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A passionate affair

Mauritz Stiller, Greta Garbo, Ingrid Bergman. Ever since the beginning of cinema, the love story between Hollywood and Sweden has been strong and mutual. Our relationship may have had its ups and downs, but just recently it has blossomed from a comfortable marriage into a passionate love affair.

Swedish director Daniel Espinosa (Easy Money) is in South Africa filming Safe House with Denzel Washington and Ryan Reynolds. American filmmaker David Fincher spent the autumn in Stockholm shooting the remake of The Girl with the Dragon Tattoo. And the star of the original Swedish movie, BAFTA-nominated Noomi Rapace, is set to star in the Alien prequel Prometheus. Add to this the fact that our cover girl, Alicia Vikander, Sweden’s Shooting Star at the Berlinale, is being widely tipped to star in Universal’s upcoming Snow White and the Huntsman, and you’ll appreciate what I mean.

Yet Hollywood isn’t alone in its passion for Sweden; many other parts of the world seem to be in love with Swedish film right now. Last year, Swedish films scooped a record-breaking 170 festival awards all over the world, and at this year’s Berlinale more Swedish films than ever before are being screened. This is due in no small measure to the most comprehensive Ingmar Bergman retrospective ever, organised by the Berlin Film Festival and Deutsche Kinemathek, a retrospective that not only offers more than 60 films, but also a major exhibition and several guests, including Harriet Andersson, the star of Summer with Monika and other Bergman classics. A selection of seldom published behind-the-scenes Bergman photographs can be enjoyed in this issue of Swedish Film.

Bergman Aside, Sweden has a very strong presence at this year’s Berlinale with seven new films in the programme. Teenage friendship drama She Monkeys by feature debutant Lisa Aschan and Göran Hugo Olsson’s documentary The Black Power Mixtape 1967-1975 are joined by no less than five short films, two of them competing for the Golden Bear won last year by Sweden’s Ruben Östlund with his Incident by a Bank. In addition to the Berlinale, Swedish films have also been selected for Sundance, Rotterdam and Clermont-Ferrand, giving the festival season an impressive kick-start. Looks like 2011 is set to be yet another passionate year for Swedish film.

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Acting CEO,
Swedish Film Institute
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The festival hit
Jonas Odell’s animated documentary Tussilago, about the relationship between a Swedish woman and a West German terrorist, began doing the festival rounds in Göteborg and Berlin early in 2010. Fresh from winning Best Short at Sweden’s Guldbagge awards, it is now in LAB competition at Clermont-Ferrand.

How has the terrorist theme gone down?
“Most reactions have been to the human drama, the fact that it’s primarily about people in a relationship. Terrorism in the 1970s was rather different from what we think of today, but there is a link to young activists who are at the point of no return.”

What are the strengths of an animated documentary?
“It poses questions about the whole concept of a documentary. ‘Normal’ documentaries all have their own agendas, but with animation the choice of settings stands out even more. I’m not really sure that my films are documentaries.”

What’s next for you?
“I’m busy writing a few things that aren’t documentaries, and that won’t necessarily be animations either.”

Your films have scooped lots of awards, including a Golden Bear. Why are you never nominated for an Oscar?
“Ha-ha, lots of filmmakers are never nominated. One thing I might say, though, is that my films don’t tend to go down quite so well at pure animation festivals, and it’s the people involved with those who do the nominating.”
The film with the BAFTA nominations

Success for *The Girl with the Dragon Tattoo* just keeps on coming. At this year’s BAFTA ceremony on February 13th, the film of Stieg Larsson’s detective story – which is currently being filmed by David Fincher for an American version – is up for three awards. It has been nominated in the Best Film not in the English Language category, and screenwriters Rasmus Heisterberg and Nikolaj Arcel have received nominations for Best Adapted Screenplay. Crowning this, Noomi Rapace is in with a chance of winning the Best Actress award. Currently working on Guy Ritchie’s follow up to *Sherlock Holmes*, Rapace is the only actor so far named for Ridley Scott’s *Prometheus*, a prequel to the *Alien* films.

Black Power at Sundance

Director Göran Hugo Olsson was in Sundance with his civil rights movement documentary *The Black Power Mixtape 1967-1975*. From left: Director Göran Hugo Olsson, producer Annika Rogell, co-producer Danny Glover, co-producer Joslyn Barnes, executive producer Tobias Janson and music producer Corey Smyth. See also page 22.

Don’t be square

The fact that life can feel pretty angular and boxed-in is highlighted in Mario Adamson’s short film *I Am Round*, selected for Generation Kplus at the Berlin Film Festival. In a claymation world where everything and everyone is square, a round character arrives on the scene.

How did you get the idea for the film?

“It was my sister – everyone in my family is involved in film – who had an idea about a round figure born into a square world. I could see it had potential, and decided to run with it. Roundness for me was an obvious visual symbol for everything that’s considered a deviation from the norm, whether political, social or ethnic.”

Why did you opt to make a claymation film?

“To begin with we were going to use a cut out technique, and we even considered computer generated animation. But since I wanted to keep things as simple as possible, clay seemed the ideal medium for the story.”

Most of your work has been with film music and sound. Did that affect the way you approached the screenplay?

“I’m sure that my background as a composer and sound engineer must have an effect on the way I write, whether it’s presenting a character, determining the settings or setting the mood.”

Why did you exclude any dialogue?

“When dialogue feels superfluous and doesn’t help with the dynamics of the drama then I don’t use it. For viewers, it means that from the sound, images, music and montage they can create their own dialogues and not just be a passive receiver.”

Are you planning more claymation films?

“I have a number of projects that I’m working on, and I’ve already decided that they will be animations, though not necessarily using clay. Every project has its own special character that has to be reflected in the technique you choose to adopt.”

HENRIK EMILSON

Since I wanted to keep things as simple as possible, clay seemed the ideal medium.

Mario Adamson

Noomi Rapace.
The minority language report

Jonas Selberg Augustsén’s films are generally authentic and direct in tone, somewhere on the borderline between documentary and fiction. With his buddy film Autumn Man, in competition at Clermont-Ferrand, he wanted to do something different. One key element was the language.

In Autumn Man (Höstmannen) everyone speaks the minority language Meänkieli. Why is it?

“I wanted to make both the images and language as abstract and aesthetic as possible, like when the Icelandic band Sigur Rós recorded an entire album in a made-up language. You get an interesting interplay between words and images when most people have to read the subtitles.”

Are you planning to carry on using minority Swedish languages?

“I am. I’ve just finished shooting a film in Sami, Bogland (Myrlandet), and I’m currently working on the screenplay for a road movie about a girl who goes to Stockholm in the hope of gaining a place at the National Police College. It was an old idea, but we thought: ‘OK, let’s make it in Romany’. My plan is to make five films in all using the Swedish minority languages, excluding Finnish and Yiddish.”

Are the narratives typical of their various languages?

“No, I write in a universal way. I’ve consciously avoided making politics of the fact that they’re about minorities, because it would be too easy just to reflect existing prejudices. Autumn Man seems to go down well at festivals around the world.”

