LOVE AND MURDER
 Åsa Blanck tells a true and tragic story

BANANA REPUBLIC
THE SCRAP BETWEEN DOLE AND FREDRIK GERTTEN RUMBLES ON

POLITKOVS KAYA REMEMBERED
MURDERED CHAMPION OF FREE SPEECH

FEATURED FILMS
GRANDMA'S TATTOOS
THE QUIET ONE
HARBOUR OF HOPE
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CONTACTS: FESTIVAL DIRECTOR Git Scheynius
PROGRAM MANAGER George Ivanov
GENERAL INQUIRIES +46 8 671 07 00 info@stockholmfilmfestival.se
Heading for IDFA – a new start

As I write my first editorial for Swedish Film Institute I’ve been CEO of the Swedish Film Institute for all of five days. I’ve managed to get lost here at my workplace at the Film House in Stockholm and have probably called my colleagues by the wrong names. I’ve also been tying myself up in knots in my eagerness to master all the new computer programs and systems at one go. The confusion you feel in your first days at a new job can seem somewhat overwhelming. So it’s lucky I know why I’m here.

Because when it comes to the challenges facing Swedish film, I’m absolutely certain about what’s needed: more money for Swedish films, a film industry with equality of opportunity (which will be the case when we’ve achieved a truly 50-50 gender division), a new, modern National Film Agreement and an increase in the status of individuals to emerge and to develop them into established professionals. I think there are several reasons why this is the case.

Basically I believe it’s because Sweden has a long history of being a (reasonably) egalitarian and democratic society. We have a strong tradition of promoting diversity of opinion and freedom of expression.

In purely concrete terms we can thank the 19 regional resource centres around the country which are actively engaged in developing the talents of young people, giving semi-professional filmmakers the opportunity to experiment and develop, and even giving them permission to fail. We also have the Film Commissioners at the Swedish Film Institute who ensure that we have a breadth of subject matter and means of expression. Let us hope we can continue on this established path and work to secure an even greater degree of funding for documentary filmmaking going forward.

This year’s crop of Swedish documentaries at IDFA displays an impressive range, from the work of established directors to films by student filmmakers. Sweden manages both to create the conditions for promising individuals to emerge and to develop them into established professionals. I think there are several reasons why this is the case.

The subject matter of documentaries gives our politicians a basis from which to make well-grounded, democratic decisions.

Anna Serner
CEO, Swedish Film Institute
5 News
Continued success for Marcus Lindeen’s Regretters and Goran Hugo Olsson’s The Black Power Mixtape 1967-1975. Maud Nycander and Kristina Lindström are working on a documentary about Olof Palme. And we talk to Documentary Film Commissioner Cecilia Lidin, after almost a year in the job.

8 New talents
Anna Persson and Ahang Bashio go behind the scenes at the Migration Board in The Case Officer.

10 What’s next?
Frida Kempff follows up last year’s Cannes success, Måns Månsson switches from documentaries to crime fiction. And David Aronowitz and Hanna Heilborn talk about their next animated documentary.

12 Grandma’s Tattoos
Director Suzanne Khardalian uncovers some dark family secrets.

14 The Quiet One, 9 Scenes of Violence
Ina Holmqvist, Emelie Wallgren and Michael Krotkiewski may be fresh out of school, but already their films have been picked for IDFA.

18 A Bitter Taste of Freedom
Freedom of speech champion Anna Politkovskaya remembered through the eyes of director Marina Goldovskaya and producer Malcolm Dixelius.

22 The Great Liberty
After successful documentaries including The Swindler and The Substitute, Åsa Blanck is back with a film about a son’s recollections of his murdered father.

26 Big Boys Gone Bananas!*
Another round in the fight between director Fredrik Gertten and the fruit giant Dole.

28 Women with Cows
Peter Gerdehag’s latest documentary looks at people at odds with modernity.

30 The Guerilla Son
Zanyar Adami and David Herdies wanted to make a film about male gender roles. But the upshot was something far more personal.

32 Inbetweener
Erik Bäfving makes award-winning films out of still photo compilations.

34 Love Always, Carolyn
Carolyn Cassady was the wife of Neal Cassady and the lover of Jack Kerouac. Now the Beat Generation heroine is the subject of Maria Ramström and Malin Korkeasalo’s new film.

36 Harbour of Hope
After World War II thousands of refugees came to Malmö in southern Sweden. Thanks to his father, Magnus Gertten tells some of their stories.

38 New docs
24 new Swedish documentaries are ready to hit festivals and markets.
A glorious collaboration

Earlier this autumn, director Marcus Lindeen scooped two prestigious awards in the same weekend. First, he picked up the Swedish television award Kristallen for best documentary for his Guldbagge-winning sex-change documentary *Regretters (Ångrarna, 2010)*, then walked away with the award for best medium-length film for *Accidentes Gloriosos* (2011, co-directed with Mauro Andrizzi) at the Orizzonti section of the Venice Film Festival.

“It feels great,” a happy Lindeen says. “I had no expectations in Venice, it took me completely by surprise. *Accidentes Gloriosos* was something of a kamikaze project: it came out of a workshop, and when we started shooting I hardly knew my fellow director, Mauro Andrizzi, at all. But it all worked out brilliantly, I think. It was a bold project and I learnt a lot from it.”

What are you working on now?

“I’m doing a play for the City Theatre in Stockholm, based on unfinished and never-before-seen scripts by Ingmar Bergman. I found a script with the words ‘The Archive of Unrealised Visions and Dreams’ on the cover in his archives, and decided to use it as the title for my play, which is a collage of several Bergman texts. It’s set to premiere in May 2012.”

New kids on the block

Less than twelve months ago, Cecilia Lidin took up her post as the new Documentary Film Commissioner at the Swedish Film Institute. When Swedish Film interviewed her before she started the job she spoke of her special interest in a project whereby the Swedish Film Institute and Swedish Television were working together to produce documentaries on topical subjects.

What’s this year’s project?

“It’s called ‘Born in the Nineties’ (‘Nittiotalsterna’), and it focuses on the younger generation of Swedes. The basic idea isn’t that they should work by themselves, but in partnership with established filmmakers and ourselves. What’s remarkable is how goal-oriented and focused they are: they’re not remotely hopeless or apathetic, as some people might seem inclined to think. I’m reading through scripts right now, and they’re very promising indeed.”

What trends do you see in Swedish documentaries right now?

“Documentary filmmaking in Sweden is really flourishing at the moment, something that my international colleagues have also noticed. What’s most interesting is the scope and diversity: there are people working traditionally, and those who are really pushing the boundaries. Right now we feel emboldened to sanction more unusual and experimental projects.”

Do you mean that artistic levels have risen?

“Yes. That doesn’t mean that films have to look pretty, they can be visually challenging too, but many people are working in more artistic and imaginative ways. It’s not always important to succeed, but rather to be bold and to experiment.”

What themes do you notice in Swedish documentaries? Are they more personal or political?

“Both, really. Sweden has a long tradition of political documentaries, but these days we’re witnessing more personal narratives. Both are equally important.”

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Absolutely free, absolutely fabulous! When the Swedish Film iPad app was released this autumn it immediately became the number one free download in Sweden. The new issue, featuring trailers and dynamic links, is available for Android tablets as well. Out now!
Kristina Lindström, co-director of upcoming Palme

All adult Swedes know what they were doing when they heard the news about prime minister Olof Palme’s death. Sweden’s best known politician of all time, who was murdered on a cold February night in 1986, was loved and hated in equal measure.

How did the murder of Palme affect Swedes in general?

“Something happened to all of us that day,” says director Kristina Lindström. “People say that Sweden lost its innocence when Palme was murdered, and that’s certainly true. Today, we live in different times.”

With her co-director Maud Nycander, Kristina Lindström is currently editing a documentary about Olof Palme which is due to premiere in September 2012. They have been granted access to parts of the Palme family’s private archives, and they have also uncovered lots of excellent film footage relating to Palme’s early life.

What are you trying to achieve with the film?

“We’re trying to place Palme in a wider context, and through him we can say something about Sweden in the 20th century. For a younger generation Palme is best known because he was murdered. You can’t get round that, but there’s so much more to say about him. When he entered parliament he was genuinely a breath of fresh air who brought a new vitality and energy to Swedish politics.

The music for the film is made by Benny Andersson, best known as the bearded one in the legendary Swedish pop group Abba.

