Swedish Film

#1 2012 • A magazine from the Swedish Film Institute

Berlin

Bill

Shooting Star
Bill Skarsgård shines in The Crown Jewels

BLONDE AMBITION
Fasad bridges the gap between indie aesthetics and mainstream in Avalon and Blondie

FEATURED FILMS
DRAGONFLIES WITH BIRDS AND SNAKE HEROES
THE ICE DRAGON JUST A LITTLE LOOKING OUT O.G.B.I.P THE QUIET ONE UNRULY
The heart of Scandinavia just got bigger.
West Sweden is home to the renowned film fund Film i Väst and conveniently located at the heart of Scandinavia. This successful film region has now been reinforced by a new powerful partnership.

Gothenburg Film Studios, Filmgate and CloudBerry Sound offer high quality production and post-production services that will take your project from script to screen. And it is within this collaborative strength of film industrial capacity and artistry that we invite co-productions. Your local spend has never been more advantageous.

Also, we are uniquely located in the city center of Gothenburg, so the bustling culture of the city is right around the corner.

Welcome.
THE LASERMAN
Based on a true story
Starring David Dencik

STIEG LARSSON
Documentary
The Man behind Millennium

INSPECTOR WINTER
Based on books
Starring Magnus Krepper

WALLANDER
Based on books
Starring Rolf Lassgård
Berlin in a new light

I’VE BEEN TO Berlin four times in my life.

The first was in April 1990. The wall had come down a few months previously, but only in parts. We drove through a Checkpoint Charlie still manned by American soldiers. For a Swede, shielded from the effects of war in Europe, it was a very odd experience. We stood looking from the west into what was still the east, and rejoiced with Germany at the victory of democracy over dictatorship.

My second time was winter 1996. I walked along Unter den Linden looking in the luxury car showrooms. All that remained of the wall was a few red lines in the asphalt. I remember wondering how they’d managed to eradicate such an important part of history, and how a street in the poor former East Germany could have become a showcase for luxury cars. Then I returned to Berlin in May 2011. It was 25 degrees Celsius and the streets were bustling with life. I visited the now commercialised Checkpoint Charlie, light years away from the inhospitable spot I’d encountered back in 1990, and far removed from all memories of war and division. I thought to myself that in Berlin people are keen to forget.

But then I went to the newly opened Topography of Terror Museum, then on to the Holocaust Memorial. I was moved by all the stories, both those of the perpetrators and their victims. Moved by the size, by the power of the stones in their long rows. In and their victims. Moved by the size, by the power of the stones in their long rows. In the Jewish Museum my eyes filled with tears. I realised that Berlin doesn’t forget at all, but deals with its history and democratic processes by moving forward. Back home in Sweden I saw the German film If Not Us,

Who? (Wer wenn nicht wir, 2011), a study of struggle in post-war German society. And suddenly I saw Berlin in a new light.

The last time I was in Berlin was during the European Film Awards in December 2011. This time I had no need to visit museums or monuments to feel the power of history. It lives on everywhere in Berlin, in all Berliners and, of course, in German films.

FEW CITIES HAVE undergone a history like Berlin’s, and everyone living there has their own story to tell. Film is a fantastic medium for conveying those stories.

Now we have gathered here for a film festival that brings in stories from around the world. I’m proud that Sweden once again has managed to create so many films which merit inclusion in the festival. Through them, perhaps, we can take part in the democratisation process of others. And by taking in films from other cultures and societies, we in Sweden can enrich our own democracy. The challenge we now share is to allow stories to emanate from a wider group of citizens. Films tend to get made by men, mostly white men. In a true democracy everyone should have a voice, irrespective of gender or ethnicity. Let’s work on that, everyone from our corner of the world.

Anna Serner
CEO, Swedish Film Institute
7 News
Swedish films at Sundance and Clermont-Ferrand. International spy Carl Hamilton, Sweden’s answer to James Bond, is back in a new film. Documentary filmmaker Malik Bendjelloul’s Searching for Sugar Man uncovers the forgotten American singer-songwriter Sixto Rodriguez, who discovers that he’s a superstar in South Africa.

14 New talents
Zombies and football hooligans in Hugo Lilja and Pella Kågerman’s two upcoming films. A power struggle between horse-loving girls in Carolina Hellsgård’s Heroes. And Sascha Fülscher’s new documentary Next Door Letters in which a fake love letter starts a stream of correspondence.

18 What’s next?
Dirty Diaries—director Mia Engberg, much fêted TV-series creator Mikael Marcimain and Berlin favorite Babak Najafi on their upcoming projects.

20 Bill Skarsgård
This year’s Shooting Star in Berlin has been in a quartet of Swedish films over the last two years. Now he’s looking abroad.

24 Unruly
In her latest short, Fanni Metelius looks at social structures among teenagers.

26 Fasad
Production company Fasad makes indie films. Without compromises.

30 Ice Dragon
Director Martin Högdahl tells a story about a boy who never gets the chance to settle down.

32 Dragonflies With Birds And Snake
Wolfgang Lehmann explores the speed of the moving image and the slowness of the eye.

33 O.G.B.I.P [Our Global Behaviour Is Psychopathic II]
Virlani Hallberg and Jennifer Rainsford discuss their latest video installation.

34 She Male Snails
Director Ester Martin Bergsmark tells a fairytale about a person caught between two sexes, and the need to create a third in order to survive.

37 Looking Out
Documentary filmmakers Marcus Harrling and Moa Geistrand have met one of only very few Swedish women behind bars.

38 Flicker
Patrik Eklund’s short films have triumphed in Cannes and been Oscar-nominated. Now he’s back with his first feature.

40 New films
All the new Swedish films.
The one who got away

Sixto Rodriguez was hipper than The Rolling Stones. Then he disappeared.

All manner of speculation used to surround Sixto Rodriguez, who released two albums in the early 70s before completely disappearing off the map. He set fire to himself on stage, perhaps, went underground or maybe he just killed himself with drugs. For years, nobody knew who he really was or where he had gone.

Malik Bendjelloul's film Searching for Sugar Man (2012) opened the World Cinema Documentary section at the Sundance Film Festival in January, a big enough coup for anyone, but a truly major achievement for a relatively unknown television producer from Sweden. When he felt ready to tell a story on his own terms, Bendjelloul travelled the world to find a story worthy of a feature-length documentary. In South Africa he encountered the myth of American musician Sixto Rodriguez, who, despite the fact that his records bombed in his homeland and remained unknown in the rest of the world, is counted among the five greatest-ever stars by the South African white middle classes. Bigger, in fact, than the Rolling Stones. In the cultural backwater that was the result of the government's policy of apartheid, Rodriguez' music acquired the status of political inspiration, redolent with a message of social change and equal rights for all. He was of major significance in the music scene that grew up in Cape Town during the 80s. Rodriguez was an icon, a shining beacon – until two journalists decided to investigate his true story. Their quest, which spans from South Africa in the 80s via London to present day Detroit, is the subject of Malik Bendjelloul's film.

"For me this is a film about the power of art," he says, "about how art can sprout wings and inspire people far away from its original context."

Work on the film took up over three years, most of it using his own savings. Bendjelloul himself did the music, animation and editing in his home. The biggest problem seemed to be knowing when to stop.

"I think that 80 percent was ready after six months. All the interviews were basically in place by then. After that I tinkered with it for three more years."

Having initially been knocked back by the Swedish Film Institute (who did provide him with funding at a later stage) Malik Bendjelloul turned to international producers Simon Chinn (Man on Wire, Project Nim) and John Battsek (Restrepo, Stones in Exile) and managed to persuade them to come up with backing for his film.

"It certainly meant a great deal, that I cannot deny," says Bendjelloul. “It opened doors.”

PO TIDHOLM
A young woman is sitting by her window, heartbroken. Her boyfriend has just left, leaving her with nothing but a nasty intimate itch, an old frying pan and his jacket. A friend on the phone is urging her to get some ointment and get on with her own life when a series of unlikely events begins to unfold outside her window.

That is the premise of Charlotte Miller’s *Fungus* (*Svamp*, 2011), one of four Swedish shorts selected for this year’s Sundance festival. With such a strong starting field, it has indeed been a good year for Swedish shorts in Park City (see interview with programmer Kim Yutani on the next page).

A favourite with festival audiences all over the world and a Youtube phenomenon, Johannes Nyholm’s *Las Palmas* (2011) is an unlikely meeting between art video, puppetry and child acting. In the film, Nyholm’s daughter plays the part of a drunken woman at a holiday resort, insulting fellow travellers and restaurant staff before triumphantly riding off into the sunset on a motorbike, *Easy Rider*-style.

*Girl* (2011), directed by Fijona Jonuzi, is a short about a young woman who follows a group of younger boys to a party in an apartment. Exploring feelings of anxiety and group pressure, *Girl* is an examination of group behaviour and gender roles which leaves the viewer perplexed and slightly disturbed.

Finally, Jens Assur’s *Killing the Chickens to Scare the Monkeys* (2011) re-enacts a real event in China. Inspired by a story in the British newspaper *The Independent*, Assur’s non-chronological movie shows a group of onlookers who idly chitchat and laugh while an execution patrol shoots a group of dissidents. Jens Assur is also the winner of this year’s Sundance/NHK International Filmmakers Award. In addition to this, *Killing the Chickens...* is taking part in the Lab Competition at Clermont-Ferrand.