ANDERS ANNIKAS

The rules of the game

In her videos, artist Annika Larsson explores themes of masculinity and fetishism by placing uniformed men in vaguely erotic rituals. Repeatedly, she has turned to the world of sports in her ambiguous, darkly humorous films.

Her most recent work features a group of blind football players, and is set to world premiere in the Forum Expanded section at the Berlin Film Festival. Simply entitled Blind, the film was shot late at night on a football pitch in Berlin, Larsson’s adopted hometown.

This eerie, slightly claustrophobic film is Larsson’s most ambitious project to date, explains producer Anna Linder:

“Previously, Annika has done most of the work herself,” says Linder. “This is the first time she’s collaborated with a professional film crew, including a cinematographer and a sound engineer.”

Experimental films have been a vital part of the Swedish art scene ever since the 1920s, starting with Viking Eggeling’s groundbreaking Diagonal Symphony. Previously, “real” directors tended to frown on the often technically inferior art films, but today there is a growing, mutual respect between artists and filmmakers – largely thanks to the work of genre-bending directors like Roy Andersson and Ruben Östlund.

“Art films are rarely shown outside of a gallery or museum context,” Anna Linder observes. “But in recent years there has been a growing number of screenings of this kind of work at international film festivals.”

BO MADESTRAND
Lost in the woods

Secrets among the trees, moss and stones are the mystical ingredients of Peter Larsson’s unfathomable forest.

*Seven Days in the Woods* (*Sju dagar i skogen*), screening in Berlinale Shorts, is made up of short, vaguely mystical forays into various woodland settings: a man digging a hole, a spinning wooden ball floating in the air. These are poetic, yet also mildly threatening, glimpses of the mysteries of the forest.

It was when director Peter Larsson was looking for ideas for his next film in a novel that the forest took root in his brain. “It wasn’t the plot that attracted me, but the nature descriptions between each chapter of the novel. Suddenly I started seeing woods everywhere I looked, especially in films.”

*There’s a touch of menace to nature in your film. I thought of forest chillers like von Trier’s Antichrist and The Blair Witch Project when I saw it.*

“Yes, I like those two films a lot. Just as I like the Evil Dead films, and the Finnish film The Visitor. I like that exaggerated, over-the-top sort of horror.”

Still a student at the Royal School of Art in Stockholm, Peter Larsson has already been nominated for a Swedish Guldbagge award in 2006 for his short film *The Man Who Got Nowhere*, and has also taken part in Animafest in Zagreb and the Brief Encounters film festival in Bristol.

*Seven Days in the Woods* marks a new direction in his filmmaking, away from the traditional narrative with a voice-over, a beginning, middle and end. Instead he allows the film to grow organically through sketches and drawings.

“I came across one of the notes I made during the project: ‘My head is like an unfathomable forest’. It’s as if order and chaos exist side by side out there in the woods.”

ROGER WILSON
And the winner is...

Actress-turned-director Pernilla August was one of the lucky winners at the recent Guldbagge awards ceremony in Stockholm. Swedish Film cover girl Alicia Vikander snatched the award for best actress in a leading role from fellow nominee Noomi Rapace, star of the “Millennium” series.
Film i Väst congratulates our co-productions in official sections in Berlin.

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SHE MONKEYS by Lisa Aschan
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The Swedish Film Institute's recently appointed commissioner for films for children and young people is Linus Torell. A director and producer, Torell has been behind numerous films and television series. Now he'll be providing support to ensure that Swedish films for younger viewers remain at the cutting edge.

What are your ambitions in the new job?
“I hope to be able to assist in the creation of high quality films for children and young people by providing funding for those who make them. I’ve always been involved in making films myself, so it’s quite a change to be on the other side.”

What's your own experience of film commissioners when you've been trying to launch a project?
“I know just how stressful it is to be the one who’s pitching an idea, and how sensitive you feel in that situation. My ambition is for those people who don’t get funding at the end of the procedure not to be put off, but still feel like coming back when they have something new. Someone who has a good idea one time may have a bad one next time round, and vice versa.”

What's your opinion of Swedish children’s films in general? How do they compare with the rest of the world?
“The traditional view is that Swedish children’s films are very good, but I still think we need to watch our backs. In recent years we’ve made pretty good films for young adults and quite good films for small children, but there’s a gap in the middle, which my predecessor Johan Bogaeus has spoken a good deal about. Why that is, whether it’s a lack of ideas, or the small likelihood of getting a financial return, I don’t know yet. But we could certainly do with a few more hits to boost self-confidence throughout Swedish film, and to inspire more people to make children’s films. Because of all genres it’s the most fun.

How Swedish films compare internationally, I find it hard to say – but I think we have a good attitude to children in this country which has been reflected in our films. We regard children as smart, mature, thinking beings.”

One thing that seems to be getting increasingly common in children’s films is for their creators to put in adult references in the story that go over the children’s heads.

What's your view of that?
“I’m not keen on it. Films like Shrek, for example, where the makers quite proudly announce that the adults get their dose of humour and the children theirs. I don’t think that’s so great. In the best films you all laugh or cry at the same things. Because, after all, the same issues matter to us, we all care about the same things.”

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Patrik Eklund has made a number of internationally acclaimed shorts, including *Instead of Abracadabra*, which was Oscar nominated last year. Currently he’s shooting his first feature *Flimmer*, which is due to premiere in 2012.

The film is made up of a number of parallel storylines based around a failing telecoms company. “One day a power cut strikes the company. The film centres on the events that subsequently befall a group of characters,” says Eklund.

What’s special about the film? “It has a very strong visual style, both vivid and choreographed. There are four main characters, but there are a number of important supporting roles, too. Lots of things happen in the same shot, often because the scenes run together. It’s all about timing.”

Ruben Östlund, whose short film *Incident by a Bank* scooped the Golden Bear at last year’s Berlinale and recently screened at Sundance, is currently in the middle of editing his latest feature, *Play*, set to premiere in 2011.

The subject of the film has become particularly sensitive since the right wing nationalist Sweden Democrats party won parliamentary seats in Sweden’s last election. For reasons he cannot divulge, Östlund has decided not to discuss the content of the film until it’s finished.

Instead, Swedish Film asks him about his narrative and working methods. His previous feature *Involuntary*, a study of group behaviour, involved five interwoven storylines, whereas *Play* is based on a court proceedings report and takes place in real time.

**Ruben Östlund** “In *Play* small details are just as important as more obviously dramatic ones”

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Ruben Östlund, seated.
With six features and a television series to her credit, Ella Lemhagen is putting the finishing touches to her dream project *The Crown Jewels*, which is destined both for the cinema and the small screen. A woman is arrested for the murder of a man, and during police interrogation her entire life story is revealed. But the film isn’t exactly straightforward.

**How would you describe it?**

“I’m always at a loss when I’m asked that question. But having been given my biggest budget ever, I suppose I ought to know…”

**What is it that’s hard to pin down?**

“The genre. It’s a spectacular film in which it’s hard to distinguish what’s real and what isn’t, like in Tim Burton’s *Big Fish*. It’s a sort of comic, melodramatic fairytale with elements of fantasy. One of the characters hangs out at the bottom of the sea, another is a goldfish. The blurred line between fantasy and reality is totally deliberate.”

