got me. But I still ask myself: are we not all prisoners?”

What are these women’s stories? “They’ve been tortured in appalling ways in attempts to get them to name friends who’ve managed to avoid capture. There were coffins, for example, where they were forced to kneel with their arms crossed listening to the Koran – for months on end. The slightest movement and they’d be beaten hard. They’ve been psychologically broken.”

How did you escape? “My brother, who was imprisoned, told my sister: ‘don’t let your children play together.’ It was a coded signal that we should flee. I got away. He was executed.”

How do you feel about these things? “I have dreadful feelings of guilt. If my brother had told them where I was, if I’d been imprisoned, then maybe he would have survived.”
Rainer Hartleb: “Time is a central theme in all my films"

Rainer Hartleb’s work about a group of people in the Stockholm suburb of Jordbro turned into a suite of seven films over 28 years. Now it’s definitely finished.

**Are you currently working on any film projects?**

“I’m in the development phase of two projects, one Swedish, the other German. *The World is my Home* (*Världen är mitt hem*) is about the members of an early 1970s Swedish commune. They all went out into the world to help oppressed people. But how do they regard that now?”

**What’s the theme?**

“The spirit of the times. Who they were then and who they are today. Time is a central theme in all my films. I’m also working on a story about a man with cerebral palsy who grew up in the former East Germany. What most people don’t realise is just how regulated life was in the Eastern Bloc. You couldn’t choose your own education. What was a man like him to do? He was forced to train as an instrument mechanic because that was just the way it was. But he suffers from convulsions!”

**How does filming in Germany and Sweden differ?**

“There’s a greater artistic freedom in Sweden. In Sweden you get paid in stages; in Germany you sign a contract and get paid on delivery. It means that financial backers in Germany have the last word and think they have the right to decide how a film should be.”
In her movie about an unconventional French couple, director Lina Mannheimer examines the limits of pain, love and understanding. Swedish Film talks to her and the young directors behind two other imaginative documentaries.

**NEW TALENTS**

In her movie about an unconventional French couple, director Lina Mannheimer examines the limits of pain, love and understanding. Swedish Film talks to her and the young directors behind two other imaginative documentaries.

TEXT NANUSHKA YEAMAN
PHOTO EMELIE ASPLUND

**FACTS** After one year at the Gothenburg Film School Lina Mannheimer started working on her first film *The Contract*. It’s part of the Swedish Film Institute and SVT’s collaborative short film series *The Woman in My Life*, eight short films with women in focus.
Lina Mannheimer’s *The Contract* is a hypnotic short film about a perplexing relationship.

Beverly Charpentier’s love contract with the writer and actress Catherine Robbe-Grillet makes other agreements pale in comparison. Director Lina Mannheimer has followed the unconventional French couple for 18 months, providing us with a beguiling insight into why Beverly has chosen to subjugate her own free will totally to her lover, Catherine, 40 years her senior.

*The Contract* has provoked strong, naked reactions, causing many people to consider the balance of power in their own life choices.

“Some people feel provoked; they compare the situation to some kind of sect and find it very uncomfortable. Others find it a beautiful, sensual portrayal of a relationship. But although the couple’s unusual sexuality seems to touch on a raw nerve with everyone, the film does manage to turn a few prejudices on their heads,” says Lina Mannheimer.

“To begin with, Beverly is hardly a typical victim. Then there’s a myth that this type of sexual behaviour is typically French or class-related.”

Although aware of many writer/artist couples, Mannheimer has never come across anything like this, a relationship which she thinks is fairly unique even among the SM community in Paris. At the same time, she is loath to pass judgement on Beverly and Catherine’s lifestyle.

“My aim is to focus in without preconceptions, to observe and interact without evaluation. Which is easier said than done. But I think it’s refreshing that people think about how they want to live as a couple and make active choices.”

Filming took place in just one week at Catherine’s chateau, and went extremely smoothly, thanks to the confidence that had been built up in the 18 months of contact and shared trips. The upshot is an evocative and totally unique love story. Lina Mannheimer hopes the film will help its audience to evaluate the difficult issues surrounding marriage, the family and being a couple.

“I firmly believe that we all have strong individual needs, but society’s norms are so powerful that there’s a risk we simply suppress them.”

Director Axel Danielson brings us feature length documentary *TwinBrothers – 53 Scenes in Chronological Order*, a poetic portrayal of the lives of two brothers quite different from each other.

You’ve filmed your nephews for ten years, then spent two years editing the material. How does it feel to finally bring the project to fruition?

“It feels really good and it will be nice to move on. But I’ve learnt not to let something go until it feels absolutely right. We made a version a year ago that several festivals liked, but I wasn’t satisfied with it. This new version is more unconventional but also more direct,” says Axel Danielson on the phone from Gothenburg.

Oskar and Gustav, the film’s main characters, are twins who are very dissimilar. Oskar suffers from restricted growth and is outgoing; Gustav is of normal height and reserved. We get to follow the trials of their teenage years and their brotherly quarrels without the aid of traditional narration.

“The notion of storytelling often distorts reality. For me, depiction is more interesting than narration. My aim was for each scene to have its own integral intensity, aura or atmosphere, enough to give the images their own value independent of the rest of the film.”

Which scene was the hardest to shoot?

“The late night discussion on what constitutes a good life. I was brushing my teeth when they started talking, and had to film an entire hour with toothpaste in my mouth, but the scene turned out really well.”
Ina Holmqvist and Emelie Wallgren are the directors behind *Kiss Bill* – a touching film about Tokio Hotel fans Arina and Angela’s pilgrimage from a small town in rural Sweden to Berlin. *Kiss Bill* has been selected for the Kids & Docs section of this year’s IDFA festival.

**Why did you choose to make this film?**

“We felt pretty angry that girl pop fans are simply written off as hysterical. We were fans of boy bands ourselves and remember how it felt to be despised. You can ask yourself why football fans are allowed to live out their feelings but not teenage girls,” say Ina Holmqvist and Emelie Wallgren.

Their aim is to question the view that young girls cannot be taken seriously, asserting that Arina and Angela’s adulation of Tokio Hotel gives them a free space in which they can control and affirm their imaginations.

So far the film has screened in Denmark and the UK, and later this year it will be shown in Germany, Finland and Brazil. Slotting the film into a category, however, has been something of a problem.

“We regard it as a film for adults, so we’re frustrated that many festivals want to place it in their children’s sections. But in a way it just goes to show that people really don’t take the situation of young girls seriously.”

FACTS Ina Holmqvist and Emelie Wallgren were born in 1982 and 1979 respectively. They made their debut film *Kiss Bill* while still in film school and won the Tempo film festival’s award for best short documentary.
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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Producing, purchasing and providing films and e-learning in different areas mainly focusing on the business world.
January 2011 will see Cecilia Lidin take over as the new Documentary Film Commissioner at the Swedish Film Institute. She looks forward to working in a sector of Swedish film that’s in good health, backed by a strong tradition and with new filmmakers building themselves a global reputation. But she also believes that with new networks and partnerships, Swedish documentary filmmaking can get even stronger.