BO MADESTRAND
There were four short films from Sweden at this year’s Sundance Film Festival: Jens Assur’s Killing the Chickens to Scare the Monkeys, Las Palmas by Johannes Nyholm, Fungus by Charlotte Miller and Fijona Jonuzi’s Girl.

“It’s an exceptionally strong year for Swedish shorts. We really could have dedicated a whole programme to them,” says Sundance’s Kim Yutani.

How would you describe the individual qualities of these films?

“Killing the Chickens to Scare the Monkeys (2011) is masterful filmmaking and tells a powerful story in an artful way. Las Palmas (2011) is such a clever, entertaining film. It could easily be dismissed because of the viral success of the Youtube trailer Baby Trashes Bar in Las Palmas, but the warped vision Johannes Nyholm had for his young daughter’s lack of motor skills blended with the craft of puppetry is pure genius! Fungus (Svamp, 2011) is both funny and poignant, and a perfect example of a successful short. And Girl (2011) skilfully operates on several levels, defying expectations, constantly forcing an audience to shift identification with its memorable characters.”

What opportunities does the short film format provide which the feature doesn’t?

“The short form is wonderful simply for its endless possibilities. You can see successful films that take on a three-act structure, ones that tell emotionally complex stories, some tell a simple story or joke, and also great shorts that are completely abstract and conceptual. Filmmaking is about an artist following his or her vision to the very end. Whether it’s a short or a feature, both are difficult to make and require so much passion and dedication. As a programmer that’s what I make sure I never lose sight of when my part of the job comes into play.”

What characterizes a Sundance short?

“It’s difficult to define. This year there are 64 very unique films. They’re shorts that moved us, shocked us, made us laugh, made us think. We know that we can’t show everything we like, so constructing a programme with incredibly different films that make sense when grouped together is one of the most creative parts about programming shorts, but also one of the hardest.”

This year you received 7,675 short films. How do you choose?

“It’s nearly impossible. The process becomes more and more complicated. It’s a miracle that we manage to put any kind of programme together!”

PER ZETTERFALK

A better snack

In his 2009 documentary Bananas!* director Fredrik Gertten followed the American lawyer Juan Dominguez and the 12 Nicaraguan workers he represented in their struggle against the Dole Food Company. In the follow-up Big Boys Gone Bananas!*, which was in competition at this year’s Sundance Film Festival, we get to see what happened next.

Together with Gertten the audience experiences what happens when one of the world’s biggest corporations and its PR people and lawyers start putting pressure on the Swedish filmmaker, demanding that he withdraw Bananas!*

“Normally you’d expect us to go under, and big companies know that”, Gertten said in an interview with Swedish Film last year. “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.”
The name’s Hamilton. Carl Hamilton

Much like James Bond, Carl Hamilton is a cinematic spy with a license to be portrayed by different actors. Stellan Skarsgård first played Hamilton in *Code Name Coq Rouge* (*Täcknamn Coq Rouge*, 1989), and two more Hamilton productions, since when three actors have followed in a further seven film and television productions.

*Agent Hamilton – In the Interest of the Nation* is the latest action-packed instalment in this long-running franchise, and now it’s the turn of Mikael Persbrandt, (Susanne Bier’s *In a Better World* and Peter Jackson’s upcoming *The Hobbit*) to play the spy, this time trying to solve an international crisis. Yet regardless of who’s playing the role, Hamilton remains as popular as ever: more than 100,000 Swedes went to see *Agent Hamilton – In the Interest of the Nation* during its first weekend on release.

MATTIAS DAHLSTRÖM

The outsiders


These are the characters that make up the cute gang of oddballs in Alicja Björk Jaworski’s charming animated short *Just a Little* (*Bara lite*, 2011), set to screen in the Generation Kplus section at the Berlin film festival. United by a feeling of not fitting in, the animals get together and decide to go for a swim. On their way through the colourful rural landscape, accompanied by cheerful music, an opportunity presents itself: out of the blue they get a chance to change their lives. But how will it all turn out?

MATTIAS DAHLSTRÖM
Shorts in France
Come check out a selection of our new Swedish short films at the annual Nordic showcase screening in Clermont-Ferrand.

Next Door Letters
Lilja and Sandra decide to play Melitta a prank. They send her a letter signed with an invented name – that of a boy. When Lilja receives a love letter in return, she begins a secret correspondence. What started off as a practical joke turns into a crucial turning point in Lilja’s life. Next Door Letters is an animated short film based on a true story, about playing with identity.

ORIGINAL TITLE Next Door Letters DIRECTOR Sascha Fülscher YEAR OF PRODUCTION 2012 GENRE Animation SCREENING FORMAT HD CAM LANGUAGE Swedish SUBTITLES English LENGTH 15 min PRODUCTION/SALES Stockholm Academy of Dramatic Arts, www.stdh.se, sascha@rafilm.se

La Viande + L’Amour
A very romantic and very short meat animation, made by a vegetarian.

ORIGINAL TITLE La Viande + L’Amour DIRECTOR Johanna Rubin YEAR OF PRODUCTION 2012 GENRE Meat animation SCREENING FORMAT HD CAM LANGUAGE No dialogue LENGTH 1 min CONTACT Bokomotiv Filmproduktion, www.bokomotiv.se, freddy.olsson@bokomotiv.se

Heroes
Caught between freeways and powerlines, the story of Heroes takes place in one of Stockholm’s suburban stables. The two young protagonists, Linnea and Jenny, try to come to terms with the new demands of teenage life. Their friendship becomes plagued with rivalry and competition as they leave the stable world behind. A film about horses, female friendships and power struggles.

ORIGINAL TITLE Hjältar DIRECTOR Carolina Hellsgård YEAR OF PRODUCTION 2012 GENRE Coming of age drama SCREENING FORMAT HD CAM LANGUAGE Swedish SUBTITLES English LENGTH 15 min PRODUCTION/SALES Hellsgård Filmproduktion, www.hellsgard.com, carolina@hellsgard.com

Music for One X-mas and Six Drummers
Six drummers dressed for a traditional Santa Lucia procession find their way into an old people’s home. In secret they play a musical composition on a sewing machine and various Christmas decorations.

ORIGINAL TITLE Music for One X-mas and Six Drummers DIRECTORS Johannes Stjärne Nilsson & Ola Simonsson YEAR OF PRODUCTION 2011 GENRE Comedy SCREENING FORMAT HD CAM LANGUAGE Swedish SUBTITLES English LENGTH 5 min PRODUCTION/SALES Kostr-Film, www.kostrfilm.com, johannes@kostrfilm.com & ola@kostrfilm.com

Mon-Tues, Jan 30-31, George Conchon Theatre, 2-4 pm. (Swedish line-up on Monday)
Behind the scenes

In Curtain Callers, Ann-Sofi Sidén and Jonathan Bepler hang out backstage in the dream factory.

For their film Curtain Callers, artist Ann-Sofi Sidén and composer Jonathan Bepler spent a total of six months shooting at the Royal Dramatic Theatre in Stockholm. The result, which hovers somewhere between art movie and documentary, is a touching and poetic depiction of life behind the scenes in the dream factory.

Lacking conventional narrative structures and dialogue, the film consists of a series of tableaus that enter the frame from the right and exit to the left, like a succession of scenes in a play. Avoiding the romanticism and cult status that surrounds Ingmar Bergman's old workplace, the artists devote as much attention to the cleaning staff, technicians and seamstresses that pass by in front of the camera as they do to the well-known actors.

“The everyday work at the theatre provided both the structure for the movie and the soundtrack,” explains producer Magdalena Malm at MAP (Mobile Art Productions). “As artists, Ann-Sofi Sidén and Jonathan Bepler didn’t start out with a detailed script, but let themselves be inspired by the given circumstances at the theatre. Such is the difference between the artistic process and conventional filmmaking.”

“The romantic stuff doesn’t interest me,” says Sidén. “The movie depicts an ongoing, repetitive ritual. It’s like being in a constant state of dreaming. The building itself is the real protagonist: it’s worn and dusty, and there’s a lot of stuff lying around. The backstage area is extremely dirty and ugly.”

Curtain Callers premiered at the Royal Dramatic Theatre itself just before Christmas, and has since been selected for the Göteborg International Film Festival. An installation featuring parts of the work will also be presented at Galerie Barbara Thumm in Berlin this spring.
Eyes of a child

Directors Ina Holmqvist and Emelie Wallgren’s documentary *The Quiet One* has been selected for the section Generation Kplus at this year’s Berlinale.

“For some time we had been wanting to make a film that shows the world of younger children using an unrestricted, direct, and observational method”, says Wallgren. “A film where you’re involved in the action as it takes place and where adults don’t intervene and control the children with questions and sorting things out”.

They found Maryam from Iran at a pre-school in Stockholm where children newly arrived in Sweden go to learn Swedish. With the camera held low to mirror her own experience, the directors follow the six-year-old’s first steps into Swedish society, its culture and language.

Both directors feel that there’s a strange view of children, as if they’re another species, one to be protected yet made invisible and diminished, permanently represented by adult spokesmen: “Why are so few films made about children, and when they are made, why are they classified as children’s films?” wonders Wallgren.

*Henrik Emilson*

Berlin
The Unliving
Zombies and hooligans. Hugo Lilja and Pella Kågerman go from shorts to features.

Among those involved in the project to make a feature length version of *The Unliving* (*Återfödelsen*, 2011), Hugo Lilja and Pella Kågerman’s zombie short and 2012 Clermont-Ferrand competitor, is the architect firm Svensk Standard. They are involved in working out how the ‘city within a city’ will function in the film.