**How did all that affect the shoot?**

“It’s been my most lengthy and all-embracing project. We’ve worked on the screenplay for seven or eight years. How should we do this? Should we even do it at all? Writing it I didn’t have a clue how we would cope on a technical level. I’ve learnt something new every day.”

To achieve a fairytale feel Lemhagen wanted settings that were timeless, and opted to shoot large parts of the film in Lithuania.

**What was it like working there?**

“We had a team of 95 people, and at times I wondered what they were all doing. It’s more complicated with so many people, but it’s quite a luxury. If we needed an owl, suddenly there was an owl expert on hand.”

**How were you treated as the director?**

“They called me ‘Madame’ and I had assistants to hold my umbrella. It was all very different from Sweden.”
NEW TALENTS

B-movies, mountains and an image of Shirley Temple are the inspiration sources behind three new, imaginative films. Swedish Film spoke to the young directors behind them.

“If you’re going to drown a six-year-old in a film, it might be a good idea to tell the child actor that she doesn’t die, but finds a way to swim under water”, says She Monkeys director Lisa Aschan on the delicate subject of directing children.

Lisa Aschan describes her film She Monkeys (Apflickorna), which is competing in Berlinale’s Generation 14plus, a modern western in which two girls develop a symbiotic friendship as a play on the rules that govern human behaviour:

“In letting young women behave in a brutal manner I wanted to explore the contradictory nature of society. I want to show disturbing, taboo actions in contrast with what appears innocent and naive, and to try to understand why unpleasant things often seem so arousing.”

Aschan traces the origins of the film to a slowly-growing pile of newspaper cuttings, photographs, CDs and books. After a while, a pattern emerges, and I start working by formulating a question. Writing the screenplay with Josefine Adolfsson, we wanted to portray duplicity and ambiguity without moralising. We wanted to show people who can be understood as individuals, but also as part of an overriding structure.

For Aschan, directing is all about daring to think in black and white:

“It’s always either or, yes or no, in or out, everything or nothing. If you hesitate, things will most likely turn out mediocre and dull. But it doesn’t mean we sacrifice complexity. Quite the opposite: simplicity is a sure way of grasping what a story is really about.”

Describe yourself as a director.

“As soon as I’ve decided on the setting for the film, my cinematographer Linda Wassberg and I visit the locations. I always prefer public places to private rooms. I think it’s far more interesting to put a person in a hotel room than an apartment. That way I get a framework. What can you do in a hotel? Who can you meet? It’s an organic process, spawning situations we can present through images rather than dialogue.”

TEXT KAROLINA RAMQVIST
PHOTO SARA MAC KEY

“In letting young women behave in a brutal manner I wanted to explore the contradictory nature of society”
FACTS 32-year-old Lisa Aschan was born in Vebystrand in the south of Sweden. She Monkeys is her first feature length film after the shorts Borta i tankar (2003), Fuck the Rapist (2004), In Transit (2006) and Goodbye Bluebird (2007). She Monkeys is the last film in the Rookie Project – an initiative backed by, amongst others, the Swedish Film Institute to vitalize Swedish film by giving young directors a chance to make features.
This Means Forever (Det kommer aldrig att gå över) is a teenage drama short set in the mountains of Swedish Lapland. Director Amanda Kernell has lived and worked in the region.

What do the mountains and scenery mean to you as a director?

“The dramatic scenery lends itself to an epic story, and what I wanted was to create a bold, poetic film that took the subject of first love seriously,” says Amanda Kernell.

Filming in the mountains has inspired her to explore the opportunities that a choice of setting can offer, and how filmmakers on a low budget can get away from the usual kind of ‘shot entirely in a friend’s apartment’ type of film they’re often forced to make.

There’s also a timeless quality to the villages in the area that Amanda Kernell wanted to capture: “It’s as if time stands still up there. That’s a feeling that teenagers especially can relate to, and one that all of us have felt, regardless of where we happened to grow up.”

This Means Forever centres on 14-year-old Frida, who gets pregnant by Philip, 19. Amanda Kernell got some of the inspiration for the story from her work as a sex and relationship counsellor for young people.

“My films are based very loosely on something dramatic that’s happened to someone I know, and I imagine freely how it would be to be that person, or someone close to them.”

This Means Forever is dedicated to all the young people of the region she has encountered over the years to talk about personal relationships.

“I hope they’ll get the chance to see the film, even though it will primarily be screening at festivals around the world.”

KAROLINA RAMQVIST

FACTS Amanda Kernell was born in 1986 in Umeå. This Means Forever (2010) is this director and screenwriter’s fifth short after Our Disco (2007), Games (2008), The Holiday Sister (2008) and Share All (2009).
Thirty years after the outbreak of a zombie epidemic, the scary monsters have been tamed into slaves who work for the good of society. Director Hugo Lilja’s *The Unliving*, selected for Berlinale Shorts, manages to breathe new life into the zombie genre.

To begin with, however, Hugo Lilja wasn’t a fan of zombie films. He dismissed them as B-movie fodder with paper-thin storylines. But fortunately, a determined zombie expert friend of his managed to change his mind. “When he showed me some of George A Romero’s zombie classics I realised there was a profundity and a political subtext to the films,” he says. A director who recently completed his studies at Stockholm’s Dramatiska institutet, Lilja’s own zombie movie *The Unliving* is packed with blood, brain tissue – and social comment.

The action of the 28 minute short film takes place 30 years after the outbreak of a massive zombie epidemic. But what was once seen as a catastrophe is now regarded as a good deal in purely economic terms. Medical intervention has managed to transform the zombies into free labour for simple tasks, an underclass without rights, lobotomised into subservience.

“As a former student of neuropsychology I based much of it on the way you can tinker with people’s brains to change their personalities. But my original idea was to use the zombie workers as a critique of slavery and low wages.”

Lilja is already planning a follow-up to *The Unliving*. A feature film version with French and German co-producers is in the pipeline.

“It’s about the nature of evil. And how we justify the way we treat others.”

**BERLIN**
A STAR IS BORN

With just one feature film to her credit, Alicia Vikander has impressed sufficiently to be chosen as one of ten young European actors, Shooting Stars, to be showcased at the Berlin Film Festival. Now she’s aiming for an international career.

O

only a year ago Alicia Vikander was unknown to most people in the Swedish film industry. But her remarkable debut in Lisa Langseth’s Pure – where she appears in almost every shot – certainly changed all that.

At the Berlin Film Festival she’s one of the ten young actors named as Shooting Stars. Her citation reads: “From tomboy to temptress, from street kid to secretary, Vikander shows a sheer range in her big-screen debut that’s utterly hypnotic. Her grace and physicality make her transformation in Pure totally believable.”

“That was exactly what I wanted to convey,” says Alicia Vikander when we meet in the winter grey of Stockholm in early January.

Alicia is bright and breezy, despite the fact that her favourite coffee shop is unexpectedly closed for the day. Over a cup of tea in the café opposite she tells me she has just signed the contract on a new film, but she’s not allowed to tell me its name.