From your previous work, what will be most relevant taking over as Documentary Film Commissioner?

“I’m not a filmmaker myself, but my latest job has been as head of the European Documentary Network, where I’ve been working with filmmakers and trying to appreciate what they want to achieve. Since it’s a journey you need to share, it’s a balance between allowing filmmakers to express their vision, providing the right support and direction, and making the decisions that can enable it to happen. I believe in personal contact, creative dialogue and network building.”

What’s your view of the current state of documentary film in Sweden?

“I think it’s in good health. There’s a long tradition of political documentaries in Sweden, and right now I think we’re witnessing an interesting combination of personal, artistic and political expression. The genre appears to have room both for established directors and a pool of newcomers with their own way of expressing themselves. Erik Gandini, for example, has shown that you can work in a way that’s both artistically challenging and deeply political, and that has definitely been an inspiration for many.”

What makes it unique in relation to other countries?

“In national terms Sweden has had an industry dominated by filmmakers but a relative shortage of documentary film producers. It’s a structure that will come under pressure in the future since the role of the producer is growing. However, I do think that a Nahid Persson or an Erik Gandini would reach out with their films regardless of who produced them. But take Fredrik Gertten: he has also worked outwardly as a producer in an international framework for many years. He gets his films financed in that way, enabling him to nurture young directors who don’t have networks of their own.”

What are your plans to ensure continued success?

“Part of my background has been to identify the skills that need to come together to ensure progress. As a commissioner your primary job is to evaluate the projects that come in, yet you also need to think about the various groups in the industry that need developing. But you have to remember, I’m not only starting a new job, I’m starting to live in a new country. Even though I know Sweden and a number of Swedish filmmakers really well, I need to sit down and take time to settle in and reflect. It’s not good to have too many agendas from the outset.”

Which subjects and issues would you like Swedish documentaries to take up?

“It’s rather hard to generalise, but a good example might be Folk i bild, the joint documentary initiative between pubcaster SVT and the Film Institute, which I thought was quite amazing. A project like that is also a really good way for filmmakers in Sweden to develop.”

What’s the first thing you’re going to do when you sit down at your desk in January?

“We’ll see then what needs to be done, but one thing I’d really like to do is to take a big selection of Swedish films home with me to watch. There are still quite a few films, both classics and more contemporary, which I’m not familiar with. For me, it’s important to have a library of films in my head, to help me understand where the filmmakers are coming from and the culture I’m immersed in.”

FACTS
Cecilia Lidin (born in 1962) is the new documentary film commissioner at the Swedish Film Institute. Lidin was born by Swedish parents, but grew up in Denmark and the USA. She has studied film and journalism at the universities of Copenhagen and Berkeley. Before becoming commissioner she was head of the European Documentary Network.
The swimmer

This spring the documentary Bathing Micky triumphed in Cannes, picking up the Jury Award for best short. At IDFA the film is screening as part of Reflecting Images – Best of Fest.

Bathing Micky (Micky bader, 2010), a sensitive study of the 100-year-old Micky who visits her swimming club every day, won the Jury Award for best short at Cannes 2010. Now selected for IDFA, the film has screened at more than 20 festivals worldwide. Not bad at all for a film with a budget of less than 3500 Euro, funded for the most part by director Frida Kempff and her cinematographer, Camilla Skagerström.

“We applied for funding from the Swedish Film Institute and SVT, but were knocked back. Yet we felt so strongly about the film that we said, ‘what the hell? - let’s do it anyway, we have to tell this story’. Finally we got SEK 10,000 from the regional film fund Film i Västmanland. Then when the film was selected for Cannes we were given some international funding from the Swedish Film Institute that enabled us to add subtitles and make a copy of the film,” says Frida Kempff.

How did it feel to win in Cannes?

“When you get the thumbs up from such a major, respected festival it’s great for your self-esteem. There was a bit of revenge, too, having been turned down for funding in the early stages. It’s just so nice that we made the film anyway, acted on our instincts, and that it turned out so well. It gives us strength for future projects, to dare to push ahead regardless of what other people think.”

What projects are in the pipeline?

“Two new short documentaries for which I’m currently seeking funding. We’ll have to see how it goes this time around…”

What does Micky herself think about the film’s success?

“Sadly Micky died just after the film was shown at Cannes. I called her before we went to the festival, so she knew it had been nominated. But she didn’t get to hear we had won before she passed away. Still, all of her energy lives on in the film, and both her family and I think that’s fantastic!”

TEXT HENRIK EMMISON
PHOTO JOHAN BERGMARK

Milton wants to try to find himself, to understand why he is the person he has become. Anjelica asks him: “When you look at yourself, who do you see?”

He pauses for thought.

“When I look at myself, … when I look at my family – I just see a lot of wreckage. Why is that?”

This is the start of an intensive session that stretches to four days. Time and again the 55 year-old Berth breaks down in tears: when he recounts his conflicts with his father, Berth Milton Senior, founder of the Private pornography empire. When he recalls his loveless childhood. But most of all when he thinks of Nisse and Jenny, the foster parents in northern Sweden he spent a couple of years with as a little boy. In his view, they were the only two people who ever cared about him. But his time with them was cruelly cut short by his mother, who came and took him away.

These intimate moments are all caught on camera by documentary filmmaker, Fredrik von Krusenstjerna. He it is who set up the sessions, and he it is who’ll be using the material in his latest film – Milton Private.

“We haven’t captured the ‘evil’ side of Berth yet. So far we’ve met the pleasant, considerate Berth, the person most people fall for on brief acquaintance. But I know there’s another side, and that’s something we’ll be scrutinising. I’ve told him so quite openly. We’re not going to hide anything,” says von Krusenstjerna.

He first got the idea of making a film about Berth Milton Jr when he read journalist Thomas Sjöberg’s Private with Milton and Milton.

That book lays bare the whole astounding story of how Berth Milton Sr exploited the breakdown of taboos in Sweden in the 1960s and 70s to sell the porn magazine Private, and its expansion across the world. How Milton Sr lived such a destructive life, at times assaulting both his family members and his mistresses. It’s also the story of how Berth Jr grew up in an environment devoid of anyone he could trust, where he was never noticed or loved. The story of how he swore that he would never end up like his father – that he would never get involved in pornography.

“It was their relationship which really grabbed me, the struggle between father and son. Berth Jr’s attempts, despite everything, to win his father’s love, and how he eventually gained it. And then disappointed him, to say the least,” says von Krusenstjerna.