“There’s a lot of talk about vertical pig farms and how much arable land you actually need to feed 200,000 people. I don’t know how much of it will end up in the film itself, but it’s all tremendously interesting,” says Hugo Lilja.

Alongside *The Unliving*, Lilja and Kågerman are also working on the hooligan drama *Young Boys*, a feature film version of *The Swedish Supporter* (*Supportern*, 2011).

“For some time now we’ve been interested in depicting violence, not by pointing the camera at the violence itself, but more by way of explaining what it stands for. Hooligan culture is special in the way that violence is a hobby that’s chosen voluntarily,” says Lilja.

“We wanted to create a counterweight to the mental image people have of hooligans and the British films that have been made on the subject. We don’t use any music to create an emotional atmosphere or any fast edits to raise the level of excitement. Not much actually happens in the film, and that’s something we’re very pleased with.”
**New Talents**

Next Door Letters

Sascha Fülscher brings us an animated documentary about young love and insecurity.

Two friends, Lilja and Sandra, decide to play a trick on Melitta. They write her a love letter, signing it with a made-up boy’s name. When Lilja gets a reply, she starts up a secret correspondence with Melitta.

It may sound like pure fiction, but *Next Door Letters* (2012) is actually a documentary based on the adolescent experiences of one of director Sascha Fülscher’s girlfriends.

“Because it happened quite some time ago I’ve had to fill in a few gaps, but both the film and I are firmly rooted in the documentary tradition,” says Fülscher.

The animated characters were created by Sara Granér, a cartoonist who often draws vivid, quirky figures, battered by society. She and Fülscher met in the progressive artistic circles of Malmö:

“We talked a lot about the film and the people in it, and based on that Sara came up with the characters. She gave them their individuality and life.”

Next Door Letters was Sascha Fülscher’s final film from her documentary film studies at Stockholm Academy of Dramatic Arts in spring 2011. She is currently active in a cooperative, RålFilm, made up of ten people united in their desire to make films that change society, or our attitudes towards it.

“I'm very inspired by social movements and activism both in terms of method and content. I like films that dare to have a clear message or opinion without necessarily becoming flat and one-sided.”
Heroes

“I believe strongly in the un-said.” Carolina Hellsgård makes films about people who are seeking togetherness and struggling against a lack of words.

In Heroes (Hjältar, 2012) Carolina Hellsgård looks at the friendship and power struggles between two horse-loving girls during the difficult transition from childhood into teenage years. The film is partly based on the director’s own experiences of what the world of a riding stable can mean for a girl growing up.

“In the film the girls try to combine horses and the world of the stables with the teenage world they’re entering: boys, parties and going out. It’s an unsettling experience in which friendship is put to the test and rivalries and power struggles take over,” says director Carolina Hellsgård.

Heroes is the final part of a short film trilogy that Hellsgård began in 2008. The first two films, Karaoke and Hunger, are also about people seeking togetherness and fighting a kind of inability to use words.

“One of my main interests is people who can’t express themselves well in words, people who react emotionally instead, sometimes impulsively. I believe strongly that what’s not said is more interesting than what is.”

Carolina Hellsgård commutes between Stockholm, where she grew up, and Berlin, where she studied at Universität der Künste. In 2012 she’s planning to spend time in Morocco shooting her first feature film. Sunburned focuses on the meeting between the introverted 12-year-old Claire, on holiday with her family, and a young Senegalese refugee, Amram.

In competition
A ROYAL AFFAIR/NIKOLAJ ARCEL

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Generation Kplus:
THE ICE DRAGON/MARTIN HÖGDAHL

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www.filmiast.se
We check out some of Sweden’s most interesting directors in mid-production.

WHAT’S NEXT?

Mikael Marcimain made himself known to Swedish television audiences with his drama series The Laser Man (Lasermannen, 2005) about the real case of a man who used a laser rifle sight to shoot a number of immigrants, and also with How Soon is Now? (Upp till kamp, 2007), about political movements of the 60s and 70s involving young people in Göteborg.

In his upcoming feature debut Marcimain takes another look back into history to reflect, in his own way, the Sweden of today. His film Call Girl (2012) is based on a prostitution scandal of the 1970s in which several high-ranking politicians, including the Swedish Minister for Justice at the time, Lennart Geijer, were involved. But although it was inspired by real events, Call Girl is by no means an attempt to replicate exactly what happened.

“When I made The Laser Man I wanted to achieve a kind of documentary reality. Call Girl is more of an emotional film, inspired by the possibilities of what might have happened and also by the political climate of the time.”

What is it that fascinates you about the 70s?

“For me, the 70s is also the time when Sweden’s image began to change. What was once seen as an idyllic country was slowly but surely beginning to change with the erosion of previous ideals.”

What’s next?

“For me, the 70s is also the time when Sweden’s image began to change”
Mia Engberg: “What drives me is a political notion of what it means to be a human being and how I want things to improve”

Filmmaker Mia Engberg is probably best known for her project Dirty Diaries (2009), a series of alternative pornography films directed by women and made from a feminist perspective. But Engberg has also made a number of acclaimed documentaries in which she has focused on people at the edges of society. Her new film Le Manque (2012) marks something of a move away from her previous style.

“In its format Le Manque is more experimental and personal than my earlier films. I’ve usually worked in the Direct Cinema tradition, wanting to be faithful to the actual world I live in. I’ve tried not to manipulate or put much of myself as a director in my work, but this time I’ve done the opposite and added my own memories, fantasies and abstractions.”

What prompted you to change?

“When you’ve been making documentaries for a few years you start to ask yourself lots of ethical questions about the whole business of filming other peoples’ lives. Sooner or later you have to take a look at yourself, and for once in your film career, clear up the mess on your own doorstep.”

Do you have a political agenda in your films?

“Yes, I think that all my films have a political guiding principle. What drives me is a political notion of what it means to be a human being and how I want things to improve. I feel that my films are a sort of celebration and rehabilitation of the “little person” in society. And that person is me, too.”

Babak Najafi: “It was great to work with the professionals, but I have a soft spot for working with people who’ve never stood in front of a camera before”

In 2010 the Swedish-Iranian director Babak Najafi made his feature debut with his critically praised, Berlin-acclaimed and Swedish Guldbagge award-winning film Sebbe, a socio-realistic and compelling mother and son drama. Hot on the heels of this success Najafi was approached to make a follow up to Daniel Espinosa’s hard-boiled action thriller Easy Money (Snabba Cash, 2010), the upshot of which is Easy Money 2.

“To begin with I said no. I didn’t think the screenplay was fully developed, but I did realise that there were quite a few interesting characters in the first film. I saw the possibilities of going deeper into their lives and situations. What decided me in favour was when I was in effect given carte blanche to explore and develop those characters.”

You’re used to working with different actors. What was the approach to casting for the film?

“We’ve worked with a mixture of professional actors and unknowns. It was great to work with the professionals, but I have a soft spot for working with people who’ve never stood in front of a camera before. For me they’re like blank pages ready to be written on.”

What are your plans for the future after Easy Money 2?

“I have hundreds of ideas but I don’t really know. One of the attractions of this job is that you never know what might happen next.”
Bill Skarsgård often comes back to one word when he’s talking about acting: presence. Read interviews with him and you’ll find that the word pops up regularly, whether he’s talking about his own performances or other people’s.

“You can actually be a poor actor but still have presence,” the 21-year-old explains when we meet up in a café in Stockholm. “If you have an appealing face, a face that gets noticed, it counts for a lot. Even if the camera just rests there, it manages to express something. Without much acting at all, you can feel the actor’s presence. Some people have that quality more than others.”

From Skarsgård’s as yet short but very productive career, you can safely assume that he has that quality in spades. Over the last two years, films with Bill Skarsgård in major roles have been flooding into Swedish cinemas: *Simple Simon* (*I rymden finns inga känslor*, 2010), *Behind Blue Skies* (*Himlen är oskyldigt blå*, 2010), *Simon and the Oaks* (*Simon och ekarna*, 2011) and *The Crown Jewels* (*Kronjuvelerna*, 2011). Each one bears the stamp of Skarsgård’s edgy presence, despite the fact that the films and roles are very different. The step up from a →
young man with Asperger syndrome, in the first-named low budget film, to bad boy hounded by a demonic father in the latter lavishly-funded adventure might seem great, but it’s one that he accomplishes with ease.

“It’s been a plus that people have seen me in such different roles and films in a short space of time,” Skarsgård argues. “I try not to repeat myself.”

Somewhere amidst all these Swedish projects Skarsgård managed to find time for a smaller part in Joe Wright’s (Pride & Prejudice, Atonement, Hanna) upcoming film version of Anna Karenina. But if you imagine he might have appreciated a less prominent role after playing all those leads, then you’re quite mistaken.

“No. I like the spotlight. It’s something I crave. I think most actors like to be the centre of attention. I like it when the focus is on my character. But that doesn’t mean I always have to have a leading role. Supporting roles are sometimes better, the main role often has to be more nuanced to reflect the story, but supporting roles can be more quirky and different. You can let rip more. I guess I like those kind of roles too.”

Because the four films were shot in quick succession, it’s only now when they’ve all been on release in Sweden that the effects of his achievements are becoming apparent. The next time Skarsgård makes a film on home soil there will be a whole new level of expectation surrounding him.