After a little digging around it emerges that the film isn’t Swedish. But it is European, she finally concedes.

The new year is starting just as well for Alicia as the old one ended. The day before our meeting she was nominated for a Swedish Guldbagge award for best actress in a leading role (which she won), alongside Pernilla August and Noomi Rapace, two established stars who have both made international names for themselves. August played Anakin Skywalker’s (Darth Vader’s) mother in Star Wars: Episode I - The Phantom Menace (1999), and following on from her huge Millennium success, Rapace is soon due to star with Ben Kingsley in the upcoming Dracula film The Last Voyage of Demeter.

Even before her Shooting Star exposure in Berlin, Alicia Vikander herself is already on the Hollywood radar screens. In the middle of December, The Hollywood Reporter revealed that she was one of four contenders for the lead in Universal’s major forthcoming movie Snow White and the Huntsman. After preliminary screen tests in London she was flown over to the States. Alicia’s a little reticent on the subject, understandably so, since the final decision is still in the balance at the time we meet.

“It was an amazing experience. The screen tests alone were like an entire production here in Sweden, with around 50 people on the set,” she observes.

The very fact of being in contention for the →
lead in such a major film is quite a remarkable feat, given that she has so far only appeared in one Swedish feature (she also plays one of the leads in Elia Lehmagen’s film *The Crown Jewels*, due to premiere this summer). But Alicia Vikander has set her sights firmly on establishing herself outside the confines of Sweden.

“I want to challenge myself as an actor and appear in lots of different kind of films and roles. Sweden’s a small market for film, so in order to make a living and to give myself more films to choose from I’d love to work in other countries,” she says.

Alicia was only 13 when she decided to learn to speak English fluently, and with an American accent. What prompted her was a meeting with her cousins from Canada.

“I have a good ear for languages, and I taught myself by copying. I’m really glad that I did that now.”
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**In-job training and education**
Producing, purchasing and providing films and e-learning in different areas mainly focusing on the business world.
TORD AND TORD
SHORT
NIKI LINDROTH
VON BAHR
DIRECTOR

A tale of two Tords

Niki Lindroth von Bahr prefers not to be in charge of real actors. But animated puppets are fine, as in her acclaimed short *Tord and Tord*, selected for Generation 14plus at the Berlin Film Festival.

TEXT KAROLINA RAMOVIST

“I was attracted by the combination of puppets, extremely realistic settings and the rather primitive feel of ‘homemade’ animation. And the fact that the Tord who moves in is a white rabbit affects the way we regard his character. There’s something dreamlike and steeped in symbolism about white rabbits,” says von Bahr, who has meticulously prepared her sets, lighting and screenplay. She spent six months making the models...
and puppets and another six on the animation, inspired by the atmosphere of Jan Svankmajer’s early feature *The Garden*, and *Rabbits* from David Lynch’s *Inland Empire*.

“Something I really took onboard from *Rabbits* was the confusion you initially feel about the size of the set. It’s an apartment on a human scale with actors, but the lighting makes it seem like a doll’s house.”

**THERE’S A HUGE** difference, she feels, between directing actors and directing herself as an animator.

“I’m not especially drawn towards making a feature. I wouldn’t feel comfortable having so much power over other people. On the other hand I’m very good at putting huge amounts of pressure on myself.”

**Where did the idea for the film come from?**

“I got the idea when I read a short story by my friend Jorun Jonasson. She’s an art student and a genius. I fell immediately for the strange atmosphere and the awkwardness between the two characters. I’ve changed her story in many ways by adapting it as a film script, but I hope I’ve managed to keep the basic feel intact.”

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“**There’s something dreamlike about white rabbits**"
There’s too much yellow in the picture. Can you get it any lighter?”

Göran Hugo Olsson is sitting in a dark room at the offices of his production company Story in the south of Stockholm. A colleague is running a series of pictures on the computer screen: striking, slightly grainy images from the sixties and seventies. Olsson gives instructions, changes certain details and provides a running commentary on the people, places and events that pass before our eyes.

We’ve met to talk about his latest documentary *The Black Power Mixtape – 1967–1975*. Using extensive archive footage from the Swedish pubcaster SVT, Olsson has pieced together a view of the African American civil rights movement in general, with a particular focus on the revolutionary Black Panthers. Or, more correctly, the focus that the Swedish media placed on these phenomena at the time. The SVT reports of the day feature a US at a time of change. Interviews with campaigners such as Stokely Carmichael and Angela Davis are interspersed with contemporary comments from the likes of...
rapper Talib Kweli and singer Erykah Badu, alongside distinguished academics such as Kathleen Cleaver and Robin Kelley.

**Olsson is clearly** delighted with the opportunities which the basic material afforded him.

"Right from the outset I could tell that I'd have to do a pretty bad job for the final product not to be good, because the archive material is so outstanding. I've been working with a ready-made treasure trove, which is so different from making a film from scratch. It might sound boastful - although it's no thanks to me - but there isn't a poor shot in the entire film."

As a working method this differs considerably from Olsson's previous films, which include *Fuck You, Fuck You Very Much* (1998) about the Swedish girl rapper Leila K and...
Am I Black Enough for You? (2009), his study of American soul singer Billy Paul. Olsson himself is less visible, less audible: most of the work has been done in the cutting room adjacent to the room where we’re sitting. “As its name states, the film’s a mixtape. Some people think it’s more of a remix, but it isn’t. I’ve created defined chapters, and I wanted everybody involved to be able to watch the film without feeling slighted, without feeling that I’ve changed the content or the subject matter. I tried to keep as much as possible, which turned out to be impossible in practice, since so many of the clips are so slow. Sometimes several minutes can pass before you’re able to work out what’s going on.”

AT THE TIME, there was considerable interest in Sweden for the Black Panthers, a fact that tends to surprise many Americans today. “When I talk about the film in America itself, everyone seems to wonder just why all these reporters came over and took such an interest. I think there are three main reasons. Firstly, Sweden at the time was enormously prosperous, so the costs involved weren’t an issue. Secondly, the workers’ movement and social democracy were completely dominant at the time, based on three
principles: organised labour, education and international solidarity. The third reason was Sweden's neutrality. We weren't members of Nato, so we could do and say virtually what we liked. For example, Swedish reporters could cover the war in Vietnam in a way that wasn't possible, say, for our Nato member neighbours like Denmark. SVT had the will and the wherewithal to travel extensively and paint a picture of the world by the Swedes, for the Swedes."

"The archive images that Olsson wove together show America at a turning point, with the old and new in collision. Stokely Carmichael's impassioned rhetoric is in stark contrast to the reporters' well intentioned yet somewhat naïve questions. With tears in her eyes, Angela Davis talks about racist lynchings that took place as she was growing up. A doctor in Harlem talks about drug problems, and a young teenage prostitute relates the disturbing story of her life.

“What the people in the film did reached far beyond racism. Their struggle impacted on the gay movement and on feminism, and even on me, a middle class white person, with its assertion that all human beings have certain inalienable rights. You can't just sit around and expect an oppressive or even an indifferent society to feel sorry for you and grant you equality. That's the lesson they taught the world.”