AS AN ADULT in the early 90s, Berth Milton Jr made contact with his father, who was then in bad health and on the verge of closing down Private magazine. Despite his earlier assurances, Berth Jr took over the running of the company. The Private brand was rapidly diversified and sales soon picked up. When it was floated on New York’s Nasdaq stock exchange in the late 90s, Private was valued at almost USD 1.2 billion. But in the meantime, Milton Sr regained his health and insisted that his son had cheated him of the company. What followed was a bitter feud, culminating in Milton Sr enlisting Hells Angels to terrorise his son. The conflict continued right...
up to the father’s death, and Milton Jr never came to his funeral. “It’s such a classic story: the young man who swears he won’t be a ‘monster’ like his father. But when push comes to shove, just like Michael Corleone in The Godfather, he turns into the monster himself,” says von Krusenstjerna.

FREDDIK VON KRUSENSTJERNA trained in the US at Columbia College Film School, his heart set on making features. In the late 1980s he made a trip to Borneo to make a short about a boy growing up in the jungle. There in Borneo he also came across a Swiss activist and his campaigns to save the rain forests from commercial exploitation, and soon realised that documentaries were where his future lay. (Tong Tana – A Journey to the Heart of Borneo, 1989).

Since then his work has included a documentary about Lars von Trier (Tranceformer, 1997) and the scandalous story of Polish funeral directors increasing their business by putting an end to people who were gravely ill (Necrobusiness, 2008).

“I’m drawn to people who are out there, people who tip over the edge. To the kind of stories that make your jaw drop when you hear them. And what I really like is trying to probe the inner person, finding what makes them tick, what makes them the way they are.”

And that’s certainly the case with Berth Milton Jr. Making a film about Sweden’s most notorious porn king isn’t exactly straightforward.

“Some people think he’s so awful that he shouldn’t be given a platform at all. I’ve had to spend a great deal of time explaining that we’re not making a film that will make excuses for him in any way,” von Krusenstjerna explains.
Flower power

Multi award-winning director Jonas Odell comes to IDFA’s Reflecting Images – Best of Fests with Tussilago, the last in a trilogy of animated films based on real events.

Highly acclaimed animator Jonas Odell’s contribution to IDFA is Tussilago, a film about the Swedish girlfriend of notorious German terrorist Norbert Kröcher, who planned to kidnap a Swedish minister in 1977.

Like its predecessors Never Like the First Time! and Lies, it’s based on real events.

What’s the story behind that?

“Originally it was a reaction to the fact that so many animations operate in a similar way, within a framework devised by other animated films. Working with documentary interviews and real life stories felt like a breath of fresh air. And the documentary genre was itself a challenge. But above all, I think there are so many compelling real life stories out there that deserve to reach an audience.”

Why the Kröcher affair?

“They rented some rooms in Stockholm which they called The People’s Prison where they intended to keep the minister captive. A sign in the window said they were involved in making animated films. That sign remained there for a long time; I’ve even seen it. Ten years later my own company, FilmTecknarna, moved into the building next door and put up a similar sign. I wonder what the neighbours thought! But when I started reading into the case I was really taken by the strength and personal nature of the girlfriend’s story.”

You’re a master of short-format narration. Have you ever been tempted by a full-length feature?

“Yes, that could be a natural development since we’ve been using actors in the latest films. For me, it’s been interesting to explore the use of actors and not to rely too much on the animation itself, something that would suit a longer format.”

FACTS Director and animator Jonas Odell was born in 1962. Earlier films include Lies (2008) and Never Like the First Time! (2006).
The bomb ruined his life, says Peter Torbiörnsson. Not only because it killed and maimed so many of his friends and colleagues, but also because of the profound sense of guilt he felt when he realised that he was the one who took the bomber to the fatal press conference with rebel leader Edén Pastora at La Penca back in May 1984.

“It took three years before I realised I was partly to blame for what happened,” says Peter Torbiörnsson.

It was Renán Montero, head of the Sandinista intelligence, who had asked him to take care of a young colleague who needed help. He told him the man was a Dane who had grown up in Venezuela.

Torbiörnsson says he half suspected that the man might be a Sandinista spy. But he had no idea he might be a murderer. Yet that’s the only logical conclusion. “The Dane” had placed his camera bomb under the table, slipped away from the conference, and then detonated the device.

“But it could just as easily have been me who went out for a toilet break. I really didn’t want to believe that he was the one who planted the bomb and that I was guilty by association. A useful, unsuspecting idiot.”

Now, Peter Torbiörnsson has made a documentary about his experiences entitled Last Chapter. And he points the finger at those he thinks bear the blame: Renán Montero, the former interior minister Tomás Borge, and head of security Lenín Cerna. He also accuses the Sandinistas and the Cuban government of terrorism.

More than 20 years ago, filmmaker Peter Torbiörnsson was unwittingly caught up in a terrorist attack in Nicaragua. In his new documentary he returns to the scene of the crime. Last Chapter is an examination of his own guilt as well as an accusation levelled against the socialist Sandinista party.

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The dream is over

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Why was it so hard for him to come out with the story of how he had helped a phoney photographer to get into a press conference? Peter Torbiörnsson grew up in Stockholm as a member of a gang of boys who went around causing trouble, breaking street lamps and the like.

“I’ve never grassed on anyone”, he says. It’s his street code of honour that counts. Not even when he was put in prison in El Salvador and threatened with torture – which he managed to avoid – did he turn anyone in. And for the same reasons it was very hard indeed for him to mount accusations against the Sandinistas and the Cuban government.

“I suspected it was that guy. But I suppressed it. And it didn’t feel good at all to accuse Nicaragua and Cuba of state terrorism when they’d had such a bad time, especially from the Americans.”

Peter Torbiörnsson didn’t want to be a grouch. Neither did he want to fall out with the international left. He had believed in it, in the possibility of a better world, in the slogans of the revolutionaries. But early on he began to see through the self-interest that many concealed behind their appealing words.

“My film portrays the end of a myth, a classic myth: the liberty, equality and fraternity of the French Revolution. It’s what the Republicans fought for in the Spanish Civil War. The hibernating left who cling to this without coming up with something new have nothing to offer the future.”

Torbiörnsson compares his own filmmaking style with being a jazz musician. Nothing is written down in advance, the film is allowed to grow in an improvised kind of way. This probably explains why his work has its own poetic quality; it’s doesn’t feel controlled or contrived, but rather functions as an intuitive narrative flow.

“As a journalist, I managed to get some real scoops from being on foot among real people, unlike the guys from CBS, ABC and NBC in their air conditioned vans,” he says. “I was the first journalist to get contact with the Sandinistas in that way, out there in Managua while my colleagues were stuck in briefings and the like. It’s good to do things differently.”

**Facts**

Peter Torbiörnsson was born in 1941 and is a journalist and filmmaker, with a special interest in Latin America. Earlier films include *The Last Lacandones* (2005), *The Lovers in San Fernando* (2001) and *Reyno!* (1987).