“That’s one side of it, of course,” he observes, “but you could also say that I’ve never gone into a film shoot as an established actor. I don’t really feel the pressure; in fact I’m pleased that I’m better known now. It has helped me to build up my confidence and to make demands of myself.”

GIVEN HIS SURNAME, Bill Skarsgård no doubt finds it hard to avoid certain expectations. His father Stellan is probably the best-known Swedish actor on the international front since Max von Sydow. When he was a child, it wasn’t unusual for Bill to be taken along to Skarsgård senior’s film shoots:

“15 or 20 years ago I don’t think it would have been realistic to try to branch out from Sweden in the same way as it is today”
"It’s not especially glamorous on a film set, but for a child it’s still an amazing place to be. Just seeing your dad dressed up and pretending to be someone else was really fun. Getting paid to play and pretend – that’s an attractive proposition for a child. And as an actor, that’s just what you do even when you’ve long grown up."

Then there are his two older brothers Gustaf (who has been in many Swedish productions and had a supporting role in Peter Weir’s The Way Back) and Alexander (TV series Generation Kill and True Blood, plus the new remake of Straw Dogs), who are both established acting stars of the highest order.

**BILL IS NEXT** in line. And the part he played in Anna Karenina certainly whetted his appetite. After the intensity of four films in a row at home, he spent much of last year looking into the possibilities of working internationally.

"Nowadays the international market is bigger and more important, especially for American films. So they’re more interested than ever in bringing in actors from around the world. 15 or 20 years ago I don’t think it would have been realistic to try to branch out from Sweden in the same way as it is today. Previously, the only chance you had as a Swedish actor was if you made a film that was a megahit abroad, a film that won in Berlin or Cannes. At best, only one film like that gets made every ten years in Sweden, so you can’t realistically sit around waiting for that to happen. In fact, you might never manage to land such a role in your entire career."

Recently he has been doing screen tests for international roles from his home in Stockholm. He also spent a few months in New York and Los Angeles, partly as a holiday and partly to get himself an American agent who will get him auditions over there.

"It’s like playing the lottery. You just have to hope the right numbers come up. They might think you’re too tall, or that your nose is too small. They’re picky and they can afford to be, because they have so many actors to choose from. You have to be exactly what they’re looking for. Alexander was there for six or seven years before he landed any job at all. He was very close a few times, and that must have been pretty soul-destroying. But being close is probably what gives you the will to keep going. You know that it’s just a question of time."

Being chosen as Shooting Star is a step in the right direction. Bill Skarsgård is looking forward to what it can mean for his career:

"Above all I think I’ll be meeting lots of exciting people. The concept is a good one: to give ten young actors an introduction in countries outside their own and a chance to meet casting agents. You get noticed by people out in Europe, and maybe you’ll be in their minds when they’re making a film."

**FACTS**

UNRULY
SHORT
FANNI METELIUS
DIRECTOR

Berlin
Verbal victories

Who has the power? And who dares to set the balance right? Director Fanni Metelius takes a look at teenage gender hierarchies in her short film *Unruly*, which is screened in Berlin.

“Who’s a slut and who’s a player,” 15-year-old Mickan asks herself in the short film *Unruly* (*Banga inte*, 2011), a febrile and sure-footed journey to Göteborg at the turn of the millennium, in which a gang of teenage girls party, fret and question hierarchies.

Screenings of the film have provoked strong reactions, as director Fanni Metelius, 24, explains: “A lot of people recognise themselves, boys included. Especially in the mood of the final scene, how hard it can be to stand up to the person with the power, the feeling that you want to do something but can’t really handle it.”

What was the hardest part of the filming?

“Beforehand I thought it would be the sex scene, but it turned out to be the fight because so many people were involved. We worked on it for 20 hours. I was ill and had lost my voice. And it was especially hard on the actors, because the water was so cold and we had to do so many takes.”

*Unruly* won a special mention at the 2011 Uppsala International Short Film Festival, and Fanni Metelius is already involved in editing a documentary about her grandmother, who acted in a number of Swedish comedy films of the 1940s.

“It’s going to be a feminist look at film history based around the desire to perform, to be valued and to be loved.”

What films about young people have inspired you most?

“When I was younger I really liked *Kids* (1995). Nowadays I’m inclined to think it was a bit boyish, but it does present various points of view and manages to be both realistic and emotionally engaging. Otherwise I’ve been very into *Fish Tank* (2009) and Eminem’s *8 Mile* (2002). I love verbal victories, and that was something I tried to incorporate in *Unruly*. ■

TEXT NANUSHKA YEAMAN
PHOTO Evelina Hultqvist
Jesper Kurlandsky, Erika Wasserman, Torbjörn Olsson, Jesper Ganslandt and Henrik Hellström.
Behind the façade

With its dark, provocative and at times deeply romantic films, production company Fasad takes obvious pride in its indie roots. But the release of Avalon and Blondie signals a move towards a wider audience.

Fredrik Wenzel is building a wall. Just a few days prior to Christmas in Stockholm, people dressed as Santa are ac-costing the shoppers below on a busy street in the Old Town. Two floors up, the Christmas rush seems far away. Here, in the offices of the production companies Fasad and Idyll, sits one of the most individualistic Swedish filmmakers of recent years, discussing his budget for building materials:

“One door and the wood I need will cost 2,000 kronor. But I don’t have any money. Can you tell Erika to transfer it to my account?” Fredrik Wenzel asks.

Jesper Ganslandt, himself an equally distinctive filmmaker, answers with a smile:

“Why don’t you put it on my company credit card? But I guess it’s more fun if Erika has to give you the money. I’ll have a word with her.”

The person in question is Erika Wasserman, one of the two producers at Fasad. Together with Wenzel, Ganslandt, director Henrik Hellström and fellow producer Jesper Kurlandsky, she is behind a number of films of the last few years which have helped to fuel a new enthusiasm for Swedish indie productions in international film circles.

Both the DIY situation and the witty banter feel somehow right for Fasad. Their films are personal, often provocative, at times deeply romantic, at others dark and seemingly fathomless.

Jesper Ganslandt’s Falkenberg Farewell (Farväl Falkenberg, 2006) and Burrowing (Man tänker sitt, 2009), directed by Wenzel and Hellström, moved from something →
approaching claustrophobia in a small Swedish coastal town to freedom as summer blooms and decays just a stone’s throw from home. On the other hand, Ganslandt’s *The Ape* (*Apan*, 2009) was one of the most disturbing Swedish dramas of the 00s.

Each has enjoyed considerable success on the international festival circuit, and this year Fasad and its fledgling sister company Idyll will be presenting two new films. Jesper Ganslandt’s upcoming *Blondie* (2012), a family drama in which three more or less grown up daughters go home to their mother and their simmering conflicts, is set to premiere this autumn.

Director Axel Petersén has already won international acclaim. His debut feature *Avalon* (2011), produced by Wasserman and Jesper Kurlandsky, scooped the International Federation of Film Critics Awards Prize Discovery at the Toronto Film Festival last autumn. With its European premiere scheduled for the Berlin Film Festival, *Avalon* is already one of the most hotly discussed films in Sweden.

so what unites Fasad’s films? Perhaps it is just their individuality.

Back in 2003 when Jesper Ganslandt, Fredrik Wenzel and a couple of other childhood friends started filming *Falkenberg Farewell*, it was a film project that had no backing whatsoever from an established producer.

"Looking back on that time we had a sort of naïve joy in simply creating something. We hardly had a script, but we did have lofty ambitions and refused to give up. If we wanted effects, we fixed them. If we needed a helicopter, we fixed that too. And there were seldom more than three of us involved. I think that something of those early days of filming remains in Fasad and Idyll. We’re united in a desire to pursue our own crazy ideas," says Jesper Ganslandt. "We want to have space for something that’s not easy to explain, and not especially easy to sell."

Jesper Ganslandt

"There are lots of informal meetings and decisions taken during the course of the tournament. It’s a sort of mini Sweden in which everything’s new, everything happens quickly. I wanted to capture that feeling, and at the same time tell a straightforward story about the kind of people I’ve encountered there," says Petersén. Henrik Hellsström’s new feature film *Hollows* (*Håligheter, 2012*), a small-scale family drama set in a fisherman’s hut on the Norwegian coast and due to open this winter, also marks the big-screen return of legendary Swedish actress Evabritt Strandberg.

In Swedish film circles it’s this attitude which has made Fasad virtually synonymous
with indie productions without compromise. Erika Wasserman doesn’t necessarily agree with Jesper Ganslandt that what they’re doing is crazy (and these days all Fasad films are fully financed before filming begins). But she is in total accord with him that the joy of filmmaking is what drives them on.

“We’ve been fortunate enough to get the support we need to do the things that interest us. We’ve always based everything on an idea, on a director’s vision and personal experience.”

TOGETHER WITH OTHER smaller production companies like Atmo and Plattform, Fasad has basically found its own niche in the Swedish cinema – a space for individual films as a counterbalance to the more traditional dramas and detective franchises which otherwise dominate Swedish film.

Yet according to Jesper Ganslandt, that’s not necessarily all positive. The films he has made so far, from a wider audience perspective, have been difficult to say the least.

“One self criticism I can have is that I’ve hidden myself in obscurity. In Sweden there has to be a gap between art house and mass-appeal films. That’s the gap I want to fill now with Blondie. I discussed this with Jesper Kurlandsky, who produced the film. In one sense the first thing we chose for Blondie was an audience. The consistently pared-down format of The Ape doesn’t interest me any longer. I want to capture the people who sit there in the dark in the cinema, to get them immersed in the universe I present,” says Jesper Ganslandt.