“That in itself is cool for various reasons,” says Kristina Lindström. “Abba weren’t at all popular in radical music circles. They were seen as far too commercial. But Benny Andersson himself grew up in a politically aware, Social Democrat home. That says something about the period, too.”

BO MADESTRAND

Mixtape marches on

Göran Hugo Olsson’s The Black Power Mixtape 1967-1975 continues to go from strength to strength. The documentary about the growth of the American Civil Rights Movement, made up of clips uncovered by Olsson in the dusty depths of the Swedish television and radio archives, has been phenomenally successful since its premiere at Sundance earlier this year. Favor-
At IDFA 2011 Stockholm Academy of Dramatic Arts proudly presents

The Quiet One
by Ina Holmqvist & Emelie Wallgren

19 november 13:30  Tuschinski 6
21 november 11:15  Munt 10
22 november 14:00  Tuschinski 4
24 november 18:00  Brakke Grond Rode Zaal
25 november 14:00  Tuschinski 4
26 november 16:45  Tuschinski 4

9 Scenes of Violence
by Michael Krotkiewski

20 november 16:30  Brakke Grond Expozaal
21 November 22:00  Munt 09

www.sada.se
Young directors Anna Persson and Ahang Bashi worked together on The Case Officer, a documentary about immigration and bureaucracy.

**Cold case officer**

Anna Persson’s documentary The Case Officer starts where most films about the Swedish asylum system never venture – inside the doors of the Migration Board.

In The Case Officer (Handläggaren, 2011), Anna Persson’s graduation film from the Stockholm Academy of Dramatic Arts, the director looks at the work of an officer at the Swedish Migration Board, a subject never tackled before in a Swedish documentary.

“In most cases, accounts of our asylum system stop at the doors of the Migration Board because of secrecy laws and the unwillingness of the staff to appear in the media. I wanted to get behind the anonymity and bureaucracy and see what goes on in the minds of the people who manage our asylum policy.”

How have those who took part reacted to The Case Officer?

“What’s interesting is that everyone likes it, regardless of what side of the decision-making they’re on. The asylum-seeking family said it was fantastic, the case managers thought it painted a fair picture of their situation, and so did the heads of the Migration Board. The activists in the pro-asylum movement I’ve spoken to also think it’s an important film. It’s certainly open for everyone.”

You graduated earlier this year. What are you doing right now?

“I’m mostly involved in the research phase of what will be the second part of a trilogy, with The Case Officer as the first part. All three films will be looking at various conflicting roles in the Swedish asylum system.”
A study of human behaviour

Editor and director Ahang Bashi explores the similarity between documentary film and social anthropology.

Ahang Bashi is a recent graduate in documentary filmmaking from the Stockholm Academy of Dramatic Arts. Editor and assistant director of The Case Officer, a film about an officer at the Swedish Migration Board, Bashi mixes the roles of documentary filmmaker and editor. But she originally planned to be a social anthropologist. “Social anthropology and documentary filmmaking have a lot in common. Both of them are a study of human behaviour. But the world of academia didn’t suit me. Friends introduced me to documentaries and I fell immediately for the creative aspects. Since then I haven’t looked back.”

What do you want to achieve with your films?

“I make them because I want to be part of something good in society. I want to contribute towards a more open world in which people understand each other and can put themselves in other people’s positions. That’s something that documentaries have definitely helped with. I want my films to move people and influence them, but not necessarily to start a revolution. After my film Paradise (Paradiset, 2009), about my grandmother in an old people’s home, was broadcast on television lots of people enrolled as volunteers and now she has more visitors every week. If you can make something like that happen, you know you’re on the right track.”

The Case Officer
Frida Kempff: “Winning an award at an international festival means much more than I had previously imagined”

With her documentary short Bathing Micky (Micky bader, 2010) Frida Kempff landed herself last year’s Jury Prize at the Cannes Film Festival. Now she’s back with a new documentary, While You Were Gone (Medan du var borta, 2011), about a father-to-be who is compelled to come to terms with his relationship to his own father.

How did you get the idea for While You Were Gone?
“I had a child myself three years ago, and that set me thinking just how few films there are about what it’s like to become a father. I also thought that in purely visual terms it would be cool to focus exclusively on the male partner during a birth.”

How has the fact that your previous documentary, Bathing Micky, won an award at Cannes affected your filmmaking?
“Winning an award at an international festival means much more than I had previously imagined. Beforehand I was a struggling underdog, but now lots of doors have opened for me.”

Have you ever thought of moving away from documentaries?
“I’ll be starting my first feature now in October. It’s going to be about an elderly woman (played by Harriet Andersson) who has lived alone for many years and who meets and rescues a child at risk.”
Måns Månsson: “Imagine if all that financial backing for crime films had been invested in something else”

Måns Månsson enjoyed a breakthrough with his much acclaimed 2008 documentary Mr Governor (Hr Lands-hövding). With his new film Hassel 12, Månsson has turned his back temporarily on documentaries to make an independent follow-up to the films of the 1980s and 90s about the police inspector Roland Hassel. These films were immensely popular in Sweden. Lars-Erik Berenett plays Roland Hassel, now retired, who takes on the challenge to find and arrest the person who assassinated Sweden’s prime minister Olof Palme in 1986.

How come you’re directing a new Hassel film? Were you asked, or was it your own idea?

“It was entirely my idea. In the Swedish hysteria for the crime genre and the trend for global remakes I felt a need to actually dabble in the witches’ cauldron rather than sit on the sidelines and complain about all the worthless productions out there.”

Have you used any documentary methods in the making of Hassel 12?

“Basically, all the people in the film are playing themselves to a certain degree. It was an important element for me throughout to see how far you can drag an existing commercial product like Hassel away from the crime format without losing the feeling that I myself grew up with, and which made such a big impression on me.”

What’s your view of the Swedish crime genre?

“As I was growing up it’s been nothing but a major blight on Swedish film production. Imagine if all that financial backing for crime films had been invested in something else.”

David Aronowitsch & Hanna Heilborn: “We want to show how we control and mistrust people who are fighting for their lives”

Directing duo David Aronowitsch and Hanna Heilborn have won a raft of international awards for their animated documentaries Hidden (Gömd, 2002) and Slaves (Slavar, 2008). Hidden is based on an interview with a refugee child without a residence permit in Sweden, while Slaves highlights the unbearable hardships suffered by child slaves in civil war-torn Sudan.

Aronowitsch and Heilborn are currently working on a new animated documentary which marks a return to the theme of refugees. The full-length film Territory will once again focus on the plight of refugee children in Sweden. The directors have been accumulating material for the film for more than ten years.

Why have you chosen the animated format for your films?

“With our previous animated documentaries our aims have been everything from reaching out to new audiences – with subjects that are difficult to take in or which have been done to death in other media – to maintaining the anonymity of those taking part and creating productions that will be long lived. Now we’re using the same format in a longer film to reach an even wider target audience and to find new narrative directions.”

What’s your principal aim in Territory?

“We want to show how we control and mistrust people who are fighting for their lives, how we brush them under the carpet. We also want to re-examine popular perceptions of immigration, how they keep people in check. And we want to look at the ways in which our actions today might affect our collective sense of morality.”
Traces of history

In Grandma’s Tattoos Armenian-Swedish documentary filmmaker Suzanne Khardalian looks at the privations suffered by her grandmother – and thousands of other Armenian girls and women – after the Armenian Massacre of 1915.

When Suzanne Khardalian was growing up in the 1960s in Beirut’s Armenian district, she found her grandmother rather angry and bitter – a stern woman who didn’t trust anyone, who didn’t cuddle her grandchildren and who never uttered a loving word.

In the film Grandma’s Tattoos (Farmors tatueringer, 2011) grandma Khanoum stares out seriously from the black and white family photos of the time. On her face and hands she bears tattoo marks, faded with age, which her grandchildren thought were the mark of the devil.

But those marks were, in fact, a disturbing reminder of their grandmother’s secret. As a twelve-year-old she had been abducted from her home and forced to live as a sex slave somewhere in Turkey.

Freed from captivity after five years, she married an Armenian man and had children. Yet she remained unhappy and shied away from all physical contact.

The tattoos were rather like branding marks on cattle. But the marks that her violation left on her psyche can only be guessed at. Suzanne Khardalian isn’t sure what exactly happened to her grandmother as a teenager.