“The future has disappeared. Political leaders are plundering the country while the people sink deeper and deeper into poverty.”
Globalisation and the technological revolution have turned the old world order on its head. So when the people of Kalmar – once a comfortable Swedish town with full employment and steady growth – got an offer they couldn’t refuse, they rushed headlong into a deal that brought unforeseen consequences.

A Chinese entrepreneur had ambitious plans for an abandoned confectionery warehouse owned by the Swedish retail giant KF. He wanted to convert it to an exhibition centre, an international hub for Chinese business owners and European purchasers, and Kalmar’s very own Chinatown, replete with schools, shops and restaurants. The opportunities for growth were positively mouth watering.

Filmmaker Ronja Yu, who grew up in Sweden yet was born in Beijing, followed the whole affair – from grand designs to the death of a dream.

"It was a dream that both parties shared," she explains.

HER FILM TELLS the rather sad story of the bit part players of the global economy. The local council was fairly clueless and uncritical and the Chinese entrepreneur something of a nonchalant megalomaniac. They were only too happy to jump into bed together.

"I started filming because I had a feeling there would be some interesting cultural collisions," says Yu. "I try to show things as they are. The Chinese are anarchists who don’t have much time for rules and regulations: their style is pretty much wild west. The Swedes, on the other hand, tend to be cautious to a fault."

This is highlighted in a moving scene in which the entrepreneur, Mr Luo, is pushing for a major planning permission from a council committee. Or when the building site is visited by a Swedish safety officer, who manages to irritate the Chinese beyond measure with his trade union take on the situation. With its gentle air of understated humour, the underlying tempo of the film is slow and measured.

Throughout, Ronja Yu manages to retain a fairly neutral stance.

"Given my background, I have an understanding of both sides," she says. "I hope the film is a fairly accurate portrayal of their different positions."

It’s also a revealing snapshot of globalisation. There was no Chinatown; the exhibition centre was never completed. The torn Chinese advertising signs flutter forlornly in the wind. All indications are that the building will be torn down. And with it the dream of a new Kalmar.
Music and editing are all about timing, pauses and acceleration,” says Johan Söderberg.

And he should know. As a musician Söderberg has written film scores and played with Swedish bands such as Fläskkvartetten and Lucky People Center. For the last ten years, he has also been making a name for himself as a film editor. This spring he picked up a Swedish Guldbagge award for his editing work on Erik Gandini’s documentary Videocracy.

It was a special achievement award for what the jury called a “rhythmic fusion of music and images.” And it was his passion for rhythm that led Söderberg into film in the late 80s. He started composing his own songs by recording documentaries and television news broadcasts on videotape, taking out the voices and putting music over the top. A friend who had access to a studio invited him to make a video to music.

“Editing just seemed to come naturally to me. I’d recently trained as a percussionist, so that gave me the rhythm I needed,” says Söderberg.

His feeling for rhythm is outstanding, his style recognisable regardless of whether he’s editing a documentary or feature, a music video or commercial.

“It’s the same feeling today as when I started out, but I’ve learnt so much along the way. How to assess the material, what to discard, what theme to adopt and how to develop it,” he says.

Editing a documentary or a feature, how does it differ?

“A documentary is like getting a big mountain that you have to carve down to a sculpture. There’s an enormous amount of materi-
Documentaries don't often run to a script, there are endless permutations. It's a very creative process, often more fun but harder work than editing a feature. Even though there's a lot going on with a feature when you edit dialogue and really get to tidy things up."

**What's the best thing about editing a feature?**

"The interplay with the director. You get very close, socially, and that leads to plenty of interesting discussions. I always say what I think, if I think someone's overacting, or if he or she has bad timing. But you don't have to fight for everything. Both with documentaries and features it takes ages before you find the right tone and tempo. But when you do, you feel it straight away."

**What was special about working on Videocracy?**

"The fact that we changed soundtracks a couple of times. There's more editing in the music than in the images. The soundtrack is made up of lots of songs we bought the rights to, which I put together and re-pitched on the computer. It was a tough job that took several months. With documentaries it has to be something I really like before I'll agree to do it. It's a hard, demanding job, not helped by the fact that I'm an incredible perfectionist. I'm not happy until every frame is right."

**Do you have any role models in editing?**

"Not really. I didn't know any other editors during my first five years in the job. Many years ago I was heavily into David Byrne and Brian Eno’s 1981 album *My Life in the Bush of Ghosts*. It meant a lot to me both as a musician and editor. Basically I view images and music in the same way when I work, I treat them with absolute equality. I must have the world's coolest job!"
One man’s apocalypse

In a painful journey to his own heart of darkness, an exiled South African filmmaker confronts his past during the civil war in Angola.

Marius van Niekerk has lost his homeland, his sanity and his wife through divorce. So as not to lose his two daughters, as well as for his own peace of mind, he has to find a way of coming to terms with his experiences during the civil war in Angola, where he was sent from his native South Africa as a teenage paratrooper.

After 28 years in exile as a deserter in Sweden, where he is now a filmmaker, the war and the people he was forced to kill still come back to haunt him through a combination of post traumatic stress disorder, painful memories and nightmares.

MY HEART OF DARKNESS begins with van Niekerk opening a box he has kept all these years. The box is full of photographs from the front, and the story of his need to come to terms with his past is the driving force behind the film.

"Marius came to me with the idea of taking a group of veterans back to the scenes of battle to seek forgiveness," says director Staffan Julén, who led his crew on four filming journeys to the heart of Angola.

"As the film progresses it becomes an inner journey: the river they travel on becomes a symbol of how these former soldiers and enemies revisit their past."

Gradually, they discover just how much they share in common.

"In making this film I’ve learnt how very ordinary people can, in certain circumstances, commit the most terrible acts," says Julén.

"I’ve also learnt the importance of complete reconciliation. If you don’t help the veterans in countries like Angola, they go around like ticking time bombs."

ARmed Conflicts leave deep scars on people and nations alike. Genocide in the Balkans, Cambodia and Rwanda, political terror in South Africa, wars in Liberia and Sierra Leone, and dictatorships in Argentina - all have a long impact on victims, perpetrators and the constantly put-upon civilian populations.

The civil war in Angola was long, complicated and one of the Cold War’s hottest flashpoints.

After independence in 1975 the various factions, who for decades had been fighting Portuguese colonial power, suddenly started fighting each other. The Soviet Union and Cuba backed the government headed by the communist MPLA, whereas the US, Israel, South Africa and China supported the Unita guerrillas. All the countries involved had their own motives: Angola’s oil, gold and diamond reserves fuelled the conflict.