Between the lines, as it were, the film also paints the portrait of a different Sweden, one with a greater social conscience.

“When I was growing up I remember arriving at school one day in 1976 and finding it closed in sympathy with the school uprising in Soweto,” Olsson recalls. “We had to go to the hall where the teachers explained to us what had happened, that white policemen had fired on black schoolchildren. And every year on the anniversary of the event we held a commemoration ceremony. My school was full of refugees from Chile, Poland and a lot of other countries: I grew up at a time when awareness of international solidarity was very high and a constant presence.”

Is there the same level of commitment today?

“No, not so high, yet perhaps it takes a different form. We live in a more globalised world where information, say, about a crisis in Darfur is more ubiquitous, and it's easy to see a kind of commitment. But as for hands-on action, I'm not sure. Back then international solidarity seemed to mean actually taking part yourself. In 1978 I organised a collection in Lund for the ANC and managed to collect - I'll never forget the amount - 7500 kronor that we took to the bank and told the cashier to send to the ANC with the message that the money was to be used to buy weapons. That was the first time I ever really did anything for something greater than myself. And it felt significant.”
Cute and quirky

Miss Remarkable and Her Career and Who? have stepped off the page to the cinema screen, but adapting cartoon strips and children’s books to animated films isn’t always easy. Joanna Rubin Dranger, Jessica Laurén and Stina Wirsén get round the table to talk about film adaptations of the animated kind.
Children's author and illustrator Stina Wirsén's *Who?* (Vem?) books about the cat, the rabbit, little teddypig and the bird have been winning over Swedish parents and their young offspring in recent years. Queues in Swedish libraries to borrow these hugely popular books are long.

In February 2010 the quirky group of friends could be seen for the first time on the cinema screen at the Göteborg Film Festival in the form of ten 3-minute shorts.

Together with the *Who?* films' animator and director Jessica Laurén, Stina Wirsén worked hard to ensure that the characters didn't lose their individuality in the transition to the screen.

"The idea of letting someone else animate my characters was scary, their body humour is so special. The animators were almost too professional to begin with, and the figures were slightly too polished, but they soon 'roughed' them up a little to get the right feel. I'm delighted with the outcome; to see the characters come so vividly to life has been amazing," says Stina Wirsén.

Joanna Rubin Dranger, currently in the news with the film adaptation of her 2001 book *Miss Remarkable and Her Career* (Fröken Märkvärdig & karriären), has similar experiences.

"It took some time before I managed to get the animation team in Ireland on the same wavelength as me. Sometimes I thought we'd cracked it, but when I saw some scenes I realised that they'd added aspects to the characters that weren't in the book, especially the male characters. It was quite interesting from a gender perspective, given that most of the animators were young men," she says.

The gender perspective is important in the film. On the verge of a nervous breakdown, Miss Remarkable struggles with career meltdown, revolts against her demanding parents, stops worrying about her appearance and eventually finds herself.

In the *Who?* series there's no real attempt or need to clearly define the characters' gender. Jessica Laurén and Stina Wirsén have chosen a male narrator (Gunnar Bohlin), who speaks all the characters' lines. They have also inserted narration between the films to explain the often serious themes, such as death, to their young audience.

"We've taken great care to strike the right tone in the films. After all, small children are the main recipients. Since I'm aiming at children who are still too young to read, adults and children come together over the books, talking about them as they go. But the films are different. Parents often leave children alone in front of the television while they're off talking on the phone or cooking a meal, so that gives us more responsibility. And a greater need to wrap the message in cotton wool," says Stina Wirsén.
Jessica Laurén continues:
“Yes, we certainly don’t need more edge. We’ve consciously chosen to keep the characters soft.”

**BUT WHILE THE creators of the Who? films recognise a greater responsibility because of the immediacy of the medium, Joanna Rubin Dranger, whose film is aimed at an adult audience, is excited by the greater opportunities for spontaneity. “Because of its immediacy, a film can overwhelm you emotionally in a way that few books manage. My dream is to reach out to people who would never normally read my books,” says Joanna, citing her own encounter with one of her favourite films, *What shall we do about Little Jill?* as an example:

“The television was on in the background, I happened to walk past and was sucked in, like stepping inside a picture. I was so... moved by it. That’s what’s so fantastic about film.”

**AS THE DISCUSSION between the three of them continues, they discover a strong common likeness between their films – namely a predilection for the quirky and awkward. “The Swedes generally, and culturally, like things raw and gauche,” Joanna Rubin Dranger observes.

“More raw than gauche, I would say,” Jessica Laurén chips in, “but I know what you mean.”

“I’m thinking of my own pictures, which are gauche, and I like that. You can appreciate the same quality in sound and music. You want something different from the polished and professional, a sort of directness of emotion. It reminds me a little of the things we grew up with, programmes like *Professor Balthazar*, for example. They were certainly quirky and appealing,” Joanna Rubin Dranger concludes."
How would you present Cornelis Vreeswijk for somebody who has never heard him?

“When Cornelis first came on the scene back in 1964, Sweden looked very different. Men wore suits and ties, women twinsets. Speaking your mind was rare, and song lyrics were rather bland, for the most part. Cornelis didn’t wear a tie, was the first artist to boycott South Africa, and he sang about drug addicts and prostitutes. For me he’s Sweden’s first real blues man and completely unique,” says Amir Chamdin.

It took five years to convince his financial backers, partly because biopics are highly unusual in Sweden and mostly made for five years, singer and film director Amir Chamdin has fought to bring Sweden’s greatest troubadour Cornelis Vreeswijk to the big screen. And now his fight has paid off: Cornelis, Chamdin’s second feature, also happens to be Sweden’s first ever musician biopic.
television. But for a variety of reasons, Amir Chamdin was a man on a mission. "This is the Swedish music that has moved me most of all, and given that people often home in on the darker aspects of Cornelis, I wanted to set the record straight on the big screen. The fact that he was an immigrant, too, and someone who managed to change the Swedish language. We don't tend to celebrate our immigrants here, so this was something very close to my heart."

**FACTS**

- 37-year-old Amir Chamdin was born in Huddinge, Stockholm. Chamdin started out as a rapper in the group Infinite Mass, before he moved on to directing music videos for, among others, The Cardigans and Mando Diao. *Cornelis* is his second full-length feature after *God Willing* (*Om Gud vill*, 2006).

**VREESWIJK HIMSELF** is played by the Norwegian rock singer Hans-Erik Dyvik Husby. Not only does he bear an uncanny physical resemblance to the Dutch-Swedish troubadour, his own career has also been troubled by addiction. "Hans-Erik is clean nowadays, so it was quite something for him to take on the role and revisit that lifestyle so closely. But it was also a form of therapy. Through Cornelis he's been able to put his own life in order, in some ways."

Chamdin is deeply affected by how lonely Cornelis was, despite his enormous success. "He only mixed with the people he worked with and ended up in 1985 celebrating Christmas alone in a caravan in the north of Norway. Fans, record companies and women came and went. But it was his relationship with his son Jack that touched me the most. Even though he often put his career first, that particular family bond remained constant, for better or for worse."