It was something that nobody in the family circle ever spoke about, despite the fact that some nineteen thousand Armenian girls and women were held in captivity by Turks, Kurds and Arabs in the aftermath of the Armenian Massacre of 1915. They were used as servants and sex slaves or were forcibly married.

“The genocide of the Armenians was something we read about at school, but it was an abstraction, something that happened to other people. I never imagined that it had affected my own family,” says Khardalian.

“History, even the massacre of the Armenians, is written by men who have their ‘heroes’. It would be too shameful for them to talk about the effects of the conflict on women and children.”

Suzanne Khardalian has both studied the history of her people and lectured on it, but she was only scantily aware of the wrongs done to the Armenian women. It was when she was researching the rape of women during the 1994 genocide in Rwanda that she found similarities with what her own people had suffered many decades previously.

In the League of Nations Archives in Geneva she found unique – and previously forgotten - photographs of young women who had been abducted and subsequently rescued by Christian missionaries in the Syrian desert just after the First World War.

“That’s when I realised I had something to show,” says Khardalian.

“Not even the experts who know a good deal about Armenian history seem to be aware about this.”

Together with producer PeÅ Holmquist she based Grandma’s Tattoos on a combination of archive pictures and new filming of her own. We follow her as she seeks for information from family members and relatives in Beirut, Yerevan and California – and discovers that what happened to the Armenian women is very much a taboo subject, like similar behaviour in other massacres and conflicts. (The Russian soldiers’ rape of German women in the final phase of the Second World War is one of many examples.)

“I don’t want Grandma’s Tattoos to be seen as a film about the Armenian genocide, but rather about the traumatic events that linger on in a family for generations,” says Suzanne Khardalian.

“For me it’s about the way we deal with the past. Every family has a secret they don’t want to talk about, but somehow it still lives on.”
FACTS Born in Beirut in 1956, Suzanne Khardalian moved to Sweden to work as a journalist and filmmaker. Among her earlier films are Young Freud in Gaza (Unge Freud i Gaza, 2008), I Hate Dogs (Jag hatar hundar, 2005) and Bullshit (2005) co-directed with PeA Holmquist.
THE QUIET ONE
INA HOLMQVIST AND
EMELIE WALLGREN
DIRECTORS
PRODUCTION INFO P. 48

Emelie Wallgren
and Ina Holmqvist.
In 2010 directors Ina Holmqvist and Emelie Wallgren's documentary *Kiss Bill* was selected for IDFA. This year they're returning to Amsterdam with *The Quiet One* (2011), a film conceived while working on *Kiss Bill*, their study of two teenage girls of Russian origin and their obsession with the German band Tokio Hotel.

“Angela, one of the girls in *Kiss Bill*, told us that when she came to Sweden at the age of five and started pre-school, she couldn’t speak a word of Swedish. She was silent; she didn’t speak a word for several months. Emelie and I both started thinking how we would love to have been there, to document her experiences of arriving in a new country with a new language and completely new social codes,” says Ina Holmqvist.

“For some time we had wanted to make a film that shows the world of younger children using an unrestricted, direct, and observational method. A film where you're involved in the play as it takes place and where adults don’t intervene and control the children with questions and sorting things out. I've never actually seen such a film. At the same time we wanted to examine the role of language in shaping identity and power,” says Emelie Wallgren.

They found Maryam from Iran at a pre-school in Stockholm where newly arrived children learn Swedish prior to being...
A mother hits her child, someone sticks a pen in someone else's eye, a girl breaks a window with a beer glass and someone masturbates in someone else's shoe. These are some of the incidents in Michael Krotkiewski’s *9 Scenes of Violence* (*9 scenor om våld*, 2011) which is competing at IDFA in the Best Student Film section. A film about the violence inside all of us, it’s powerfully expressed both in visual and content terms. Without backgrounds or presentation, the perpetrators talk about the violent events in extreme close up.

"The aim is to try to shift the focus from the perpetrator, the person doing the violence, back to the viewer. Almost all stories about perpetrators have a moral evaluation, explanation and conclusion which I feel increases the distance between the ‘bad guy’ and the viewer. I tried to do the opposite, taking away any conclusions or explanations, to make people start to look elsewhere, perhaps at themselves," says Krotkiewski.

Since people often have a desire to have a picture of the perpetrator, Krotkiewski has placed the camera close to the narrator, only showing parts of the face. If the picture we get isn’t a complete one, he argues, we might start to look to ourselves instead.

"I’ve always been annoyed by people who distance themselves from incidents like this, to the craziness, throwing a glass through a window, to being different. A lot of people build walls around this type of behaviour, but by really exposing violence I’m forcing people to take an attitude towards it," Krotkiewski continues.

FOR THIS REASON he himself is one of the nine people in the film who speak about the violence they have committed.

"If you face up to your own demons, if you admit them to yourself and other people, you become a stronger and better person as a result. For me, it has been important to understand why I did what I did, to admit it and talk about it. It’s also important to remember that you can change as a person, that you can be in a situation or phase of your life when you do awful things but then change your ways."

As he sees it, the presence of the director, though not necessarily on the screen, makes for a more interesting film:

"I don’t believe a film can be good unless you work from within yourself."

QUITE EARLY ON in his course at SADA Michael Krotkiewski was selected for the IDFA Mid-Length Competition with *I Dreamed about Pol Pot* (*Jag drömde om Pol Pot*, 2009), a film he made together with Julia Stanislawska. Both in this and his previous films *A Sister and her Brother* (2010), about a Palestinian man who cannot tolerate his sister falling in love, and *Paparazzi* (2010), he also gives the "bad guys" a platform.

"I’ve always found it interesting to make films from an unusual perspective, in which people who do bad things, people in power or geniuses are allowed to have their say. It’s interesting to look back on what you’ve done, because it enables you to understand why you’re doing what you do now. Or rather like David Cronenberg said ‘you make a film in order to understand why you want to make it’ ."
9 SCENES OF VIOLENCE
MICHAEL KROTKIEWSKI
DIRECTOR
PRODUCTION INFO P.39
A BITTER TASTE
OF FREEDOM
MARINA
GOLDOVSKAYA
DIRECTOR
MALCOLM DIXELIUS
PRODUCER
A symbol of civil courage

In 2006 the Russian journalist and outspoken champion of human rights, Anna Politkovskaya, was murdered. Now there’s a new film about her life. Director Marina Goldovskaya describes it as “a conversation with the camera”.

TEXT ULRIKA KNUTSON

Moscow, November 2006. 40 days after the murder of Anna Politkovskaya, fearless reporter of the Russian newspaper Novaya Gazeta. At the cemetery, friends, colleagues, journalists and the simply curious have gathered in the snow to celebrate her memory. Staring into the camera, an elderly man says:

“When she was alive, lots of us were angry with Anna. Now that she’s gone, we’re realising that she was our conscience...”
He looks down into the snow, his lower lip visibly trembling.

This scene for A Bitter Taste of Freedom (Frihetens bittra smak, 2011) etches its way into the memory.

Another scene is radically different in character:

New York, October 2002. Anna Politkovskaya is in America to receive an award for Courage in Journalism. She breezes out of the shower of her luxury hotel room, dabbing at her hair with a towel. In her white bath robe, she takes small, flirtatious dance steps and giggles uncontrollably:

“This is Anna: Russian, woman, saint, war reporter, in love...!”

This is the private Politkovskaya, with nothing of the slightly aloof or positively strapping attitude that many people who met her bear witness to. Her charm is mesmerizing. Viewers can hardly help but burst out laughing with her, not something you might expect in a film with such a subject.

A FEW SECONDS later the narrator’s voice tells us in Russian that love-struck Anna had to break off her America trip to return home to Moscow. It was October 23rd: a group of Chechen terrorist had just attacked the Dubrovka Theatre as the audience was gathering. Anticipation quickly turned to alarm as the 600-strong audience suddenly found themselves hostage. The terrorists had demanded that Politkovskaya should act as a negotiator, and the government appealed for her to come home.

The film makes us witness to all of this, reliving those days of fear.

The gentle narrator’s voice and the hand-held camera belong to Marina Goldovskaya, the woman behind A Bitter Taste of Freedom.