It was not until 2002 that a ceasefire was finally declared. The film exposes how meaningless the conflict was and just how
Multifaceted Staffan Julén was born in 1952 in Stockholm and has tried just about everything in the movie business, from directing and producing to cinematography, screenwriting and editing. His work as a director include: The Prize of the Pole (2007), Åter till Runö – Svensk-ön i exil (1991) and Inughuit – folket vid jordens navel (1985).
detrimental its long-term effects are: Angola is still full of landmines, its economic development is painfully slow and its people continue to mistrust one another.

"The challenge was to tell a story that has a general relevance beyond Angola. We've worked a good deal with contrasts. The images have a haunting beauty, even though they accompany such tales of misery. Viewers need breathing spaces in order to take in all the stories of mass graves and rape," Staffan Julén explains.

"Viewers need breathing spaces in order to take in all the stories of mass graves and rape"

My Heart of Darkness ends with Marius van Niekerk burning his old photos, the veterans united in reconciliation rites and house building. Whether this can lead to peace of mind is a question the viewer is left to ponder.

"Marius wants to use the film as a tool in the reconciliation processes of countries like America and the Balkan states. But the place we’d really like it to be used is Angola itself."
Assi and Jasmin are young, good looking, intelligent and very much in love. They ought to have a bright future ahead of them. In Love During Wartime Gabriella Bier follows the young couple over three years in their struggle to be together. In this modern take on Romeo and Juliet, it’s not their families who pose the greatest threat to their love, but their governments. Jasmin is Israeli and Assi Palestinian, which means they’re not allowed to live in Israel, where Assi is seen as a potential terrorist (not helped by the fact that his birth name is Osama), nor in Palestinian controlled Ramallah, where he’s suspected instead of being an Israeli fifth columnist.

“I did not marry a Jewish, Israeli woman. I married Jasmin,” says Assi in a scene that sums up the whole problem in a nutshell.

The couple go into exile in Germany, yet they cannot escape their problems with suspicious authorities. All the worry and stress tears at their relationship – leading them to comments like “Israelis never keep their promises” in a difference of opinion about cleaning, or when Jasmin (jokingly) calls Assi a terrorist.

In a calmer part of the world, on the Stockholm underground, I’m on my way to meet Gabriella Bier. A free newspaper features an article about yet another ship making its way towards Gaza in a protest against the Israeli blockade of that unfortunate strip of land. The crew is made up of Jews from the US, Europe and Israel. Oldest of them all is an 82-year-old holocaust survivor, Reuven Moskowitz.

The conflict between the Israelis and Palestinians is often presented as highly polarised – religion, history and propaganda make
both sides, from quite opposite positions, convinced that they are right. Both are very quick to dismiss anything said on the subject as biased.

When I later read more about the Gaza ship – which unlike its more highly publicised predecessor was stopped without bloodshed – various Internet commentators refer to the crew as ‘self-hating Jews’.

**Gabriella Bier Welcomes** me to her light, airy offices by the water in Stockholm’s Hammarby. She has an explanation for the intran- sigence:

“Palestine still isn’t a real state and Israel has only existed for 60 years – not a long time for a country. All new countries have a sickness: they demand an almost total loyalty. It cannot be lived up to, unless you’re totally submissive to the demands they make of you.”

That’s just what Assi and Jasmin, both artistic souls, refuse to do.

“That’s their tragedy, and it’s their country’s tragedy too, because people like them are the future, but it’s people like them their countries are losing. These are the people who are interested in having dealings with the other side. They’re not political activists, just ordinary people. And through their lives, they can show that coexistence is fully possi- ble. Examples like that are precisely what’s needed,” says Gabriella Bier.

Bier is hoping that her film will reach beyond those who are “already converted”. Having herself grown up in a traditional Jewish family, and with relatives in Israel, she occasionally felt during the shooting that she had fallen between her own family’s unconditional support for Israel and their fear of Palestinians, and Jasmin’s growing antipathy towards her country, which she felt had let her down.

“I hate this country. And I hate how full of hate they’ve made me,” says Jasmin, following yet another setback in her efforts to be allowed to live with Assi in Israel.

**LOVE DURING WARTIME** is far from a sentimental view of love – in much of the film, we see the couple quarrelling. This has a double effect: partly, it raises the tension – will they manage to stay together, even though the world seems to have ganged up on them? And in part it also serves to illustrate just how genuine their relationship is.

Gabriella Bier herself doesn’t feature at all in the film, either on camera or in voiceover.

“I have two completely different ways of working. In a film like this, I don’t have any place: it’s all about them. My previous film *The School Photo* (*Sexan*, 2002) was about my old school class. I’m in that film a lot. In my view, you should only take part in a documentary when it’s absolutely necessary,” she says.

In her next film, about Denmark, she’ll also be drawing on her own experiences. She herself has a Danish passport and many of her relatives live there (including the Oscar nominated director Susanne Bier, Gabriella’s cousin).

The more we talk, the more it emerges that *Love During Wartime* has echoes in her own life. When she got married to a non-Jewish Swede, her father was at first opposed to the marriage.

“I’m sure that Jasmin and Assi knew that I was completely on their side. We argued about so many things, but I feel the fact that they know my own situation gave them confidence in me. When I didn’t agree with them, I let them know. But what I have made is a film about what they stand for and what they feel.”

Heal the world

The Planet (2006) painted a picture of the threats facing our world. In follow-up The Plan director Michael Stenberg and producer David Österberg tell the stories about the activists who are trying to do something about the situation – before it’s too late.

“We wanted to make a more inspiring, hopeful and energising film this time. But it’s damned hard. It’s like music: an upbeat song is never as compelling as a depressing one,” says music producer David Österberg, sipping a coffee in the Stockholm studio where the soundtrack for the film is being laid down.

But he has certainly succeeded. Together with The Planet director Michael Stenberg and screenwriter Jonas Goldmann, Österberg is the man behind one of the most hopeful and ambitious documentaries of the year.

For two years the trio and their international network of colleagues have been interviewing activists and intellectuals around the world. Those we encounter include Chris Darwin, a descendant of the preeminent Charles, who has turned his back on his life as an unscrupulous advertising executive to become a guerrilla gardener.

Ugandan politician Beatrice Atim, who left an abusive husband to save an entire rain forest. And the Indian super scientist living in Sweden’s Luleå, Rupesh Kumar, who decided to import Sweden’s car testing system into India in an attempt to cut down on carbon emissions.

“I was particularly taken by Beatrice Atim, and also Peter Hammersmith, who’s been fighting for five years to save whales and seals. Their bravery and civil courage is way above the norm,” says David Österberg.

For maximum impact, The Plan crew have made the documentary in television format and engaged Andy “Gollum” Sirkin to provide the voiceover. The film is entirely aimed at an international market, which is wholly logical given its central theme: global interaction.

“Many people are pinning their hopes on the UN, other major organisations and on politicians, but all the experts we’ve spoken to agree that a grass-roots approach is needed if change is to happen. Everyone has to play their part.”