UNLIKE GANSLANDT’S PREVIOUS films in which the actors, with one or two exceptions, were amateurs, Blondie has a star-studded Swedish cast. The highly acclaimed Marie Göransson, Helena af Sandeberg and Alexandra Dahlström are joined by Carolina Gynning, a former model and scandal-prone celebrity turned actor.

But it might still be hard for Fasad and Idyll’s films to reach a wider audience for purely practical reasons. The Swedish cinema industry went through a baptism of fire in the latter half of the 00s. Several distributors have now disappeared from the market, and outside the major cities of Stockholm, Göteborg and Malmö there are very few cinemas where minority interest films are screened.

“If Falkenberg Farewell had been released today it wouldn’t have had such a good chance of reaching out to an audience. Many of the cinemas which used to show films like it have closed down in recent years,” says Erika Wasserman.

Her hope is that Swedish film will enjoy a more prominent position on the cultural policy agenda.

“In my view it’s virtually a question of democracy. The state uses taxpayers’ money to ensure that films get produced in Sweden. But then only the most mainstream films find their way out to the whole population. People need different types of stories. Our politicians should maybe take a look at America. Last year the film Winter’s Bone (2010) was released in the area around the Ozark Mountains in the mid-west where it was set, and it had phenomenal audience figures. We could do with initiatives like that in Swedish film.”

Erika Wasserman
Enter the Ice Dragon

A saga laced with fantasy in the classic Nordic tradition, a story about bravery and hope. “I wanted to revive a neglected genre,” says feature film debutant Martin Högdahl of his matinee adventure *The Ice Dragon*.

According to Martin Högdahl, most films for children aged around 10-12 present a problem. Either they’re too childish or else they’re too grown up.

“I think there’s been a lack of films for children in this age bracket in Sweden. What films would they be? *My Life as a Dog* (**Mitt liv som hund**, 1985), perhaps? A great film about children no doubt, but it was still a film for adults.”

Martin Högdahl came across the children’s book *The Ice Dragon* by author Martin Engström when he was looking for something else.

Intrigued, he read it and was captivated by the story.

Eleven-year-old Mik is growing up in a flat in a tough Stockholm suburb. His alcoholic father is an out-of-work rock drummer, his older brother, good-hearted despite his shortcomings, is a burglar and thief. One day the social authorities come knocking at the door, and they send Mik off to stay temporarily with his eccentric aunt up in the wilds of Lapland. After an initial culture clash with his eccentric aunt, quarrelsome villagers and new leisure time pursuits such as ice fishing and kick sledding, Mik begins to feel at home. He falls in love with a mysterious girl, Pi, and makes some good friends. Everything is going well until the social authorities turn up once again wanting to send Mik to a new foster home in the middle of Sweden, a home with a kennel – a nightmare for a boy who’s afraid of dogs.

Together with his new friends, Mik runs away on their homemade ice raft, the Ice Dragon.

This is a film about searching for somewhere to call home, about putting people first, ahead of bureaucratic principles. Martin Högdahl, who grew up with the college films of John Hughes and regards *Trainspotting* as the ideal mix of comedy and social critique, says that his aim was to make a film about bravery and hope.

“I’m tired of crime films and their negative view of humanity. I wanted to make a family and children’s film with a heart. And with the music, images, language and references I’ve used, I hope that I’ve managed to update the genre,” says the director.

Martin Högdahl has previously made two short films and worked for television. Was his first feature like he’d imagined?

“No. I had a very grandiose vision. But that’s how it should be, I suppose? In any case, I’m really pleased and proud of the result, and I’ve learnt so much.”

He pauses, then adds with a smile:

“But I don’t think my next film will have children and dogs in the leading roles. And it certainly won’t be filmed in the ice and snow!”

ULF ROOSVALD
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. New issue out in February.
Seeing is believing

Swedish artists have a strong presence in the Forum Expanded section at this year’s Berlinale. Both O.G.B.I.P [Our Global Behaviour Is Psychopathic II] and Dragonflies with Birds and Snake challenge viewers’ visual perceptions.

Dragonflies with Birds and Snake

German-born art filmmaker Wolfgang Lehmann uses the speed of film in contrast to the slowness of the human eye in his Berlinale Forum Expanded offering Dragonflies with Birds and Snake (Trollsländor med fåglar och orm, 2011). The documentary cuts of insects and animals are so fast – sometimes just three frames long – that the eye doesn’t manage to process them, and the only image remaining is inside the head of the viewer.

“This type of montage was used in art films of the 1950s and 60s, but I don’t know of one more than ten minutes long. My film is 60 minutes long. When you only watch for five minutes at this fast tempo it can seem fairly stressful. But after a while your observation changes, you calm down and watching the film becomes more of a meditative experience.”

You’ve edited the film using a traditional editing table. Why’s that?

“It gives me a better feel for the rhythm to work in an analogue way.”

You’ve edited the film using a traditional editing table. Why’s that?

“Partly because it’s easier for me to make cuts with the material physically in my hand, it gives me a better feel for the rhythm to work in an analogue way, and partly it’s a visual thing. When you edit on a table the film gets dusty and scratched. I’ve kept all that even when the film has been subsequently digitalised. It makes it more organic, conveying a sense of time, of the changing, decaying nature of things.”

The film is exactly 60 minutes 30 seconds long. So how many cuts are there?

“I can work that out quite simply… let’s see… about 28,000.”

The film has no sound or music, but after a while I thought I was hearing rhythms in my head. Is that a common reaction?

“I thought it would be interesting to make the film without sound, since sound is such a powerful component and film is a visual art form. But a lot of people have told me that an inner noise is created after a while, and I think it’s fascinating that a purely visual film can create sounds in the ear.”

HENRIK EMILSON
O.G.B.I.P [Our Global Behaviour Is Psychopathic II]

Jennifer Rainsford and Virlani Hallberg are the artists behind the two-way, multi-channel video installation O.G.B.I.P [Our Global Behaviour Is Psychopathic II] at Berlinale’s Forum Expanded.

Comprising two projections facing each other, the viewer can physically only see one screen at a time, and has to choose which one to watch.

“We’re interested in the effect that occurs when you stand in between the screens and feel enclosed by the work and how the shift between them loosens the visual perception. The work is about the experience of being hijacked and becoming part of something you don’t understand that you are taking part in.”

The films in the Forum Expanded section straddle the line between art and cinema.

How do the world of cinema and the world of art differ in their responses to your film?

“Our film is produced in the art context and gains most of its recognition within that world. It couldn’t have been done within the realms of traditional filmmaking because that tradition requires a different economy, following conventions regarding production and narrative structure, and accepting the pressure to be entertaining. Art, at its best, keeps its sovereignty, demanding a critical point of view and discourse.”

“Our film is produced in the art context and gains most of its recognition within that world.”

Per Zetterfalk
The film *She Male Snails* (Pojktanten, 2012) started out as a conventional documentary portrait for Swedish television of the young writer Eli Levén, and his struggle to grasp his own identity and sexuality.

But after four years of work, the result has moved way beyond documentary. It weaves together the intimate bathtub conversations of the director, Ester Martin Bergsmark, and Eli Levén with poetic and colourful excursions into a fairy-tale landscape, mixed with scenes from an archetypal childhood and adolescence.

“I have really tried to picture this for ten years, but I’ve struggled to find the best way of formulating it,” says Ester Martin Bergsmark via phone from Copenhagen, busy finalizing post-production before *She Male Snails* heads off on the festival circuit.

“Ever since I started my education in documentary filmmaking I’ve been wanting to depict ‘masculinity’ and the male-female dichotomy that society and the language force upon us. The nakedness of the bathtub scenes gave a special feeling that I couldn’t create in any other way.”

**THE SWEDISH TITLE** of the movie, *Pojktanten*, is difficult to translate into English, since ‘tant’ has quite different associations from its ‘old lady’ equivalent. ‘Boy hag’, ‘boy hag lady’ or ‘lady-bloke’ may come close. The term denotes Eli’s effort to find his own identity, “a way of existing that actually works in reality,” as he puts it. He and Ester Martin Bergsmark, who first met as teen-agers, conclude that ‘boy hags’ will one day rule the world.

It’s not exactly clear, either to themselves or to the audience, whether they want to be lovers, sisters, or, as Eli suggests, ‘partners-in-crime’, and the story of his issues becomes the story of Ester Martin Bergsmark as well, each mirroring the other.

**THE FILMMAKERS**

It’s very clear just how exposed to violence, hatred and contempt transsexual people often are.

The audience is however invited to understand and share the struggle of coming of age, of feeling alone, worthless and miserable – and failure, whether as a boy, a girl, or a human being. But ultimately, the film also shows the joy of coming out of that journey stronger and more comfortable in one’s own skin.

The Swedish countryside and its four seasons play a big part in the work:

“I wanted to make a visually beautiful film – a mix of national-romanticism, porn and commercials,”

“...and Ifilming most of the scenes in the suburbs south of Stockholm where I used to live,” Ester Martin Bergsmark, who now has moved to Berlin, explains.