"This is the Swedish music that has moved me most of all"
During the Berlin Film Festival, Ingmar Bergman will be honoured with a retrospective of his entire film production and a major exhibition at the Deutsche Kinemathek. Some of the director’s closest collaborators, the actresses Harriet Andersson, Gunnel Lindblom and Liv Ullmann, will be in attendance. To mark the occasion, Swedish Film has sifted through the archives and uncovered these remarkable, rare images of Bergman at work behind the scenes.


Fanny and Alexander, 1982.
Cozying up with actor Erland Josephson. 

*Wild Strawberries*, 1957.


At Night I Fly DOC

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 Pausefilm and SVT, in collaboration with DR, with support from Swedish Film Institute/Hjalmar Palmgren and Tove Torbiörnsen, Danish Film Institute/Jakob Højgel and Jesper Jack, Nordisk Film & TV Fond/ Eva Faerøvaag 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, Göteborg University and at the Academy of Music in Gothenburg. His previous film Three Poems by Spoon Jackson (2003) was warmly received when it was shown on pubcaster SVT. Internationally, it has won prizes in various festivals. Michel Wenzer has made music both for film and concert performances.

It’s a brand new year for Swedish cinema. No less than 28 Swedish films are represented in this section. Please visit our website www.sfi.se for updated information on Swedish features, documentaries and shorts.
Bananas!* Gone Bananas!* – Cease or Resist (working title) DOC

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

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.

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.

Behind Blue Skies

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**Beyond**

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.

**The Black Power Mixtape 1967–1975**

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 a change.

**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. Although the couple is far from certain of being granted asylum, they share a belief in a future together.

**New Films**

**Beyond**

*ORIGINAL TITLE*: Svinålangerna  *DIRECTOR*: Pernilla August  *SCREENWRITER*: Pernilla August, Lotilta Ray  *PRINCIPAL CAST*: Noomi Rapace, Ola Rapace, Ouli Mäenpää, Ville Vartainen  
*PRODUCERS*: Helena Danielsson, Ralf Karlsson  
*PRODUCED BY*: Drakfilmproduktion and Hepp Film in co-production with Kamoli Film, Blind Spot, Film i Skåne/Ystad Österlen Filmfond, SVT, Nordisk Film AB and Nordisk Film Post Production with support from Swedish Film Institute/Peter *”Piodor”* Gustafsson, Finnish Film Foundation/Kaisu Isto and Nordisk Film & TV Fond/Hanne Palmquist  
*SCREENING DETAILS*: 35 mm, 99 min  
*RELEASED*: December 10, 2010  
*SALES*: TrustNordisk

**The Black Power Mixtape 1967–1975**

*DIRECTOR*: Göran Hugo Olsson  
*SCREENWRITER*: Göran Hugo Olsson  
*PRINCIPAL CAST*: Peter Posanne, with support from Swedish Film Institute/Lisa Ohlin, Polish Film Institute/Agnieszka Odorowicz, MEDIA  
*SCREENING DETAILS*: HDcam, 52/58/100 min  
*RELEASED*: January, 2011  
*SALES*: Story AB

**Between Two Fires**

*DIRECTOR*: Agnieszka Lukasiak  
*SCREENWRITER*: Agnieszka Lukasiak  
*PRINCIPAL CAST*: Magdalena Poplawska, Kamila Nowysz, Simon Kassianides, Leila Haji  
*PRODUCER*: Peter Kroppen  
*PRODUCED BY*: Hob AB in co-production with Apple Film Production, Filmpool Nord/Per-Erik Svensson, Republikken AB/Henrik Larsson and Sonet Film AB/Peter Posanne, with support from Swedish Film Institute/Lisa Ohlin, Polish Film Institute/ Agnieszka Odorowicz, MEDIA  
*SCREENING DETAILS*: 35 mm, 125 min  
*TO BE RELEASED*: 2011  
*SALES*: The Yellow Affair

**The Black Power Mixtape 1967–1975**

*DIRECTOR*: Göran Hugo Olsson  
*SCREENWRITER*: Göran Hugo Olsson  
*PRODUCERS*: Annika Rogell, in co-production with Joslyn Barnes and Danny Glover  
*PRODUCED BY*: Story AB in 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/Ritha Leino, Greek Radio Television (ERT) /Irene Gavala-Chardalia, with participation of Radio Télévision Suisse (RTS) /Irene Challand / Gaspard Lamunière and Norwegian Broadcasting Corporation (NRK) /Tore Tomter  
*SCREENING DETAILS*: HDcam, 52/58/100 min  
*RELEASED*: January, 2011  
*SALES*: Story AB

Documentary filmmaker and cinematographer Göran Hugo Olsson, born in 1965, is the co-founder of Story AB. Commissioning Editor at the Swedish Film Institute during 2000-02. Among his documentary film work Fuck You, Fuck You Very Much (1998) was nominated as the second best rock-documentary of all times by legendary Bon Magazine.
**Cassady** *(working title) DOC*

Carolyn Cassady, the wife and lover of two famous Beat icons, Neal Cassady and Jack Kerouac, is fighting a losing battle for truth. Mythmakers and media have hijacked the story of her life and the memory of the men she loved. Cassady is an intimate yet universal story of a woman’s search for personal recognition and the price of a life in the public eye.

**ORIGINAL TITLE:** Cassady *(working title)  DIRECTOR:** Maria Ramström, Malin Korkeasalo  
**PRODUCER:** Margarete Jarglård  
**PRODUCED BY:** WG Film in co-production with Film i Skåne/Joakim Strand, with support from SVT /Hjalmar Palmgren, YLE/Ritva Leinonen and Swedish Film Institute/Tove Torblomsson  
**SCREENING DETAILS:** Digibeta, 82 min  
**TO BE RELEASED:** March, 2011

**Maria Ramström,** born in Stockholm 1971, studied as a photographer at the London College of Printing where she graduated in 1996. She’s been commissioned as a photographer/filmmaker for various international artists and directed her first short documentary, *Outside China Expert,* in Shanghai 2005. **Malin Korkeasalo,** born in 1969 in Stockholm, graduated from Dramatiska Institutet in 2004 where she studied cinematography. She has shot several of SVT’s documentaries and Cassady is Ramström’s and Korkeasalo’s first one hour documentary as directors.

**A Bitter Taste of Freedom** *(working title) DOC*

*A Bitter Taste of Freedom* is a documentary about the bravery of the human spirit. While it is a personal and touching portrayal of Anna Politovskaya as a troubled wife and loving mother, it also shows the lengths that she, as a talented and respected investigative journalist for the Russian news magazine, Novaya Gazeta, would go in the search for truth.

**ORIGINAL TITLE:** A Bitter Taste of Freedom  
**DIRECTOR:** Marina Goldovskaya  
**PRODUCER:** Malcolm Dixellius  
**PRODUCED BY:** Dixit International  
**SCREENING DETAILS:** Digibeta, 85 min  
**TO BE RELEASED:** Spring, 2011  
**SALES:** TBA

**Marina Goldovskaya,** born 1941, is one of Russia’s best-known documentary filmmakers with a strong international reputation. She has made 32 documentary films and more than 100 TV programs for Russian, Austrian, French, German and American Television. During her long career as director, producer, cinematographer and writer, she has won virtually every prize there is to win in the area of documentary filmmaking.