The crew are insistent that The Plan is so much more than another political documentary about climate change:

“It’s beyond left and right. It’s about the future of humanity and how we shape our own destiny,” says Österberg.
He was born in Poland, lives in Sweden and has just put the finishing touches to an intimate portrait of a group of women in and around a vodka factory on the right bank of the legendary river Volga.

Don’t imagine for one minute that Jerzy Sladkowski would think this was anything unusual. Having the whole world as your workplace is something of a cliché for most documentary makers, but in Sladkowski’s case it’s one hundred per cent correct.

Vendetta (1996) is about age-old family feuds in Albania. Dödens triangl (1990) looks at life in the world’s most polluted city, Katowice in southern Poland. In his 2006 film Best Friends (Bästisar) we find ourselves in an industrial town in Siberia where the friendship between two schoolgirls is put to the test in rivalry over a talent show. And what is probably Sladkowski’s most highly acclaimed film to date, Paradise (2008), is the conclusion of a trilogy which follows an elderly tango loving couple in the extreme north of Sweden.

Quite simply, his is a filmography with almost as many interesting life stories as frequent flyer points.

When I catch up with him, Jerzy Sladkowski is in Poland meeting his editor, the 78-year-old documentary veteran, Agnieszka Bojanowska. But he himself has been based in Sweden for nearly 30 years.

“I came to Sweden almost by coincidence back in 1981, a year of troubles in Poland. I had no plans to stay, by was so warmly welcomed by the authorities and pubcaster SVT that I never really went back. It’s a decision I’ve never regretted one tiny bit,” he explains.

Vodka factory is filmed in Zhigulovsk, an unremarkable Russian town built up around oil, limestone and the vodka of the film’s title. Working at the spirits factory is 22-year-old Valentina, a young mother who dreams of a new, more colourful life, preferably as an actress in Moscow, some 10,000 kilometres away. She’s met with pessimism on all sides. Her work colleagues wonder what she can be thinking of: they’ve never noticed any special talent. And hasn’t she just had a son? Would she abandon him for her pie-in-the-sky dreams of stardom?

As a viewer it’s easy to regard Valentina as the main character of Vodka Factory, but for Jerzy Sladkowski it’s really her mother, Tati-ana, a divorced 50-year-old bus conductress, who is at the emotional core of the film.

“I wanted to show that Tatiana rather than Valentina is the truer representative of Russian women. Valentina, on the other hand, is typical of a huge number of desperate girls

**FACTS**

who are prepared to do almost anything to end up on the stage or in front of the camera. But in a strange way I really believe in Valentina. As a director I’d be prepared to bet she would go down well in lots of programmes made for television today. She knows what she wants, and has the charisma that could help her get it. But the real story of the film belongs to Tatiana and the other women who live their lives with pride and responsibility.”

**THE SEARCH FOR** the perfect character around whom to base a story is a central part of Sladkowski’s filmmaking. And it can take time. He had visited four factories before he settled for the one in Zhigulovsk. He met Tatiana and Valentina by chance on his second visit there, before Valentina started stacking vodka bottles. But above all, he explains, he’s looking for a spiritual quality: not everyone is right for the kind of intimate relationship that a documentary film of this type involves.

“I have to like someone before I choose them. I have to view them with sympathy, love almost, to achieve and convey the right feelings to the viewer. Then I have to build up a mutual trust, so that the real person doesn’t disappear in the process. When I’ve done that, I want to make the viewer think it would be fun to sit at that person’s dinner table, to get to know them better. To get there I have to do things while shooting that may not seem too kind, but I ask for forbearance: please don’t kill me till after the show.”

**How’s your relationship with Tatiana and Valentina now?**

“We talk on the phone together, once a month, maybe. As you can imagine from the film, we became friends, otherwise it wouldn’t have worked. I’m looking forward to watching the film together with them. As a rule the relationships I build up with my characters last much longer than just the shoot, often they’re for life. I don’t inflict things on my main characters; I don’t hang them out to dry. I’m not one of those types who go around filming people less fortunate than themselves and then tell everyone how sorry they feel for them. For me, documentaries come from filmmaking as an art form, not television journalism. Documentaries should make use of an indirect, emotional language which makes them last longer than a politically charged polemic. The opinions I express in my films are highly subjective, and I’m happy for them to be seen that way.”

**How much time did you spend in Zhigulovsk?**

“We were there three times, the last one quite long. The area hasn’t changed at all, apart from a few people who left the factory and some others who joined. Provincial Russia is suffering from current developments: jobs are disappearing, companies are bought and sold by shady individuals. It’s hellish, but in the midst of it all there are still plenty of people who are decent, kind, sensible and entertaining, who also manage to live an exciting life in relation to the opportunities that exist for them. But that’s the way it has always been ... I like Russians, you know.”
We’re proud of Swedish films. Especially proud to be presenting eight films at this year’s IDFA. The following 24 new feature documentaries are all ready to hit international festivals and markets.
The Black Power Mixtape

The Black Power Mixtape examines the evolution of the Black Power Movement in the African-American community and diaspora from 1967-75. With startlingly fresh and meaningful 16mm footage that has been lying undiscovered in archives in Sweden for the past 30 years, Mixtape looks at the people, society, culture and styles that fuelled change.

**ORIGINAL TITLE** The Black Power Mixtape  
**DIRECTOR** Göran Hugo Olsson  
**PRODUCERS** Annika Rogell, in co-production with Joslyn Barnes and Danny Glover  
**PRODUCED BY** Story AB in a co-production with SVT and Louverture Films, with support from Swedish Film Institute/Lars G. Lindström, Nordisk Film & TV Fond and MEDIA Programme of the European Union. The film has been realised with ZDF in co-operation with ARTE, in association with YLE Teema/Ritva Leino, Greek Radio Television (ERT)/Irene Gavala-Chardalia, with participation of Radio Télévision Suisse (RTS)/Irene Chatlant/Gaspard Lamunier and NRK/Tore Tomter  
**SCREENING DETAILS** HDcam, 52/58/100 min  
**TO BE RELEASED** Beginning of 2011  
**SALES** Story AB

**Göran Hugo Olsson** is a documentary filmmaker and cinematographer. Co-founder of Story AB. Commissioning Editor at the Swedish Film Institute, 2000-02. His documentary film *Fuck You, Fuck You Very Much* was nominated as the second best rock documentary of all time by the legendary Bon Magazine.

At Night I Fly

New Folsom Prison: a secluded brutal world, with riots, heavily armed guards and murders between rivaling gangs. In the middle of this we meet a few life sentenced prisoners who take part in the Arts in Correction programme. These men have grown during their time in prison, they have learnt what it really means to be a human being.