“This film has been a struggle to make. But now that I’m starting to show it to people, I feel relieved. It’s been worth making such an honest and deeply personal work, especially since Swedish film directors only usually look at things from the outside.”
She Male Snails is competing for the Dragon Award at the Göteborg International Film Festival.
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On the inside looking out

In the documentary Looking Out, Marcus Harrling and Moa Geistrand follow one of the roughly 300 women prisoners in Sweden as she anxiously contemplates her impending release. Looking Out is set to premiere at the Berlinale Shorts.

Marie is in prison for drugs and robbery offences. One night she dreams of how a cow in the field next to the prison gives birth to a calf. She herself is about to be released after a two-year sentence, itself a new beginning, a re-birth. Documentary filmmakers Marcus Harrling and Moa Geistrand followed Marie for six months. She opens up to them about life in prison, the security it provides and the anxiety she feels as her release draws near.

Marcus: “We were looking for a theme and settled on various ways you can be ‘imprisoned’ in society. We’ve never been into making political films previously, so in that way Looking Out (Utsikter, 2012) is something different.”

Moa: “We were quite interested in women in prisons: we didn’t know much about them, the kind of people they are. First we thought of having more women in the film, but there are so few women in prison in Sweden. Marie responded to a letter we sent to the institutions which had been put up on the notice board there.”

Now that Marie has been released, do you still have any contact with her? Are you going to make a follow-up about her?

Moa: “She’s very keen on us making another film about her.”

Marcus: “It would be fun to do something else with her. But it’s quite a difficult subject to make a film about, a problem area that might easily appear tedious. So a new format would be a good idea. I’d really like to cast Marie in an action film, or something similar.”

HENRIK EMILSON
Northern light

Patrik Eklund has enjoyed such a level of international success with his short films that he seems to have a season ticket both to Cannes and the Oscars. Now, with his first feature, he’s raising the bar somewhat. But despite the longer format, his trademark dark sense of humour remains resolutely intact.

His short Situation Frank (2007) was selected for Critics’ Week at Cannes. Similar international acclaim followed his later shorts such as Instead of Abracadabra (Istället för Abrakadabra, 2008), nominated for an Oscar in 2010, and Seeds of the Rill (Sititage, 2009), winner of Critics’ Week at Cannes 2009 and short listed for an Oscar nomination in 2011. Not bad at all for a boy who made skateboarding films with his dad’s camera as an 11-year-old. Yet Patrik Eklund seems to take all this international attention in stride, describing his Oscars involvement as a rather unreal and overwhelming experience that “must be good to have in your back pocket”, and one which has undoubtedly opened a number of doors for him. But creatively, he’s determined not to let it go to his head.

“No, I’ve never thought that way. I’ve always made the films I want to make for myself, rather than to suit a certain audience. Otherwise, if I didn’t get anything out of it personally, I’d lose the will to carry on. When it comes to financing a project I hope it’s not down to the fact that I’ve been nominated for an Oscar, but because of the qualities of the film itself,” Eklund explains.

One reason for his international acclaim, he thinks, can be the fact that he makes comedies, and these often stand out among the other short films in a festival programme. Eklund’s comedies are peppered with some undoubtedly dark undertones, as in the case of the amateur magician in Instead of Abracadabra, or the sexually frustrated couple in Instead of Abracadabra, 2008), winner of Critics’ Week at Cannes 2009, and short listed for an Oscar nomination in 2011. Not bad at all for a boy who made skateboarding films with his dad’s camera as an 11-year-old. Yet Patrik Eklund seems to take all this international attention in stride, describing his Oscars involvement as a rather unreal and overwhelming experience that “must be good to have in your back pocket”, and one which has undoubtedly opened a number of doors for him. But creatively, he’s determined not to let it go to his head.

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THE ACTUAL FILMING was finished in May 2011. Most of the shoot took place right up in the north of Sweden, in Luleå. Patrik Eklund himself was born in that region, in the small town of Arvidsjaur with its 4,800 inhabitants. For foreign audiences, and even for people born in Stockholm, the north of Sweden can seem fairly exotic. Has his birthplace had any effect on his narrative style?

“I often get asked that question. There’s a long tradition of fine storytelling in the north of Sweden, perhaps because television took such a long time to reach us! But whether that narrative tradition has influenced me, I don’t know.”

One thing is for certain: the ability to tell a story has certainly helped to create the director that Patrik Eklund is today - not forgetting that skateboard and his dad's camera.

Flicker is competing for the Dragon Award and is screened at the Nordic Film Market at the Göteborg International Film Festival.
Director and screenwriter Patrik Eklund was born in 1978 in Arvidsjaur in the north of Sweden. Made his debut with One Christmas Morning in 2002, since when he has directed a number of internationally acclaimed short films. Instead of Abracadabra (I stället för abrakadabra) was nominated for an Academy Award in 2008 and Seeds of the Fall (Slitage) won the Critics' Week prize for best short film at the Cannes Film Festival in 2009. Flicker (Flimmer, 2012) is Patrik Eklund’s first feature film.
It's a brand new year for Swedish cinema. No less than 27 Swedish films are represented in this section. Please visit our website www.sfi.se for updated information on Swedish features, documentaries and shorts.
**Bekas**

Early 90’s, Saddam Hussein’s regime has put great pressure on the Kurdish region of Iraq. Two homeless Kurdish boys see *Superman* on the city’s first cinema and decide to go to America. To get there, they need passports, money and a lot of luck. Unfortunately they have neither, but they still start their journey towards the dream of America.

**Original Title**: Bekas  
**Director**: Karzan Kader  
**Screenwriter**: Karzan Kader  
**Principal Cast**: Zamand Taha, Serwar Fazil  
**Producer**: Sandra Harms  
**In co-production with**: Helsinki Film Oy/Annika Sucksdorff and Aleksi Bardy, Ava Media/Alan Ali and Daroon Nawzad Majeed, FS Film Oy/Annti Toivainen, Film i Väst/Jessica Ask and SVT/Gunnar Carlsson, in collaboration with Canal+, with support from Swedish Film Institute/Lars G Lindström, Finnish Film Foundation/Kaisu Isto, Nordisk Film & TV Fond/Hanne Palmquist and EURIMAGES

**Screening Details**: 35 mm  
**To be released**: 2012  
**Sales**: TBA

**Karzan Kader**, born in 1982 in Sulaymania, Kurdistan. Six years old, during the war in Iraq, Karzan and his family left Kurdistan and eventually ended up in Sweden. Karzan graduated from Dramatiska institutet as a film director in 2010 and the same year he won a student academy award for his graduation film *Bekas*. During 2011 Karzan has been working with the production of Bekas (the feature).

**Big Boys Gone Bananas!*  
**Documentary**

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**: Margarete Jangård  
**In co-production with**: Pausefilm/Klassem, Film i Skåne/Joakim Strand, SVT/Hjalmar Palmgren, in association with YLE/Jenny Westergård, VPRO/Nathalie Windhorst, with the support from the Swedish Film Institute/Cecilia Lidin and Suzanne Glansborg, developed with the support from MEDIA

**Screening Details**: HDCAM, 87 min  
**To be released**: February 24, 2012  
**Sales**: Autlook Filmsales

**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.

**Avalon**

Janne, a 60-year-old party promoter is arranging a nightclub at the annual tennis week in the small coastal town of Båstad, where he also teams up with his older sister Jackie. But an accident turns his life upside down and, forced by the people around him, he desperately seeks a way out.

**Original Title**: Avalon  
**Director**: Axel Petersén  
**Screenwriter**: Axel Petersén

**Principal Cast**: Johannes Brost, Peter Carlberg, Leonore Ekstrand  
**Producers**: Erika Wasserman, Jesper Kurlandsky  
**In co-production with**: SVT and Film i Väst, Filmfond Fyn, in collaboration with Canal+, with support from Swedish Film Institute/Lars G Lindström

**Screening Details**: 35 mm, 79 min  
**To be released**: February 24, 2012

**Sales**: TrustNordisk

**Axel Petersén**, born in 1979, is a director, video artist and storyteller. His latest short film *A Good Friend of Mr. World* was Guldbagge-nominated and has been shown at festivals all over the world. He studied at the Royal Institute of Art in Stockholm 2005-2010 and at FAMU Academy of Performing Arts in Prague 2003-2004 and is represented by Niklas Bellenius Gallery in Stockholm. Avalon is his first feature film.
**NEW FILMS**

**Call Girl**

Stockholm, late 70s. The model utopian society. But under the polished surface, other desires are eager to be fulfilled. Within a stone's throw of government buildings and juvenile homes lies the seductive, glittery and dirty world of sex clubs, discotheques and apartments used for illicit rendezvous. Call Girl tells the story of how young Iris is recruited from the bottom rung of society, into a ruthless world where power can get you anything.

**ORIGINAL TITLE** Call Girl **DIRECTOR** Mikael Marcimain **SCREENWRITER** Marietta von Hauswolff von Baumgarten **PRINCIPAL CAST** Sofia Karemyr, Simon J Berger, Pernilla August, Sven Nordin, David Dengiz **PRODUCER** Mimmi Spång **PRODUCED by** Garagefilm International in co-production with Friland Produksjon, Newgrange Pictures, Yellow Film & TV, Film i Väst, SVT, Film i Väst, SVT, Noudajus AB, with support from the Swedish Film Institute/Lars G Lindström, Finnish Film Foundation, Norwegian Film Institute and Nordisk Film & TV Fond, in collaboration with Nordisk Film, in association with Windmill Lane Pictures Limited. Developed with the support from MEDIA.