Since the 1960s Goldovskaya has been known as one of Russia’s most personal documentary filmmakers, with more than 20 films to her credit. Her autobiography is self-assuredly entitled Woman with a Movie Camera (2006), in a nod to Dziga Vertov’s 1929 classic Man with a Movie Camera. Currently she lives in Los Angeles, where she is a professor of Film at UCLA.

“People like Anna are becoming scarce,” says Goldovskaya on the phone from California. It’s early morning there, and she’s more than willing to talk provided she fixes herself a strong cup of coffee first.

“We live in an age when more and more people are getting used to things. Getting used to corruption, to repression, to egotism. There are few people we really feel we can trust. That’s why it’s important to make a film about Anna Politkovskaya’s life.”

IT’S CLEAR THAT Marina Goldovskaya makes no distinction between Russia and the West. Anna Politkovskaya was uncompromising: her lofty moral demands are strict even by our western standards.

More than a courageous reporter, Politkovskaya was a symbol of civil courage. Here in the West, among journalists and intellectuals at least, she has become an institution, celebrated for her unique bravery and her fierce criticism of the Putin regime. But if you ask the average Russian on the street, it’s not certain that he would even know who Anna Politkovskaya was. In that way Vladimir Putin was right when, in a television interview about her murder, he arrogantly declared that her influence on Russian politics was... “insignificant”.

Not surprisingly, Marina Goldovskaya has included Putin’s remarks in the film, thereby making him a cuttingly ironic commentator on his own position.

Goldovskaya herself first met Anna Politkovskaya many years earlier. In the early years of perestroika in the 80s, Goldovskaya felt it was her duty to document the historical drama that was playing out before her eyes.

One of her first internationally acclaimed films was Soloovy Power (1987), about the Solovetski islands in the White Sea, where Lenin set up the first of the infamous Gulags, labour prison camps. She made a number of films about the changes in Soviet society, including The Shattered Mirror (1992) and The House on Arbat Street (1993).

“It was vital to examine the way we felt during the first years of perestroika, when we lived between peace and the risk of civil war. I wanted to capture the atmosphere, to use film as a time capsule.”

MARINA GOLDOVSKAYA’S MOTHER cried and tried to stop her daughter from going out to film the big demonstrations at the time of the coup against Gorbachev in 1990.

“But I had to go out to the two million Russians on the streets. It was a fantastic moment.”

“People like Anna are becoming scarce”
All this was before Anna Politkovskaya became famous. During perestroika, Anna was simply a young woman who had fallen head over heels in love with a talented journalist, Sasha Politkovsky (with his own television show).

“Sasha was one of my most gifted students when I taught at the university in Moscow. I met Sasha and Anna when they were first married”, Goldovskaya recalls.

At the time, she was considering a film about the personal side of perestroika. And she was looking for real people who could represent Russia’s hopes for freedom and democracy. And who better to personify these dreams than the young Politovskys? The upshot was her film A Taste of Freedom (1991).

Sasha Politkovsky became a famous television celebrity with his own show. He and his young colleagues took a whole new approach: they dived into the ocean to “say hello” to Russian navy submarines; they tried to force their way into the fourth nuclear reactor at Chernobyl.

“Sadly, Sasha fell victim to his own popularity, started stressing out and drinking. Anna says in the film that there was no longer room for her in his life, so they went their separate ways.”

Marina Goldovskaya and Anna Politkovskaya became good friends. This shines out through the entire film: Politkovskaya turns directly to Marina her friend, not to Marina the journalist.

MALCOM DIXELIUS, LONG-TIME Moscow correspondent for Swedish radio and himself a filmmaker, had been asked to make a film about Politkovskaya’s life, but when he came across Marina Goldovskaya’s project he suggested a collaboration instead. Dixelius is the producer of A Bitter Taste of Freedom:

“I realised that nobody else could capture Anna Politikovskaya’s life from such a personal perspective as Marina,” he says.

Now Malcolm Dixelius finds himself travelling round the world to festivals to receive awards for A Bitter Taste of Freedom. But he is sometimes met with scepticism from the world of television about the style of the film. The handheld camera does not give the technically perfect “television” style that some purchasers are looking for.

What does Marina Goldovskaya think of that criticism?

“I don’t film interviews. I write history, and create a conversation with the camera.”
Åsa Blanck is the co-director, with Johan Palmgren, behind successful documentaries such as *The Swindler* (*Bedragaren*, 2008) and *The Substitute* (*Vikarien*, 2006), serious yet entertaining in tone. *The Substitute*, for which they won a Swedish Guldbagge award, sparked off a debate about educational policy in Sweden. *The Swindler*, about the Hungarian conman Jan Settfors paid the ultimate price to achieve sexual and social freedom. Acclaimed director Åsa Blanck’s new documentary, *The Great Liberty*, examines a brutal murder.
György Zemplényi, portrays such an outlandish fraudster that even some of the people he has duped have forgiven him. He was certainly a colourful character.

"At the risk of sounding somewhat pretentious, I think I’m drawn to powerful stories about what it means to be a human being. Stories with real twists and turns, where viewers might think they know the score, but where things aren’t so simple as you might think," says Blanck.

She cites *The Substitute* as an example:

"The film has the chaotic setting of a tough school in a Stockholm suburb. To begin with, all we see are noisy, inattentive and quarrelsome youngsters. But over time, as we get to know them and find out about their lives, a real compassion develops. Why they behave the way they do becomes clear. We tried to make the film in the same way. At first you think you have the measure of things. But as your knowledge and insight develop, your impressions are turned on their head."

HER LATEST FILM *The Great Liberty (Den stora friheten, 2011)* starts from a much darker premise.

Klas Ehnemark’s father Jan is murdered in his home in Germany by his 26-year-old lover and his mother. The perpetrators are convinced there is money in the house, and they torture him for hours to find out where. The event becomes a big news story. The German media question neighbours and others in the small village where he lived about Jan’s dissolute lifestyle – he was bisexual, a drinker, and did he take drugs, too? Klas contacts Asa to propose a joint project, one in which he can present his view of his father.

"It’s a heavy subject and a dreadful story. But Klas was so compassionate and warm"

Jan left his family back in 1972, when Klas was only two, and was an absentee father for much of his son’s childhood. Most of the contact they had was through videos and cassette tapes sent between Jan in Germany and his son back in Sweden. This material is used in the film, which ranges from happy-go-lucky images from a 70s Swedish commune to Klas’ explorations of the red light district in Hamburg, which Jan started to frequent after the woman he shared his life with had died.

Klas himself was actually behind the camera for many of these scenes:

"Klas has an artistic, lingering and tacit sensibility. My role was to manage the film. We established early on that I was to have the last word, and that worked well," says Åsa Blanck.

**You didn’t know Jan yourself. How did your view of him develop?**

"I too grew up in a commune in the 70s together with, how shall I put it, grown-ups who did their own thing. There was nothing that shocked or upset me in the way he chose to live. His motto was ‘warum nicht?’ (‘why not?’). Plenty of people have the same..."
thoughts occasionally, but they don’t act on them. Jan always acted on them.

On the other hand, I did try to press Klas as to whether he ever felt angry with his father for abandoning him to do his own thing. He may well have had such feelings, but he doesn’t feel bitter.”

What first attracted you: the father/son relationship, the role of a parent?

“Not those things especially. We’ve stuck to his father’s life and fate and avoided the fallout into Klas’ own life. It’s a story about everyone’s right to be different, if that’s what they want, without being judged for it.”

Towards the end, Jan felt increasingly vulnerable and alone. “I have to get a grip on my life,” he wrote in his diary.

“But all he did instead was to drink more. And that’s not so unusual. The worse things get, the less your capacity to change them. Jan really wanted to change his life, but things just went further downhill.”

AT THE START of next year Åsa Blanck is set to take up a permanent position as documentary filmmaker with the state broadcaster Sveriges Television. She brings to the job a project she’s been working on for almost three years. The Persson Sisters in a Foreign Country (Systrarna Persson i främmande land) is a film about two sisters in their 20s living in Lahore in Pakistan who persuade their parents to move to a small town in Sweden where their father himself grew up. What attracts them is the prospect of greater freedom:

“They’ve never been to Sweden. Their Swedish father Per has never been back since he emigrated 40 years previously. The girls have only heard his stories about freedom, blue jeans and beer. But without giving too much away, things don’t exactly turn out the way they planned.”

AS EVER WITH films by Åsa Blanck and her collaborator Johan Palmgren, it’s a story which will largely find its form in the editing process.