**ORIGINAL TITLE** At Night I Fly  
**DIRECTOR** Michel Wenzer  
**PRODUCERS** Tobias Janson, Jenny Örnborn  
**PRODUCED BY** Story in co-production with Pausesfilm and SVT, in collaboration with DR, with support from Swedish Film Institute/Jöharn Palmgren and Tove Torbörns-son, Danish Film Institute/Jakob Högel and Jesper Jack, Nordisk Film & TV Fond/Eva Faerevaag and Konstnärsnämnden  
**SCREENING DETAILS** HDCam, 94 min  
**TO BE RELEASED** March, 2011  
**SALES** Story

**Michel Wenzer** is a film director and composer, educated both at the School of Film Directing (HFT), Göteborg University and the Academy of Music in Gothenburg. His previous film *Three Poems by Spoon Jackson* was warmly received when it was shown on SVT. Internationally it has won awards at various festivals. Michel Wenzer has composed music both for film and concert performances.

Bananas!* Gone Bananas!* – Cease or Resist (WORKING TITLE)

A “cease and resist” letter arrives at a film company and suddenly the rules of the game change. Lawyers enter the room. Law suits, PR spin, media control. Scare tactics. This is the behind-the-scenes story of DOLE vs. BANANAS!*.

**ORIGINAL TITLE** Bananas!* Gone Bananas!* – Cease or Resist (working title)  
**DIRECTOR** Fredrik Gertten  
**PRODUCER** Margarete Jangård  
**PRODUCED BY** WG Film in collaboration with Film i Skåne/Joakim Strand, with support from Swedish Film Institute/Suzanne Glansborg  
**SCREENING DETAILS** HD, 90 min  
**TO BE RELEASED** November, 2011

**Fredrik Gertten**, born in 1956, is a filmmaker based in Malmö, Sweden. Founded WG Film in 1994. Former foreign correspondent and columnist who has worked for radio, TV and newspapers in Africa, Latin America, Asia and around Europe. Combines filmmaking with a role as a creative producer for documentary films shown on TV, in theatres and at festivals around the world.
The Chinese Are Coming to Town

The Chinese entrepreneur Mr Luo has come to the small Swedish town of Kalmar with a multi billion investment plan, promising a bright future for its people. But conflicts start to occur, misunderstandings and culture clashes seem comical and absurd and Mr Luo soon finds himself in a darkening tunnel. Falling apart before our main character’s eyes, the dream is slowly turning into a nightmare reality.

Damn Those Lovely Men

Suddenly, she fell in love with a man who stood for evil in all of her paintings. In love with a Muslim man, in love with her enemy. The love story of a Muslim woman faced with a choice between love and freedom. A tough choice, given that through her struggle for women’s rights she has become a role model for countless Muslim women in Sweden and elsewhere. For seven years Fateme Gosheh has filmed her stormy, painful, extremely loving relationship through good times and bad.
Everyone Is Older than I Am
An entertaining, subjective, funny and somewhat melancholy documentary about the director’s father’s inability to finish his documentary about his own father and the problems of fatherhood in general.

The Great Liberty
The news that Klas’ father has been brutally murdered by his young lover and his lover’s mother sparks off a journey into the secret life and decadent world of his father. The Great Liberty moves between the present and the past via a treasury of private film archives.

Everybody Loves Dolly
Five singers meet at a tribute to Dolly Parton and become friends. All have their dreams, which they now decide to try to make come true. The inner trip deals with making choices, with being oneself, with wanting a child, having a life-threatening disease and finding someone to love. You can make your dreams come true or you can fail. What is important is not your goal, but the path you take and what happens along the way.
I Was Worth 50 Sheep

*I Was Worth 50 Sheep* is the story of a brave girl, Sabere, and her struggle for life. Through the prism of her family this heart-rending and thought-provoking film brings the tragedy that is Afghanistan vividly to life.

**I Bought a Rainforest**

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

**Last Chapter**

In May 1984, a bomb went off at a press conference held by Eden Pastora, a former Sandinista leader who had turned his back on the movement. Two journalists and at least one soldier were killed outright. A large number of people who were seriously hurt are still suffering from life-long disabilities as well as traumas. There are many theories about the bomber and his motives, but the truth has never been revealed: no man has been held formally accountable for this act of terror.

**Original Title**: Sista kapitlen
**Director**: Peter Torbiörnsson
**Producers**: Staffan Julén in co-production with Marta Andreu

Since 1979 Peter Torbiörnsson has produced more than 20 documentaries from Latin America, Africa, Bosnia and Sweden. His highly acclaimed series of films about a family in the Nicaraguan village of San Fernando includes *The Border* (1985) and *The Lovers of San Fernando* (2001). He has also worked as a journalist and correspondent for Swedish newspapers, radio and television.
Milton Private
There are tens of thousands of films and photos that made this man a billionaire. But we will not show you a single one of them: they are repellent. This is a story of a very poor orphan who decided to get rich: he would be more successful than anyone could imagine. Yet things didn’t quite turn out the way he expected.

Love During Wartime
“There can only be an unhappy ending to this,” people say when they hear about the love of Palestinian Osama and his Israeli wife Jasmin. Their home countries will not allow them to live together. Having chosen exile, rosy dreams soon turn into despair in an inhospitable Europe. Will their love survive?

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Mother’s Comeback
A film about Rosie, the first female drag racing star in Sweden. A film about a single mum doing everything for others and losing herself. A story told by her 19-year-old daughter: “My mum isn’t coping well and I just want to help her feel good again. When I look at the pictures from her drag racing career, I can tell she was happy then. What happened?”

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The Plan

The planet is threatened with destruction. But there is a brilliant plan that will save humanity: we know now that we will all have to move towards 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 woven an inspiring, emotional and optimistic entity.

PressPausePlay

PressPausePlay is a 90-minute global journey capturing how digital technology and mindset has transformed the concept of art and culture. While one side of the industry has screamed about piracy and lost profit margins, another has flourished in new forms of creative expressions and possibilities. PressPausePlay is about that other side and how this moment in time provides the best shot a creative person will ever get.

My Heart of Darkness

Four war veterans from different sides step onto a boat at the mouth of the Kwando river, deep within the African interior. They are on a journey back to past battlefields, sites where as youngsters they tried to kill each other. Now some 20 years later they have come together as former enemies, disparate souls united not only by the shared trauma of war, but also by a need to understand, to reconcile, and to forgive.

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Rodriguez – The Last One to Know

In the early seventies, a mysterious singer, Rodriguez, records an album in Detroit. It’s a masterpiece, yet a complete flop. He never plays a single concert, abandons his career and starts working in demolition. In the late 90s he finds out that he’s been a superstar in South Africa for the last 25 years, selling more albums than The Rolling Stones.

Prisoners in Hell (WORKING TITLE)

Protests over the latest presidential elections in Iran prompted Nahid Persson Sarvestani to search for her activist friends who were imprisoned and tortured soon after the Revolution by the Islamic regime, while she herself avoided persecution by going into hiding. She embarks on a journey looking at unanswered questions that have haunted her for 30 years.