**SCREENING DETAILS** 35mm, approx. 140 min **TO BE RELEASED** Autumn 2012 **SALES** TrustNordisk

Mikael Marcimain started as an assistant director for pubcaster SVT. His breakthrough with the thriller The Grave (2004) got him the TV award Ikaros for best drama. He is nationally and internationally known through his TV-series The Laser Man (2005) and How Soon is Now (2007), for which he has also received multiple international awards.

**Bitch Hug**

Kristin (19) is on her way to New York, to make it big and write for a local Swedish paper. But after a wild graduation party, she misses her flight. She decides to hide in a house in the middle of nowhere with a weird girl, Andrea, while waiting for a new ticket. Together they build their own NYC for everyone to read about. But soon reality catches up.

**ORIGINAL TITLE** Bitchkram **DIRECTOR** Andreas Öhman **SCREENWRITERS** Andreas Öhman, Jonathan Sjöberg **PRINCIPAL CAST** Linda Molin, Fanny Ketter, Mathilda von Essen **PRODUCER** Bonnie Skog Freeney **PRODUCED by** Filmfinance International in co-production with Sonet Film AB, Naive AB, SVT, Scenkombolaget Film, Dagsljus AB and Cinepost Studios AB **SCREENING DETAILS** 35mm, approx. 90 min **TO BE RELEASED** August, 2012 **SALES** TBA

Andreas Öhman has at the age of 26 already won Sweden’s largest short film prize for My life as a trailer (2009), been nominated for a Guldbagge with Simple Simon (2010) and short-listed for Best Foreign Film at the Oscars 2010, also with Simple Simon. He has now written/directed his second feature.

**Certain People**

A small group of friends are gathered at Katinka’s summer house to celebrate her birthday. The guests are all in their thirties, upper class, art world, liberal humanitarian bohemians. The party sets off on a high note, but when Linda, a blonde game show hostess, is unexpectedly brought to the party, she stretches the group’s invisible social rules of hospitality. Contempt starts to grow, thus unfolding the group’s hidden prejudices.

**ORIGINAL TITLE** Katinkas kalas **DIRECTOR** Levan Akin **SCREENWRITERS** Levan Akin, Lisa Östberg **PRINCIPAL CAST** Mia Mountain, Luddle Hagberg, Anitha Flink, Aron Flam, Lisa Östberg, Ulrika Ellemark, Fredrik Lundqvist, Yohanna Idha, Anna Håkansson **PRODUCER** Erika Stark **PRODUCED by** Filmfinance International AB in co-production with Rönningsverket, Dagsljus, Ljuddis, Mekaniken and Samarbetets vänner, with support from the Swedish Film Institute/Lars G Lindström **SCREENING DETAILS** 35mm, 97 min **RELEASED** January 20, 2012 **SALES** TBA

Levan Akin, born in 1979 in Stockholm, Sweden. His parents came to Sweden as immigrants from Georgia in the early 1970s. He often works with co-creator Erika Stark with whom he made the award-winning short The Last Things (2008), Levan Akin has directed several drama series for pubcaster SVT. Certain People is his debut as a feature film director.
The Crown Jewels

Fragancia is arrested for the attempted murder of Richard Persson, an influential man’s son. During the police questioning her amazing and remarkable life is revealed. We follow her through her impoverished childhood, adolescence where she meets the great love of her life, ice hockey star Pettersson-Jonsson and the lead up to the fatal night where the story begins.

OREGINAL TITLE: Kronjuvelerna
DIRECTOR: Ella Lemhagen
SCREENWRITER: Carina Dahl, Ella Lemhagen
PRINCIPAL CAST: Alicia Vikander, Bill Skarsgård, Björn Gustafsson
PRODUCERS: Tomas Michaelsson, Lars Blomgren
Produced by: Filmlance International in co-production with SVT, Film Stockholm/Filmbyrån, with support from the Swedish Film Institute/Ministry of Foreign Affairs, the Swedish Arts Grants Committee, Ministry for Foreign Affairs.
SCREENING DETAILS: 35 mm, 120 min
RELEASED: June 29, 2011
SALES: TrustNordisk

Ella Lemhagen, born 1965, studied film history at the University of Stockholm and also directing at Dramatiska institutet. Her feature film debut The Prince of Dreams (1996) earned her a nomination for best director at the Swedish Guldbagge Awards.

Dare Remember

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
Produced by: Hysteria Film in co-production with Made Oy, SVT, YLE, in collaboration with Nordisk Film & TV Fond, Film Stockholm/i Dalarna, in collaboration with Avantton Productions/Sonja Lindén, SVT; the Ministry for Foreign Affairs.
SCREENING DETAILS: HDCAM, approx. 90 min
RELEASED: 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.

Colombianos DOC

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SCREENING DETAILS: HDCAM, approx. 90 min
RELEASED: 2012
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Dare Remember DOC

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?

ORIGINAL TITLE: Våga minnas
DIRECTOR: Ewa Cederstam
SCREENWRITER: Ewa Cederstam
PRODUCER: Stina Gardell
Produced by: Mandarin Film/Stina Gardell, in co-production with Avantton Productions/Sonja Lindén, SVT, in collaboration with Nordisk Film & TV Fond, YLE, with support from MEDIA, Swedish Film Institute, Finnish Film Foundation, AVEK, The Swedish Arts Grants Committee, Film i Dalarna, Film Stockholm
SCREENING DETAILS: HDCAM, 58/75 min
RELEASED: March, 2012
SALES: WMM/Debra Zimmerman for USA

Ewa Cederstam graduated cinematographer at Stockholm Academy of Dramatic Arts (SADA), cinematographer for the award winning documentary The Armwrestler from Solitude (2004), director of A Woman’s Place (2003), shown at 30 international festivals, the Jury’s Honorable Mention at Umeå International Film Festival for Flow.
NEW FILMS

**Easy Money II**

JW is struggling to return to an honest life while serving hard time in prison. But a man from his past changes everything. Jorge returns to Sweden to pull off a giant coke deal. But the deal fails terribly and he has to run with both the police and the Serbian mafia on his tail. Mahmud owes the Serbian boss a large sum of money. When he can’t pay off his debt he is left with one choice, to find and kill Jorge.

**An Enemy to Die For**

In 1939, a German expedition is sent to Svalbard/Spitsbergen to find proof that all continents were once joined together in a supercontinent called Pangea. On the expedition are several distinguished scientists, two British and one Swedish, as well as the ship’s Norwegian captain and its Russian crew. When England and France declare war on Germany, the scientists find themselves in the middle of a global power struggle. Each of them is forced to choose sides, even the neutral Swede...

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**Eat Sleep Die**

Who packed your fresh plastic-sealed lunch salad? Who are the people losing their factory jobs in dead-end small towns? Ready for a visit to the new Sweden? Then you’re ready for *Eat Sleep Die*. When the forceful young take-no-shit factory worker Raša loses her job, she’s going on a collision course with society and its contradictory values and expectations.

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**Original Title** Äta sova dö
**Director** Babak Najafi
**Screenwriter** Gabriela Pichler
**Principal Cast** Nermina Lukac
**Producer** China Åhlander

*Eat Sleep Die* is Gabriela Pichler’s debut feature film. Her short film *Scratches* (2008) has won several international awards, e.g. the main prize for best film at Fresh Film Fest in Karlovy Vary, as well as the Guldbagge Award 2010 for best short.

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**Original Title** Snabba Cash II
**Director** Babak Najafi
**Screenwriter** Maria Karlsson, Peter Birro
**Principal Cast** Joel Kinnaman, Matias Varela, Dragomir Mrsic, Fares Fares, Dejan Cukic, Madeleine Martin
**Producer** Fredrik Wikström

*Babak Najafi* graduated from Dramatiska institutet in 2002. He received the Bo Widerberg scholarship, after directing the short film comedy *Elixir* (2004). His debut feature film was the critically acclaimed *Sebbe* (2010), for which he won the best first feature award at the Berlin Film Festival, together with numerous national and international prizes.

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**Original Title** En fiende att dö för
**Director** Peter Dalle
**Screenwriter** Peter Dalle
**Principal Cast** Tom Burke, Allan Corduner, Jeanette Hain, Sven Nordin, Axel Prahl
**Producer** Patrick Ryborn

Peter Dalle is an actor, screenwriter and director. His film directing credits are *The Dream House* (1993), *Yml* (1994), *Unmarried Couples* (1997) and *Illusive Tracks* (2003). *Illusive Tracks* was sold to more than 20 countries and awarded the audience & jury prizes and the best director award in Sannio, Italy.
Flicker

There’s something going on in the small town of Backberga. The town’s proud telecom company Unicom is just about to launch a new modern profile when they discover that there’s something lurking in the outskirts of Backberga. An accident triggers a power failure, which leads to a chain of events, mishaps and love stories.

**ORIGINAL TITLE** Flicker **DIRECTOR** Patrik Eklund **SCREENWRITER** Patrik Eklund **PRINCIPAL CAST** Kjell Bergqvist, Allan Svensson, Jacob Nordenson, Anki Larsson **PRODUCERS** Jan Blomgren, Mathias Fjellström **PRODUCED BY** Bob Film Sweden in co-production with Filmpool Nord AB, Nordisk Film, SVT and 4 1/2 Fiksjon AS, in cooperation with Bothnia Invest, Framestation, Direktör & Fabrikkör, Massarin Kulturproduktion and David Grehn with support from Norwegian Film Institute/Torleif Hauge and Swedish Film Institute/Lars G Lindström **SCREENING DETAILS** 35 mm, approx. 100 min **TO BE RELEASED** September 7, 2012 **SALES** TrustNordisk

**Patrik Eklund** is one of Sweden’s most talented and productive directors. His short films Situation Frank, Instead of Abracadabra and Seeds of the Fall have participated and won awards at prestigious festivals like Sundance and Cannes. In 2010 he was also nominated for an Academy Award with Instead of Abracadabra. Flicker is Eklund’s much awaited feature debut.