**Cornelis**

*Cornelis* is an intimate film about Cornelis Vreeswijk, one of Sweden’s greatest artists, about the country he lived in, the time he lived in. It is a naked, rough, melancholy and beautiful film about a man who was everybody’s friend, but nobody’s confidante. Our very personal portrait of the cardigan-clad rebel.

**ORIGINAL TITLE:** Cornelis  
**DIRECTOR:** Amir Chamdin  
**SCREENWRITER:** Antonia Pyk  
**PRINCIPAL CAST:** Hans-Erik Dyvik-Husby, Malin Crépin, Helena af Sandeberg, David Dencik, Johan Glans, Vera Vitali  
**PRODUCER:** Martina Stöhr  
**PRODUCED BY:** Chamdin & Stöhr Film in co-production with Sonet Film, SVT, Film i Väst, Warner Music Group and SF Norge Produksjon, with support from Swedish Film Institute/Peter "Piodor" Gustafsson, Nordisk Film & TV Fond/Hanne Palmquist and Norwegian Film Institute  
**SCREENING DETAILS:** 35 min, 101 min  
**RELEASED:** November 12, 2010  
**SALES:** SF International

**Amir Chamdin,** born in 1974 in Stockholm, first made a name for himself as the singer of the hit Swedish hip-hop group Infinite Mass. Now, with the feature film *God Willing* *(2006)* as well as several award-winning commercials and music videos under his belt, he is just as well known as a director as he is as a musician. Cornelis is Chamdin’s second feature.
Everybody Loves Dolly DOC
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, with having a life-threatening disease and with finding someone to love. You can make your dreams come true or you can fail. Your goal is not the important thing but the path you take and what happens along the way.

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.

Everyone Is Older than I Am DOC
An entertaining, subjective, fun and a bit melancholic documentary about the director’s father’s inability to finish his documentary about his father and as a logic conclusion the problems with fatherhood. For them and therefore for me.

Easy Money
ORIGINAL TITLE Snabba cash DIRECTOR Daniel Espinosa SCREENWRITER Maria Karlsson in collaboration with Daniel Espinosa, Fredrik Wikström and Hassan Loo Sattarvandi. Based on the novel by Jens Lapidus PRINCIPAL CAST Joel Kinnaman, Matias Padin Varela, Dragonir Mrsc PRODUCER Fredrik Wikström PRODUCED BY Tre Vänner Produktion AB in co-production with Film i Väst, Nordisk Film, SVT, Novago Capital, intervista digital media, Network Movie, ZDF/Arte with support from Swedish Film Institute/Lisa Ohlin, Eurimages, Nordisk Film & TV Fond and Filmförderung Hamburg, in co-operation with Canal + SCREENING DETAILS DVCam, 58/90 min RELEASED January 15, 2010 SALES TrustNordisk

Jessica Nettelbladt
works as a freelance director and documentary filmmaker, educated at Nordens dokumentärfilmsskola Biskops Arnö, Institutet för högre TV utbildning (IHTV) in Gothenburg and Dramatiska Institutet in Stockholm. Documentaries include Under stjärnorna i Malmö (2008), about prostitutes’ lives and sex buyers as well as Mitt helvete (2009), about anorexia.

Martin Olof Widerberg was born in 1965 in Stockholm and now lives in Malmö. He studied art and photography and has had many exhibitions around Europe. He has directed several experimental short films, among them Super Sensitive (2005). He is the son of acclaimed Swedish director Bo Widerberg.

Everyone Is Older than I Am
ORIGINAL TITLE Alla är äldre än jag DIRECTOR Martin Widerberg PRODUCER Christina Erman Widerberg PRODUCED BY Widerberg Film, with support from SVT/Hjalmar Palmgren, Swedish Film Institute/Tove Torbomsson, NRK,YLE, Nordisk Film & TV Fond and Konstnärsnämnden SCREENING DETAILS DigiBeta/35 mm, 90 min RELEASED January, 2011 SALES Widerberg Film

Martin Widerberg was born in 1977 in Stockholm, graduated in directing at the National Film School of Denmark following studies at Stockholm’s Film School. His films include Babylon Disease (2004) and Outside Love (2007). Easy Money is Daniel Espinosa’s third feature film as director.
I Miss You
Tina and Cilla are 15 and live in Piteå in the north Sweden. They are twin sisters and look identical, but are very different as personalities. On their mother's birthday, they hurry to catch the school-bus. Cilla is run over by a car and killed. Left behind is Tina, who now has to find her balance in life without her sister.

ORIGINAL TITLE Jag saknar dig DIRECTOR Anders Grönros SCREENWRITER Anders Grönros PRINCIPAL CAST Erica Midfjäll, Hanna Midfjäll, Birthe Wingren, Thomas Hanzon, Ludwig Nilsson, Basia Frydman, Ola Rapace PRODUCERS Malle Forssell, Christner Nilsson, Olle Lundquist PRODUCED BY Götalfilm, GarageFilm International and Olle Lundquist AB, in co-production with Filmpool Nord, Folksam, Kinoproduct OY and Sandrew Metronome, with support from Swedish Film Institute/Peter "Piodor" Gustafsson and Finnish Film Foundation/Kaisu Isto, in co-operation with the City of Piteå, The Chimney Pot, Nordisk Film, SVT, GF Studios, Grönros Film, Pikab and Sparbanken Nord SCREENING DETAILS 35mm, 125 min TO BE RELEASED Autumn, 2011 SALES Götalfilm

Anders Grönros, born in Stockholm in 1953, has made several children and youth films, amongst them two films based on popular novels by Swedish author Maria Gripe, Glasblåsarns barn (1998) and Agnes Cecilia (1991), which won Best Film at the Swedish Guldbagge Awards. He is also the director of the acclaimed documentary Ambres – en död talar (2007) about a Swedish man who claims to be channelling the 3000-year-old spirit Ambres.

The Great Liberty DOC
The news that Klas’s father has been brutally murdered by his young lover and the lover’s mother, sparks off a journey into the unknown life and decadent world of his father. The Great Liberty moves between today and the past through a treasure of private film archives.

ORIGINAL TITLE Den stora friheten DIRECTOR Åsa Blanck PRODUCER Åsa Blanck PRODUCED BY Strix Television in co-production with SVT/Ingemar Persson, NRK/Tore Tomter, with support from Swedish Film Institute/Tove Torbjörnsson and EUMEDIA SCREENING DETAILS: HD, 52/80 min TO BE RELEASED: spring 2011 SALES: Strix Television

Åsa Blanck’s creative documentaries have been awarded several national and international awards, amongst them Best documentary in Pärnu 2003 for Ebba & Torgny and Love’s Wondrous Ways, a Guldbagge in 2007 for The Substitute and Eurodok 2007 for The Swindler, all of them co-directed with Johan Palmgren.