Survivors (WORKING TITLE)

In April 1945 thousands of concentration camp survivors arrive at the harbour of Malmö in southern Sweden. In unique archive footage we see 10-year-old Irene on the quay, taking her first shaky steps in freedom. Magnus Gertten’s new documentary investigates the complicated aspects of liberation and the importance of a helping hand.

**NEW DOCS**

**Prisoners in Hell**

- **ORIGINAL TITLE:** Prisoners in Hell (working title)
- **DIRECTOR:** Nahid Persson Sarvestani
- **PRODUCER:** Setareh Persson
- **PRODUCED BY:** RealReel Doc AB in collaboration with SVT with support from NRK, MEDIA and Swedish Film Institute/Suzanne Glansborg
- **SCREENING DETAILS:** HD/35 mm, 58/90 min TO BE RELEASED November 2011
- **SALES:** TBA

Born in Shiraz, Iran in 1960, **Nahid Persson Sarvestani** sought political asylum in Sweden after the 1979 revolution in Iran. Her social-political films have won her over 30 awards. In 2006 she was arrested in Iran for her critical depiction of women under the Islamic Republic regime. Her most recent feature was *The Queen and I*, the documentary with the highest box office figures in Sweden in 2009.

**Rodriguez – The Last One to Know**

- **ORIGINAL TITLE:** Rodriguez – The Last One to Know
- **DIRECTOR:** Malik Bendjelloul
- **PRODUCER:** Malla Grapengiesser
- **PRODUCED BY:** Hysteria Film AB in co-production with ITVS – Independent Television Service, SVT, YLE CO-PRODUCTIONS, in collaboration with Nordisk Film & TV Fond with support from Swedish Film Institute/Lisa Ohlin and Lars G Lindström, EU MEDIA 2007 State Funding
- **SCREENING DETAILS:** Digibeta and HD-Cam, 52/58/90 min TO BE RELEASED Early 2011
- **SALES:** Hysteria Film

Born in 1977, **Malik Bendjelloul** lives in Stockholm and has made films about Kraftwerk, Björk, Rod Stewart and Elton John. He has also worked on the TV culture magazine Kobra for three years and produced title sequences for Swedish TV programs.

**Survivors**

- **ORIGINAL TITLE:** Survivors (working title)
- **DIRECTOR:** Magnus Gertten
- **PRODUCERS:** Lennart Ström, Magnus Gertten
- **PRODUCED BY:** Auto Images in co-production with Film i Skåne, SVT, Kinopravda and Bullifilm, in collaboration with YLE, NRK, RUV, DR, Nordisk Film & TV Fond, with support from Swedish Film Institute, Norwegian Film Institute, Danish Film Institute and MEDIA Programme of the European Union
- **SCREENING DETAILS:** Digibeta/HD, 58/90 min TO BE RELEASED Spring 2011
- **SALES:** Autlook FilmSales

Born in 1953, **Magnus Gertten** is a co-owner of the production company Auto Images in Malmö and has a background as a TV and radio journalist. Since 1998 he has directed a number of documentaries, including *Long Distance Love* (2008). He was also the Swedish co-producer for the Danish documentary *Armadillo*, which won the Grand Prix in Semaine de la Critique at the 2010 Cannes Film Festival.
TwinBrothers – 53 Scenes in Chronological Order

Gustav and Oskar are twins. Both have blue eyes and blond hair, yet Oskar has achondroplasia, a form of dwarfism. They approach life in different ways. Director Axel Danielson has filmed Oskar and Gustav over a ten year period – from nine to 19 – growing up together in a countryside farmhouse in the south of Sweden. In 53 Scenes in Chronological Order we follow the brothers on their journey through childhood and adolescence and in their struggle for identity.

**ORIGINAL TITLE** PangPangbröder

**DIRECTOR** Axel Danielson

**PRODUCER** Erik Hemmendorff

**PRODUCED BY** Plattform Produktion in co-production with SVT, Film i Väst, Magic Hour Films with support from Swedish Film Institute/Tove Torbjörnsson, Danish Film Institute, Swedish Arts Grants Committee and Nordisk Film & TV Fond

**SCREENING DETAILS** Digibeta/HDCAM, approx 100 min

**TO BE RELEASED** 2011

**SALES** Plattform Produktion

**Axel Danielson** was born in 1976 in the south of Sweden. Working first as a firefighter, in 2001 he started a course at the School of Film Directing, Göteborg University. His graduation film, Sommarlek (2005), won numerous awards at film festivals around the world. TwinBrothers is his first feature length film.

Test Site

**Test Site** is a documentary about the people, activities and myths of the American desert, a place that permits experiments of all kinds. Speed, art, science, housing, weapons, religion, and law – everything is put to the test here.

**DIRECTOR** Jesper Wachtmeister

**PRODUCER** Jonas Kellagher

**PRODUCED BY** Eight Millimetres in co-production with SVT/Kultur and Sololits Filmproduktion and YLE with support of Swedish Film Institute/Tove Torbjörnsson, Nordisk Film & TV Fond/Karolina Lidin and Film i Väst

**SCREENING DETAILS** HDCam/56 min

**RELEASED** October 15th, 2010

**SALES** TBA

**Jesper Wachtmeister** is a director, producer and editor. He studied at the California Institute of the Arts and has directed more than ten films in different categories - most of them documentaries. His films include the award-winning Great Expectations (2007) and Kochu (2003).

Vodka Factory

Working on the assembly line, bringing up children alone, dreaming of happiness – but Valentina wants more, whatever it takes. An insightful study of the lives of women in provincial Russia.

**ORIGINAL TITLE** Vodkafabriken

**DIRECTOR** Jerzy Sladkowski

**PRODUCER** Antonio Russo

**PRODUCED BY** Hysteria Film AB in co-production with Arte G.E.I.E./Anne Baumann, SVT/Ulla Nilsson, TVP S.A./Barbara Pawlowska with the support of Swedish Film Institute/Tove Torbjörnsson and the Polish Film Institute/Agnieszka Odorowicz, in collaboration with YLE Co-Productions/Erkki Astala

**SCREENING DETAILS** HDCAM, 90 min

**RELEASED** October 21st, 2010 at DOK Leipzig

**SALES** Hysteria Film AB

**Jerzy Sladkowski** was born in Poland in 1945. He moved to Sweden in 1983. Since then he has worked as a freelance director and producer, with more than forty documentaries to his name. The recipient of numerous prizes including IDA Award for Swedish Tango (1999) and the Prix Arte for the Best European Documentary for Vendetta (1990), his most recent films are Paradise (2007) and Two Rembrandts in the Garden (2010).
Regretters

Two men had sex change-operations – and now they regret it.

Prix Europa Award Winner Best Documentary 2010

Facing Genocide

Khieu Samphan was a top leader of the Khmer Rouge-regime in Kampuchea. Soon he is facing his trial.