“I absolutely love the cutting room. It’s like being little again and building things with Lego! It has a lot to do with credibility, that what’s being told feels believable for the viewers but also for the people the story is about. A lot too comes down to rhythm and tempo – there has to be a swing to it.”

FACTS Åsa Blanck, born in 1970, is a multi-award-winning documentary filmmaker. At the start of next year she will take a permanent position as documentary filmmaker for pubcaster Sveriges Television. She is currently working on The Persson Sisters in a Foreign Country (Systrarna Persson i främmande land), a film about two sisters in their 20s who move with their parents from Lahore in Pakistan to a small town in Sweden where their father Per grew up but hasn’t visited for 40 years.
Back on track

Filmmaker Fredrik Gertten stood up to the giant fruit company Dole – and won. Following on from his acclaimed *Bananas!* he’s back with *Big Boys Gone Bananas!**, a film about the lengths to which a big corporation is prepared to go to protect its reputation.

In a modest office in Malmö, Fredrik Gertten opens a thick brown envelope that’s arrived in the post. Inside is a demand from the fruit corporation Dole to stop the film *Bananas!* (2009) within six days.

This is the opening of *Big Boys Gone Bananas!* (2011), a film about the legal fallout and subsequent events resulting from Gertten’s earlier film.

“We started filming early,” says Fredrik Gertten. “It was quite nerve-racking to be threatened by a lawsuit, and filming became a way of coping with the situation. We filmed the opening of the original envelope, and carried on documenting as much as we could. In June 2009 we posted some of the footage on our website. We didn’t quite know what to do with it as we didn’t have the backing for a film.”

In the earlier film Fredrik Gertten followed the claim for damages brought by Nicaraguan workers who had been poisoned on Dole’s plantations.

**IN THE FOLLOW** up Gertten shows us what happens when one of the world’s biggest corporations comes under pressure: how PR people, spin doctors and lawyers use every...
means possible to try to keep their brand intact.

“We live in a world where the number of lobbyists has grown exponentially in recent years. Companies seize power over information, they put pressure on the media and drain power away from the people. We found ourselves in the middle of such a process and felt the full force of the PR machine of a dominant company like Dole.

The frightening thing was that Dole were so successful. Their angle on the story became the prevailing one in the States. Without even having seen my film, Dole’s lawyers managed to make the world very mistrustful of it,” says Gertten.

José Dominguez, the lawyer representing the banana workers, was presented as a greedy ambulance chaser, and Fredrik Gertten as a naïve filmmaker who had been taken in by the smarmy lawyer. This version of the story hit both the business and arts pages, one result of which was that the Los Angeles Film Festival decided to screen Bananas!* outside the competition.

AND SOMEWHERE IN the midst of this legal whirlwind, Fredrik Gertten realised he was already involved in his next film.

“Nobody really needs to feel sorry for me. What’s still important is the story of the banana workers and how Dole are trying to prevent it being told by all means possible, one of which was trying to stop my film. I’m basically a journalist who has always believed that freedom of expression and a free press are the cornerstones of Western ideology. In Sweden it has been enshrined in law since 1766, in the US since 1776. But when information comes to light that might damage one of the world’s biggest brands, the corporation’s freedom of expression seems to count for more.”

In the normal run of things a tiny film production company in Sweden wouldn’t survive such a case. The turning point for Gertten came when two members of the Swedish parliament, one from the right and one from the left, got interested in the film and arranged a screening for their colleagues, highlighting the principles involved and lifting it to a whole new level of publicity in Sweden.

“The leading media in America took Dole’s position, so although I finally won the dispute and was awarded damages by Dole, my film still has something of a dubious reputation. The Swedish media, on the other hand, were on my side.”

FACTS Malmö-based Fredrik Gertten is one of Sweden’s most prolific documentary directors. Since the mid 90s his work has included films such as Blådårar (1998), The Great Bridge (2000) and An Ordinary Family (2005). Gertten’s last film Bananas!* (2009), about the murky business behind the yellow fruit, attracted much attention and controversy around the world.

In making the film a good deal of effort went into exploring the basic principles involved, the influence of major corporations on the media and how this affects people’s view of the world. The film follows Fredrik Gertten’s battle with the fruit giant, yet he remains an unwilling main character in his own work.

“I’m not Michael Moore, I don’t want to be the main driver of the storyline and I don’t feel a need to be the centre of attention. But as a filmmaker I’m constantly on the lookout for new stories, and suddenly I found myself in the middle of one.

One of the most frustrating aspects of the whole process was that many people were saying ‘Congratulations, what brilliant PR for the film!’ That may be true, but getting sued by one of the biggest companies in the world is a struggle for life or death for a small company like ours. We were working round the clock for 18 months without getting paid. Normally you’d expect us to go under, and big companies know that. Hardly anyone has either the means or the will to fight back. It usually ends in a financial settlement. They tried to get me to agree to one, and I started thinking what I might be worth. But if I had settled the case I’d never have been able to tell the story.”
Back to the roots

Peter Gerdehag’s documentary about two elderly women in the Swedish countryside is an unlikely box office success.

When Peter Gerdehag travels round and shows Women with Cows (Kokvinnorna, 2011) and his other films – all of them about people at odds with modernity – he usually asks the audience about their own experience of small-scale farming. Almost all of them, he says, have done some ploughing, some harrowing or have moved logs by horse. Many of them have even milked a cow by hand.

Admittedly, his audiences are often on the elderly side and have come to the screenings in the hope of reconnecting with a bygone era, but what the question does perhaps demonstrate most of all is how quickly times have changed in Sweden. In the 1950s, a quarter of the population were involved in what was largely low-level farming. Today that figure is roughly one per cent, and agriculture in general has become larger in scale and increasingly mechanised.

Women with Cows is about two elderly sisters and their life on a farm in rural Sweden. One of them has moved from the family home, got married and had children and grandchildren. The other has stayed behind with the cows, increasingly infirm yet ever more strong-minded. Although she’s bent double and her house and home are crumbling around her, she looks after the cows and milks them by hand. The sister is forced against her will to lend a hand, and conflicts simmer away beneath the surface. Both are mindful of their deceased father, a strict man who ruled his girls with a rod of iron.

Peter Gerdehag – who worked for many years as a nature and landscape photographer – has made a series of films about a diverse group of people which take up questions of intensive farming, bio-diversity and, to a certain extent, the freedom to do as one wishes without the interference of the modern nanny state. Gerdehag brings us people who live in symbiosis with animals, the land and the Swedish forest, and who in their individual ways are too idiosyncratic to function in urban society. All the films made by Gerdehag and his collaborator Tell Aulin have been phenomenally successful, attracting millions of viewers when they’ve been broadcast on television. They have also done well at the cinema.

Peter Gerdehag has his own ideas as to why this is:

“I make low-key films. Women with Cows is an old fashioned documentary without any fast-moving edits. I let my viewers relax in the images. Years can pass from the beginning to the end, seasons come and go, everything moves at its own pace.

I also think my themes are important. People have a yearning back to the land, even if they live hurried lives in the city, as a pause for breath or to reconnect with their roots.”

Text Po Tidholm

Women with Cows is the second biggest box office success for a documentary since Stefan Jarl’s classic 1968 film They Call Us Misfits. To date, more than 40,000 people have seen the film at Swedish cinemas. In Norway and Finland it has attracted large television audiences. In Sweden it will have its television premiere just after Christmas this year. The film has been screened at festivals in Hamburg, London, Karlovy Vary, Bergen, Leipzig and Lübeck.
Download the Swedish Film app for free and get info on new Swedish films, extra features, trailers and dynamic links. Now also available for Android.
David Herdies and Zanyar Adami.
Son of a guerilla man

To begin with, Zanyar Adami and David Herdies had planned to make a film about male gender roles around the world. But The Guerilla Son is something far more personal. As the project took shape, Adami began to investigate his own relationship with his father, a former guerilla soldier.

When he was five, Zanyar Adami’s parents sent him off by himself to Sweden to escape war-torn Kurdistan. Many years later, with his own first child on the way, memories and questions are foremost in his mind. Why did his parents send him away alone? And what actually happened to his father, a guerilla soldier, during the time he was held captive?