Mother’s Comeback DOC
A film about Rosie, the first female drag racing star in Sweden, a film about being a single mum. About doing everything for others and losing yourself. A story told by the daughter. "My mum isn’t doing 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?" Sabine, 19 years old daughter.

ORIGINAL TITLE Mammas comeback DIRECTOR Åsa Ekman PRODUCER Stina Gardell PRODUCED BY Mantaray Film AB in co-production with SVT with support from Swedish Film Institute/Tove Torbjörnsson SCREENING DETAILS DigiBeta/HD, 58’/74min RELEASED February, 2011 SALES Mantaray Film AB

Åsa Ekman received the jury’s honourable mention for the film It’s all about Edith at Tempo/5thlm doc 2007 and has made three films for SVT. She attended a master course at Dramatiska Institutet in Stockholm in 2006.
**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 classical 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 seem to know. They meet up to try to understand how fate has brought them together.

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**Psalm 21**

Psalm 21 is a supernatural thriller about Henrik Horneus, a 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 Borgvatnet, to investigate his father’s mysterious death.

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**New Films**

**Psalm 21**

**ORIGINAL TITLE** Psalm 21  
**DIRECTOR** Fredrik Hiller  
**SCREENWRITER** Fredrik Hiller  
**PRINCIPAL CAST** Jonas Malmqvist, Per Ragnar, Lenna B Eriksson, Niklas Falk, Görel Crona, Björn Bengtsson, Josefin Ljungman  
**PRODUCERS** Fredrik Hiller, Thabo Malmén  
**PRODUCED BY** Kreatoren Dramaproduktion AB in co-production with Nordsk and PS Communication  
**SCREENING DETAILS** 35 mm, 102 min  
**RELEASED** November 5, 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* (2007) 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. Hiller is currently working on his next film, the zombie movie Zon 261.

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**Tysta leken**

**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  
**RELEASED** October 22, 2010  
**SALES** TrustNordisk

Lisa Langseth was born in Stockholm. 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.

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**Psalm 21**

**ORIGINAL TITLE** Psalm 21  
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**SCREENWRITER** Fredrik Hiller  
**PRINCIPAL CAST** Jonas Malmqvist, Per Ragnar, Lenna B Eriksson, Niklas Falk, Görel Crona, Björn Bengtsson, Josefin Ljungman  
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**The Quiet Game**

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

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**Tysta leken**

**ORIGINAL TITLE** Tysta leken  
**DIRECTOR** Görel Crona  
**SCREENWRITER** Görel Crona  
**PRINCIPAL CAST** Maria Lundqvist, Carolina Lobi, Malin Arvidsson, Bengt Nilsson, Per Oscarsson, Johan Fagerudd and Georgi Staykov  
**PRODUCERS** Fredrik Hiller, Thabo Malmén  
**PRODUCED BY** Filmkreatörerna with support from Swedish Film Institute/Peter “Piodor” Gustafsson  
**SCREENING DETAILS** 35 mm /HDC amSR/DC P, 95 min  
**TO BE RELEASED** 2011  
**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 Farnhödl’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 on the Swedish countryside. He now wants to atone for his crimes, clean out his debts and free his soul. But he can’t escape the evil blood that floats through his veins. Savage is a film about a double murder in the rural areas of Sweden.

She Monkeys

She Monkeys is about the art of survival. We follow 15-year-old Emma, her seven-year-old little sister Sara, and Emma’s newfound friend, Cassandra. Emma and Cassandra meet at the vaulting club and soon develop a symbiotic friendship.

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 fiasco. 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.

Original title: Apklickorna
Director: Lisa Aschan
Screenwriter: Josefin Adolfsson, Lisa Aschan
Principal Cast: Mathilda Paradeiser, Linda Molin, Isabella Lindquist
Producer: Helene Lindholm
Made in co-production with Film i Väst and SVT and with support from Swedish Film Institute/Rookie
Screening Details: 35 mm, 82 min
Released: February 2011
Sales: The Yellow Affair

Lisa Aschan, born in 1978 in Skåne, graduated from the directing programme at The National Film School of Denmark in 2005. She has previously directed a drama series for DR1 as well as the shorts In Transit (2006) and Goodbye Bluebird (2007), that have both been shown at festivals all over the world. She Monkeys is Aschan’s feature film debut.
**Sound of Noise**

A gang of eccentric drummers enacts 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  
**DIRECTORS** Ola Simonsson, Johannes Stjärne Nilsson  
**SCREENWRITERS** Ola Simonsson, Johannes Stjärne Nilsson  
**PRINCIPAL CAST** Bengt Nilsson, Sanna Persson, Magnus Börjesson, Fredrik Myhr  
**PRODUCERS** Olivier Guerpillon  
**PRODUCED by** DFM Fiktion AB, BLISS, Nordisk Film A/S in co-production with kostr-film, Wild Bunch, Film i Skåne, Film i Väst, Europa Sound, with support from Swedish Film Institute/Lisa Ohlin, the Danish Film Institute, the MEDIA Programme of the European Union and the Nordisk Film & TV Fond  
**SCREENING DETAILS** 35 mm, 96 min  
**RELEASED** December 25, 2010  
**SALES** Wild Bunch

Born in 1969 in Lund, Ola Simonsson and Johannes 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 together that have been awarded at many film festivals around the world. Three of their shorts have been selected for the Cannes Film Festival, among them the multi-awarded Music for One Apartment and Six Drummers.

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**Survivors (WORKING TITLE) DOC**

In April 1945 thousands of concentration camp survivors arrive to the harbour of Malmö, 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.

**ORIGINAL TITLE** Survivors (working title)  
**DIRECTOR** Magnus Gertten  
**PRODUCERS** Lennart Störm and Magnus Gertten  
**PRODUCED by** Autolimages in co-production with Film i Skåne, SVT, Kinopravda and Bullittfilm, in collaboration with YLE, NRK, 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  
**RELEASED** Spring 2011  
**SALES** Aulook Filmsales

Magnus Gertten, born in 1953, is co-owner of the production company Auto Images in Malmö, Sweden, and has a background as a TV and radio journalist. He has since 1998 directed a number of documentaries, amongst them Long Distance Love (2008). He’s also the Swedish co-producer for the Danish documentary Armadillo, which won the Grand Prix in Critics’ Week at the Cannes Film Festival in 2010.

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**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 Fors, 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, Kameratend and Ljudfadern with support from Swedish Film Institute/Johan Bogaeus  
**SCREENING DETAILS** 35 mm, 86 min  
**RELEASED** September 3, 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 and Sweden’s Oscar entry 2010.
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.

TwinBrothers – 53 Scenes in Chronological Order

Gustav and Oskar are twins. Oskar has Achondroplasia, a common form of dwarfism. Both have blue eyes and blonde hair. They approach life in different ways. The director, Axel Danielson, has filmed Oskar and Gustav over a ten year period – from nine to nineteen – as they grow up together in an old farmhouse in the countryside, in the very south of Sweden. In TwinBrothers we follow the brothers through their journey of childhood, adolescence and struggle for identity.

A Thousand Times Stronger

One day Saga joined the class. She was what you might call “a strong girl”, the kind grown ups 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.

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