From the outset, David Herdies and Zanyar Adami were planning quite a different film to the one that became The Guerilla Son (Gerillasonen, 2011). Herdies, whose previous work includes the documentary Citizen Oketch (2009) about life in the slums of Nairobi, wanted to make a film about the role of men around the world. He knew that Adami was writing a book on the subject, so together they began filming. The first person they interviewed was Adami’s father, who had been a guerilla soldier prior to coming to Sweden. It quickly became apparent that there was something fascinating about this particular father/son relationship, and that lots of issues had remained unresolved for so many years.

“The film is about the way men today cope with silence or conflict,” says Herdies.

“…”The film is about the way men today cope with silence or conflict”

quickly that trauma was involved here, but Zanyar didn’t really pick up on it until filming was underway,” says Herdies.

The Guerilla Son begins as the hunt for answers about his father’s past. Gradually, the focus shifts to Adami himself and the realisation the he too has repressed memories of war. The documentary doesn’t provide direct answers as to what actually happened, but that’s not its aim. Instead it invites us to share in a fascinating and highly personal journey as the camera insistently scrutinises family relationships.

ADAMI SEES The Guerilla Son as part of a wider discussion about war refugees:

“Before we started filming I had no idea that there are hundreds of thousands of people here in Sweden who are suffering from war-related trauma, and who may not be aware that they can seek help from trauma counselling centres. What motivates me now is to continue to use the film politically in order to highlight the issues involved. I hope it can help other people,” he says.

What do your family think of the film?

“I was more media savvy, but the others only gradually realised what they had let themselves in for,” says Adami. “To begin with, the women in the film didn’t want to take part at all, but when they understood what we wanted to bring to light, they changed their minds. I was a little worried that they’d only agreed for my sake rather than genuinely wanting to take part. My mum would rather I didn’t go public at all. But my dad’s incredibly proud. After the first screening he gave me the thumbs up and said: ‘Wow, what a film!’”

FACTS 30-year-old journalist Zanyar Adami drew a lot of attention for his magazine Gringo during the 00s and has subsequently moved into filmmaking. The Guerilla Son (Gerillasonen, 2011), is his first documentary feature. David Herdies has directed and produced the feature-length documentary Citizen Oketch (2009), as well as short documentaries and reportages for TV and festivals. He is currently producing several international feature-length documentaries for TV and cinema.

AWARD-WINNING JOURNALIST Zanyar Adami is best known as the founder of the highly acclaimed magazine Gringo, which looks at issues of immigrants and integration in Sweden. Now with his film debut, he is acutely aware of the difficulties of having publicly opened the doors to himself and his family.

“It feels like a personal sacrifice, it really does. But I wanted to find something political and universal in the subject. What I find moving are personal stories from which you can draw universal conclusions. And if this film achieves that, then the sacrifice will have been worth it,” says Adami.

“…”The film is about the way men today cope with silence or conflict”

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Editing life

Director and editor Erik Bäfving likes to work within a framework. The narrower, the better. Just as he’s about to take too much away, his narratives are at their most powerful.

When Boogie Woogie Daddy (Boogie woogie pappa) first appeared in 2002 it landed like a bomb in the world of Swedish short film. Here was a painfully honest attempt by Erik Bäfving to understand his father, who committed suicide when the director was a young teenager. The film, which only uses still images left behind by his father, was hailed by the critics and picked up a raft of awards.

“The idea of a follow-up did occur to me back then. But it was only a few years later when I found some self-portraits that I drew just after my dad had died that everything came together. The new film would be about me and how I coped with what happened,” Erik Bäfving explains.

Just as in the earlier film, only still images are used in the follow-up Inbetweener (Dagar emellan, 2011). Bäfving, who is an editor as well as a director, uses the rhythm of editing and his own narrator’s voice to compose a succinct journey through grief and loneliness.

“With such a heavy subject it’s good to have the short format as a framework. I’m interested in seeing just how much I can pare down a narrative. When you’re on the verge of taking too much away, that’s often when it’s at its most powerful,” he says.

LOVE SVENSSON

FACTS 38-year-old Bäfving attracted a lot of praise and attention for his debut feature Get Busy (2004), a documentary about the Swedish hip hop band Advance Patrol, co-directed with Magnus Gertten. His follow-up was Ernst-Hugo (2008), a documentary about the much-loved but highly controversial actor and Lars von Trier-favourite, Ernst-Hugo Järegård.
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  Distributes educational films suitable for the slightly younger children and kindergartens.

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Off the road

Wife of Neal Cassady and Jack Kerouac's lover, Carolyn Cassady was one of the central figures of the Beat Generation. A new film documents her life.

Jack Kerouac and Neal Cassady. Two names enshrined in mythology. Kerouac with his bible of a generation, On the Road (1957). And Cassady, prototype for the anti-hero of modern novels and icon for the LSD psychedelia movement.

The wind in your hair and an open freeway. A farewell to bourgeois convention.

But there was a third party, left to clear up the mess these men left behind on their way to premature drug deaths: Carolyn Cassady. The mother of Neal’s three children. The woman who had to work hard to keep family and home together, but who is best known because she was also Kerouac’s lover for a period in the 1950s when the three of them lived together in San Francisco.

A documentary about Cassady’s widow is hardly surprising. But how come there are two Swedish directors behind Love Always, Carolyn?

“The idea just developed by itself,” says Maria Ramström. “I had photographed Carolyn for a magazine, we became friends, and I became increasingly fascinated by the story of her life.”

CO-DIRECTOR Malin Korkeasalo talks about the “equation” which the two filmmakers struggled to square:

“Why does Carolyn stick so rigidly to the past instead of living her own life? Why is she constantly striving, as in the book she wrote a few years ago, to rectify the public image of these men and their lives?”

“She’s grounded in facts and troubled by the romance surrounding drugs, which in reality were a nightmare for everyone involved. Not even the men themselves, she believes, wanted to be the strangers to their own families that they became,” says Maria Ramström.

“Seen through our eyes today, it’s hard to understand how she ever managed to stay in a relationship with these two men. But a woman’s choices were different back then. It’s as if she was destroyed over and over again. She was deserted by the men, disowned and disinherited by her family.”

The film gets especially close to Carolyn Cassady when exploring her torment, as on the occasion when Jack and Neal turned up to a birthday party with a prostitute. Her children also make an appearance: the crew were even allowed to film the family celebrating Christmas.

“They put it to the vote: should these filmmakers be allowed to ruin our Christmas?” Malin Korkeasalo laughs. “Spending so much time together allows a special kind of trust to develop.”

DURING THE CHRISTMAS dinner the children suddenly produce a bottle of wine with a “Kerouac and Cassady” label which they had printed up from a famous photograph of the beatnik duo. Carolyn’s face hardens in displeasure. But should the children really be denied getting anything from the father who was so noticeable by his absence? This is another of the film’s many layers: portraying how the myths of their father and “Uncle Jack” have become an enduring part of family life.

Much of the directors’ work, they say, lay in leaving out certain elements that risked distracting from the core story.

“Allen Ginsberg is only fleetingly seen on some Super 8 footage, despite being an important figure in Carolyn’s life. We’ve even kept Kerouac in check.”

The fact that the directors have dared to exclude so much obvious material is undoubtedly one of the key strengths of Love Always, Carolyn.

They turn the mythology inside out, presenting us instead with a story that is no less dramatic: the one about the woman left behind when the legends set off on their epic misadventures on the road.

Love Always, Carolyn premiered at the Tribeca Film Festival in New York and has been in competition at HotDocs Toronto, the Chicago International Film Festival and Nordisk Panorama. It was produced by WG Film.
Born in 1971, Maria Ramström studied at the London College of Printing before shooting her first film Love Always, Carolyn (2011). Her next project is Maneuvers in the Dark, about three young Swedish entrepreneurs who manage to get into North Korea intent on manufacturing jeans. Malin Korkeasalo, born in 1969 in Stockholm, graduated from Dramatiska institutet in 2004 where she studied as a cinematographer. She has photographed several documentaries.
In the new country

In the spring of 1945 a boat full of refugees landed in the harbour of Malmö in southern Sweden. More than 60 years later Magnus Gertten set out to find some of the passengers, now spread around the world, for his documentary *Harbour of Hope*.

Several years later, *Harbour of Hope* (*Hoppets hamn*, 2011) is a reality. The documentary paints an untypical portrait of the victims of the war. Gertten managed not only to identify some of the haggard faces that flicker past on the black and white archive footage, but also to track them down and let them speak of their memories of arriving in Sweden, the free country where their lives took a new and brighter turn.

Teenager Joe had lost all his family in the war, but quickly found a friend in Stieg, a young boy from Malmö. Baby Ewa is carried ashore from the boat to spend her life wondering who her father was. And in South Africa Irene recalls how some 60 years previously her mother covered her eyes to protect her daughter from the horrors of the concentration camp. It’s a story full of fascinating life stories, tinged both with joy and sorrow.

“As a documentary filmmaker, it’s moments like this that you live for, to get the...
first interview with someone who has wait-
ed their entire life to tell their story,” says
Magnus Gertten.

NOT SURPRISINGLY, THE research phase of
the project took its time.
“...I thought it was going to be really diffi-
cult, after all it was more than 60 years ago.
And as you’d expect, most of them are dead
now,” says Gertten.

Gradually, however, things started to
come together. Passenger lists had survived,
and with their help he could trace the exact
arrival caught on camera that spring day in
Malmö so long ago. And thanks to the Swed-
ish National Archives he was able, for exam-
ple, to discover that Joe now lives in Ameri-
can. One of the most exciting moments of the
project was when Gertten called the num-
ber in Minneapolis. Confused at first, the
man who answered soon composed himself:
“Yes, I remember Malmö, I remember
Stieg. He meant everything to me!”
“...That was an amazing feeling,” says Gert-
ten.

Harbour of Hope differs from most other
documentaries about the Second World War
by staying on a personal level. There are no
war sequences, no evil Nazis, no recaps of
history.

“As a documentary
filmmaker, it’s
moments like this
that you live for”

“Of course history is important, but my
aim is to put a face to the nameless suffering.
It’s not a film about the holocaust, it’s about
liberation. About starting from zero and
building something new,” says Gertten.

Harbour of Hope can also be seen as a po-
litical comment on the treatment of refu-
gees in our own times. Suffering hasn’t
changed; the joy of liberation remains the
same today.

“I don’t make overtly political films. But I
do want to make a stand for humanism. Even
today, people are getting off boats having fled
from somewhere. It’s something we have to
take a stand on,” says Gertten.

What does your father say now that the film
has been made?
“Dad? He’s a bit cocky right now. But I
guess he’s entitled to be,” Magnus Gertten
concludes.
We’re proud of Swedish films. Especially proud to be presenting six films at this year’s IDFA. The following 24 documentaries are all ready to hit international festivals and markets.
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.

9 Scenes of Violence

Humans abuse, kill and harass each other. Violence is a potential force within all of us. In this documentary film, people return to the moment when impulse transcended into action, and when their lives – or someone else’s life – were forever changed. Without explanatory circumstances, this film opens the forbidden doors to the darker side of the human psyche.

The Black Power Mixtape 1967–1975

The Black Power Mixtape 1967–1975 examines the evolution of the Black Power Movement in the African-American community and diaspora from 1967 to 1975. 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.

Göran Hugo Olsson is a documentary filmmaker, cinematographer and co-founder of Story. Commissioning Editor at the Swedish Film Institute during 2000-02. Among his documentary film work Fuck You, Fuck You Very Much (1996) was nominated as the second best rock-documentary of all times by legendary Bon Magazine.
The Case Officer
A young case officer at the Swedish Migration Board is fighting with the decision of whether or not to grant a family asylum. She listens to stories of abuse, repression and hopes of a better future. It is her task to determine if their story is sufficient and credible. To her, decisions like these are an everyday affair; to the family it is crucial.

Original Title: Handläggaren
Director: Anna Persson
Editor: Ahang Bashi
Producer: Anna Persson
Produced by: Stockholm Academy of Dramatic Arts (SADA)
Screening details: HDCAM, 52 min
To be released: March, 2012
Sales: Anna Persson

Anna Persson started off as a filmmaker in Chile, where she made the award-winning documentary Círculo Vicioso, 2008 (together with Brigitta Kontros) about a teenage mother and punk, trying to fight the machismo within her. Anna has a background in political science, photography and feature journalism, and is especially interested in power relations.

Colombianos
Do you have to leave the place where you grew up to free yourself from your own limitations or from the person you’re expected to be? Pablo and Fernando grew up in Stockholm with their Colombian mother Olga. For various reasons the brothers decide to leave Sweden in search of a better life in Colombia. They set out on a journey filled with trials and tribulations that put their relationship to the test.

Original Title: Colombianos
Director: Tora Mårtens
Producer: Antonio Russo Merenda
Produced by: Hysteria Film in co-production with Made Oy, SVT, YLE, in collaboration with Nordisk Film & TV Fond, Film Stockholm/Filmbasen, with support from Swedish Film Institute/Tove Torbörnsson and Finnish Film Foundation/Mia Haavisto, The Swedish Arts Grants Committee, Ministry for Foreign Affairs
Screening details: HDCAM, ca 90 min
To be released: February, 2012
Sales: Hysteria Film

Tora Mårtens’ shorts have been shown at several international film festivals. Tommy was competing for a Golden Bear at Berlin Film Festival in 2008. Bye Bye C’est Fini got awarded at Interfilm Berlin Festival in 2009. Tora Mårtens also participated at Doc Station, Berlinale Talent Campus, with her upcoming film Colombianos.

Big Boys Gone Bananas!
Whistle blowers and journalists face new challenges when corporations protect their brands in an era of social media. The experience of being under attack; scare tactics, media control and PR spin.

Original Title: Big Boys Gone Bananas!
Director: Fredrik Gertten
Producer: Margareta Jangård
Produced by: WG Film in co-production with Pausefilm/Klassfilm, Film i Skåne/Joakim Strand, SVT/Hjalmar Palmgren. In association with YLE/Jenny Westergård, VPRO/Nathalie Windhorst. With the support of the Swedish Film Institute/Cecilia Lidin and Suzanne Glansborg, developed with the support from MEDIA
Screening details: HDCAM, 87 min
Released: November, 2011
Sales: TBA

Fredrik Gertten is a filmmaker based in Malmö, Sweden. Founded WG Film in 1994. Former foreign correspondent and columnist that has worked for radio, TV and newspapers in Africa, Latin America, Asia and around Europe. Combines filmmaking with a role as a creative producer to documentary films shown in TV, theatres and festivals all over the world.
El Médico – The Cubaton Story

Two men struggle in Cuba. El Médico, a young Cuban doctor and musician, is trying to get a better life for his family. Michel, a European music producer, wants fame and fortune. It is a struggle of minds: one sees the music as an authentic expression of Cuban culture and history, the other sees it as a commercial product to be sold by any means necessary.

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Dare Remember

All families have their secrets. In Ewa’s family, rape is one of them. She was raped as a teenager, and now wants to make a film about how it could have happened. But it’s a matter that has hitherto never been discussed within the family. What does Ewa actually dare remember?

Grandma’s Tattoos

Grandma was weird. She never kissed, she never hugged. Her blue tattoos on her face and her hands frightened us children. Yet it was forbidden to talk about her weird signs. What was wrong with Granny? What were these tattoos? A film where family secrets are unveiled, taboos are broken and wounds reopened. A journey in search for the forbidden truth.

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The Guerilla Son

A guerilla fighter sends his five-year-old son to Sweden from the war in Kurdistan. 23 years later the son is to become a father himself. The memories of war have always haunted them, but the history has been buried and nobody has broken the silence. Not until now, when the son decides to confront his father with their past.

**ORIGINAL TITLE** Gerillasonen **DIRECTORS** David Herdies, Zanyar Adami **SCREENWRITERS** David Herdies, Zanyar Adami **PRODUCER** David Herdies **PRODUCED BY** Momento Film in co-production with SVT and Sant & Usant, in collaboration with Al Jazeera, NRK, YLE, IKON and Nordisk Film & TV Fond, with support from Swedish Film Institute/Tove Torbjörnsson and MEDIA

**SCREENING DETAILS** HDCAM, 72 min **RELEASED** August, 2011 **SALES** SVT Sales

David Herdies has directed and produced the feature-length documentary Citizen Oketch (2009), as well as short documentaries and reportages for TV and festivals. He is currently producing several international feature-length documentaries for TV and cinema. Zanyar Adami is a journalist and writer, and the founder of the award-winning magazine Gringo. For the last two years he has been working as a director. The Guerilla Son is Zanyar’s feature film debut.

The Great Liberty

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 **DIRECTORS** Åsa Blanck, Klas Ehnemark **PRODUCER** Åsa Blanck **PRODUCED BY** Stix Televison in co-production with SVT/Ingemar Persson, NRK/Tore Tomter, with support from Swedish Film Institute/Tove Torbjörnsson and MEDIA

**SCREENING DETAILS** Digibeta, 52/80 min **RELEASED** Spring 2011 **SALES** TBA

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.

Gzim Rewind

Tracing a young boy’s path, from his teen years in post-war Kosovo, back to his childhood at a Swedish refugee camp. Back to a frozen lake and the moment which, once again, ripped his world apart. For eight years, director Knutte Wester has filmed his friend Gzim. In reverse, Wester reveals a story about friendship, loss and the need to fit in.

**ORIGINAL TITLE** Gzim Rewind **DIRECTOR** Knutte Wester **SCREENWRITER** Knutte Wester **PRODUCER** Knutte Wester **PRODUCED BY** Knutte Wester Produktion in co-production with Pomor Film, SVT, in collaboration with Film i Västerbotten and Nordnorsk Filmfond, with support from Swedish Film Institute/Tove Torbjörnsson

**SCREENING DETAILS** Digibeta, 67 min **TO BE RELEASED** 2012 **SALES** Knutte Wester

Knutte Wester graduated from The Academy of Fine Arts in Umeå in 2003 and works as an artist and filmmaker. He works with film, drawings, sculpture and social projects. He is represented by Gallery Andersson/Sandström. Since 2002 he has been working on Gzim Rewind which is his first feature.
He Thinks He’s Best

Maria’s uncles, Aldo and Carmine, have been at loggerheads since they were small. In connection to their mother’s funeral Carmine tried to kill Aldo, but their father intervened. Since then they are not on speaking terms. Maria now wants them to meet and reach some kind of reconciliation.

Harbour of Hope

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

Hag Fag

Come along with us on a journey to the promised land of the Hag Fag: a documentary fairytale about a human between two genders, who in order to survive creates a third one: HAG FAG.

ORIGINAL TITLE Hag Fag
DIRECTOR ANd SCREENwright Ester Martin Bergmark
PRODUCER Slna Gardell
PRODUCED BY Mantaray Film in co-production with SVT, with support from Swedish Film Institute, Danish Film Institute and Nordisk Film & TV Fond, in collaboration with YLE, Filmbasen and Film i Skåne SCREENING DETAILS HDCAM, 75 min RELEAsED January, 2012
SALES Upfront Films

In 2008 the Swedish director Ester Martin Bergmark was awarded a Guldbagge for Magge in Wonderland. In 2009 she contributed to the debated feminist porn suite Dirty Diaries with his short Fruitcake, shown on numerous film festivals. He is currently in postproduction with Something.Must.Break based on the novel You are the roots that sleep beneath my feet and hold the Earth in place by Eli Levén.

ORIGINAL TITLE Han tror han är bäst
DIRECTOR Maria Kuhlberg
SCREENWriters Maria Kuhlberg, Slna Gardell
PRODUCER Slna Gardell
PRODUCED BY Mantaray Film in co-production with SVT, with support from SFI/Tove Torbörnsson and The Swedish Arts Grants Committee SCREENING DETAILS Digibeta, 76 min RELEAsED October, 2011

Maria Kuhlberg is an educated actress. Her main productions as actress: The Dance of the witches and Inspector Winter both for SVT Drama. He Thinks He’s Best is her debut as a director.

Harbour of Hope

In April 1945 thousands of concentration camp survivors arrive to the harbour of smalltown 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 Hoppets hamn
DIRECTOR Magnus Gertten
PRODUCERS Lennart Ström, Magnus Gertten
PRODUCED BY Auto Images in co-production with Film i Skåne, SVT, Kinoproducera and Bulitril, in collaboration with YLE, NRK, RUV, DR, Nordisk Film & TV Fond, with support from Swedish Film Institute/Tove Torbörnsson, Norwegian Film Institute, Danish Film Institute and MEDIA SCREENING DETAILS HDCAM, 58/76 min RELEAsED August, 2011
SALES Aulook Filmsales

Magnus Gertten 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 Amandillo, which won the Grand Prix in Critics’ Week at the Cannes Film Festival in 2010.
Love Always, Carolyn
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. Love Always, Carolyn is an intimate yet universal story of a woman’s search for personal recognition and the price of a life in the public eye.

I Am My Own Dolly Parton
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.

The Man Behind the Throne
A film about Vincent Paterson, an artist unknown to most people with a body of work seen by millions. A story of the invisible work that makes the stars. Of creativity, hard work, integrity and the cost of celebrity. About constantly meeting one single demand: creating something the world has never seen before. And still never losing yourself in the world of fame.
Prisoners in Hell (working title)

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

Milton Private

There are tens of thousands of films and photos of what made these two men billionaires. But we will not show you a single one of these pictures. They are repulsive. This is a story of a very poor orphan boy who decided to get rich. He would be more successful than anyone had ever dreamt of and yet it didn’t turn out at all the way he had expected it.

She’s Blonde Like Me

Artist Fia-Stina Sandlund and actor Alexandra Dahlström are to give a performance at the Venice Biennale. Dahlström, in character as Julie, will answer questions about Sandlund’s up-coming feature – a feminist reinterpretation of the famous August Strindberg play Miss Julie. This is Dahlström’s audition.

Born in Shiraz, Iran, in 1960, Nahid Persson Sarvestani took political asylum in Sweden after the 1979 revolution in Iran. Nahid’s social-political films have won her over 30 awards. In 2006 Nahid was arrested in Iran for her critical depiction of women under the Islamic Republic regime. Her last feature was The Queen and I (2009).

Fredrik Von Krusenstjerna makes films about unusual life stories with a human focus, amongst others Lost Sons (2001) where a German neo-nazi leader tries to reconcile with his communist father who years ago disowned him and Necrobusiness (2008) about a Polish undertaker who kills people off to get his business going.

Fia-Stina Sandlund is an artist and director based in Stockholm and New York, working at the intersection of journalism, social activism and “re-enaction” as a form of history writing. She’s currently working on a full-length trilogy based on August Strindberg’s famous play Miss Julie.

Fredrik Von Krusenstjerna

Director: Fredrik von Krusenstjerna
Producer: Monica Sohiman, Fredrik von Krusenstjerna
Produced by: Stix Television, SVT and Swedish Film Institute/Suzanne Glansborg
Screening Details: HDCAM, 48/60/80 min
To Be Released: 2012
Sales: TBA

Milton Private

Director: Fredrik von Krusenstjerna
Producer: Monica Sohiman, Fredrik von Krusenstjerna
Produced by: Stix Television, SVT and Swedish Film Institute/Suzanne Glansborg
Screening Details: HDCAM, 48/60/80 min
To Be Released: 2012
Sales: TBA

Fia-Stina Sandlund

Director: Fia-Stina Sandlund
Screenwriter: Fia-Stina Sandlund
Producer: Marius Dynvad Brandrud
Produced by: Skogen Production with support from Swedish Film Institute and IASPIIS
Screening Details: HDCAM, 89 min
Released: January, 2011
Sales: Skogen Production HB

Original Title: Milton Privat
Original Title: Prisoners in Hell (working title)
Original Title: She’s Blonde Like Me
Women with Cows

Women with Cows tells the story of an intricate and painful relationship between two sisters, whose lives revolve around a dozen cows. One sister adores them, the other abhors them. Only when the authorities threaten to close the farm do the sisters see eye to eye. Together, they find an ingenious way of saving the cows and keeping peace.

Zero Silence

We are in the midst of a network revolution. Anyone with access to the Internet has potential power to start a revolution, or at least help facilitate one. We witnessed this in the Arab world in 2011. But will this power shift create a new world order or will power and access to information remain tightly controlled in the hands of a few?

The Quiet One

In a Stockholm suburb, children from all over the world go to a school to learn Swedish. All of them have just arrived in Sweden. Six-year-old Maryam from Iran is the last to arrive. The film follows her struggle to grasp the mysteries of a new language and to find her feet in all that is new. How does one express oneself sufficiently to make friends, without having the words to do so?
SCANDINAVIA’S LEADING VENUE FOR THE FILM INDUSTRY AND THE FILM MAKERS OF TOMORROW

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