Happy End

*Happy End* is a fairytale for adults. It’s about five people living in a world of shadows, lined by lies and falsities and only waiting for the truth to appear so that they may be able to continue their lives in another direction. *Happy End* is the third part of Björn Runge’s trilogy of liberation, commenced with *Daybreak* and *Mouth to Mouth* about people who are trying to liberate themselves from destructivity.

**ORIGINAL TITLE** Happy End **DIRECTOR** Björn Runge **SCREENWRITER** Kim Fupz Aakeson **PRINCIPAL CAST** Ann Petrén, Gustaf Skarsgård, Peter Andersson, David Dencik **PRODUCERS** Madeleine Ekman, Martin Persson **PRODUCED BY** Zentropa Sweden/Trollhättan Film AB in co-production with Zentropa Entertainments 5 Aps/Sisse Graum Jörgensen and Film i Väst/Jessica Ask, in collaboration with Nordisk Film & TV Ford/Hanne Palmquist, Edith Film/Lisa Penttilä, SVT/Gunnar Karlsson/YLE and Kim Fupz Aakesen, with support from Swedish Film Institute/Lars G Lindström and Danish Film Institute/Molly Marlene Stensgaard **SCREENING DETAILS** 35 mm, 92 min **RELEASED** September 23, 2011 **SALES** TrustNordisk

**Björn Runge**, born in 1961, started working with film at the age of 20, working for director Roy Andersson. He graduated from Dramatiska instituteut in 1989, majoring in directing. He won the Silver Bear in Berlin as well as a Guldbagge Award for best director and best script with *Daybreak* (2004), the first film in a trilogy including *Mouth to Mouth* (2006) and *Happy End*.

Faro (working title)

_Faro_ is about a man who flees into the forest with his daughter to escape a prison sentence. Chased by police and other authorities, the two of them get to spend a final summer of freedom together. Their meeting with nature and their struggle for survival breathes new life into the relationship before the inevitable end.

**ORIGINAL TITLE** Faro **DIRECTOR** Fredrik Edfeldt **SCREENWRITER** Karin Arrhenius **PRINCIPAL CAST** Kjell Bergqvist, Jakob Cedergren, Maria Heiskanen, Gunnel Fred, Göran Stangertz **PRODUCERS** Fatima Varhos, Anna Croneman **PRODUCED BY** Bob Film Sweden in co-production with Helsinki Film and Film i Väst AB/Jessica Ask, with support from the Swedish Film Institute/Lars G Lindström, the Nordic Film & TV Fund/Hanne Palmquist and the Finnish Film Foundation/Kaisu Isto **SCREENING DETAILS** 35 mm, approx. 100 min **TO BE RELEASED** 2012 **SALES** TBA

**Fredrik Edfeldt**, director, born 1972 in Stockholm. Directed the feature debut *The Girl* in 2008, awarded at many festivals. Fredrik has directed several dramas for pubcaster SVT and worked as a commercial director for companies such as Stylewar and ACNE Film.

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**The Ice Dragon**

On his adventurous quest for a new home, Mik, 11, the city boy, learns about whales, makes unlikely friends, falls in love for the first time and together they ride away on an ice dragon...

**Harbour of Hope**

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

**The Man Behind the Throne**

A film about Vincent Paterson, an artist unknown to most people but 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.
The Quiet Game

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

A One-way to Antibes

When George, a half-blind widower, learns that his children have conceived an elaborate plan to get their hands on his assets before he dies, he must confront his life choices. After catching his young home help Maria red-handed in the act of stealing, George blackmails her into assisting him in a counterattack, triggering off a chain reaction in the family. George’s children discover that he has a secret mistress in France.

Roland Hassel

Ex-cop Roland Hassel can’t let go of the mysterious assassination of Olof Palme in 1986. As the 25th anniversary approaches, Hassel is desperately pursuing the $10 million reward in this study of male powerlessness and the Schwedenkrimi phenomenon.

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She Male Snails  

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

Simon and the Oaks

Simon, a small, dark-haired and bookish young boy, enjoys an idyllic rural childhood in Sweden, as the shadow of World War II descends over Europe. Although raised by loving and working class parents, he feels that he is different. When he finds out that he is adopted, he starts a search for his true self.

Simon and the Oaks is based on Marianne Fredriksson’s bestseller with the same title.

Searching for Sugar Man

Rodriguez was the greatest 70s US rock icon who never was. His albums were critically acclaimed, but sales bombed, and he faded away into obscurity among rumors of a gruesome death. However, as fate would have it, a bootleg copy of his record made its way to South Africa, where his music became a phenomenal success. In a country suppressed by apartheid, his antiestablishment message connected with the people.
Stockholm East

Stockholm East is the love story between two strangers, bound together by a tragedy that has taken its toll on both their lives and relationships. When Johan and Anna meet at the railway station connecting Stockholm with the idyllic suburbs where they both live, they embark on a dangerous journey of passion and lies.

ORIGINAL TITLE Stockholm Östra DIRECTOR Simon Kaijser Da Silva SCREENWRITER Pemilla Oljelund PRINCIPAL CAST Mikael Persbrandt, Iben Hjejle, Henrik Norlén, Liv Mjönes PRODUCER Maria Nordenberg PRODUCED BY Filmiance International AB in co-production with Nordisk Film Distribution/Lone Korslund, SVT/Gunnar Carlsson, Nordisk Film Post Production/Mikael Frisell, Film i Väst/Jessica Ask, Europa Sound Production/Bo Persson, Dagsljus/Helena Sandermark, with support from Swedish Film Institute/Peter “Piodor” Gustafsson and Nordisk Film & TV Fond/Hanne Palmquist SCREENING DETAILS 35mm, 92 min RELEASED October 21, 2011 SALES TrustNordisk

Simon Kaijser da Silva was born in Stockholm in 1969. He has directed several acclaimed projects for the pubcaster SVT, in many different genres; drama, as well as thriller and comedy. Filmmaking for him is about creating a unique world, and then go exploring. Stockholm East is his first feature.

With Every Heartbeat

Mia and Frida, both in their thirties, meet each other for the first time at their parents’ engagement party. Mia’s father is about to get married to Frida’s mother which will make them stepsisters. Mia has not visited her father in years and arrives with her boyfriend with whom she is about to get married. As Mia and Frida get to know one another, strong emotions begin to stir between them. Their relationship will turn everything upside down for everyone close to them with dramatic consequences.

ORIGINAL TITLE Kyss mig DIRECTOR Alexandra-Therese Keining SCREENWRITER Alexandra-Therese Keining PRINCIPAL CAST Ruth Vega Fernandez, Liv Mjönes, Krister Henriksson, Lena Endre, Joakim Nätterqvist PRODUCER Josefine Tengblad PRODUCED BY Lebox Produktion in co-production with Film i Skåne, Ystad-Osterlen Filmfond, Film Fyn A/S, Lady Bird, SVT in collaboration with RED RENTAL, FilmGear, Nordisk Film Post Production, Supersonic Svendborg, Joining Film, Lena Endre AB with support from Swedish Film Institute/Suzanne Glansborg SCREENING DETAILS 35mm, 105 min RELEASED July 29, 2011 SALES The Yellow Affair

Alexandra-Therese Keining, born in 1976, has both directed and written the script for With Every Heartbeat, just as her feature debut Hot Dog (2002). Previously she worked as a screenwriter and casting director for companies such as Yellow Bird Productions and Hepp Film.
Swedish Film is here

Berlinale Shorts
Looking Out
by Marcus Harrling & Moa Geistrand

Generation 14plus
The Crown Jewels
by Ella Lemhagen
Unruly
by Fanni Metelius

Generation Kplus
The Ice Dragon
by Martin Högdahl
Heroes
by Carolina Hellsgård
Just a Little
by Alicia Björk Jaworski
The Quiet One
by Ina Holmqvist & Emelie Wallgren

Forum
Avalon
by Axel Petersén

Forum Expanded
Dragonflies with Birds and Snake
by Wolfgang Lehmann
O.G.B.I.P
(Our Global Behavior is Psychopathic II)
by Jennifer Rainsford & Virlani Hallberg

SWEDISH CO-PRODUCTION
Official Competition: A Royal Affair
by Nikolaj Arcel [DENMARK/SWEDEN]
Generation 14plus: Love is in the Air
by Simon Staho [DENMARK/SWEDEN]

EFM
Agent Hamilton: In the Interest of the Nation by Kathrine Windfeld
Avalon by Axel Petersén
Big Boys Gone Bananas!* by Fredrik Gertten
The Crown Jewels by Ella Lemhagen
The Ice Dragon by Martin Högdahl
A One-Way to Antibes by Richard Hobert
Searching for Sugar Man by Malik Bendjelloul
Simon and the Oaks by Lisa Ohlin
With Every Heartbeat by Alexandra-Therese Keinig

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STOCKHOLM INTERNATIONAL
FILM FESTIVAL

DIRECTOR ALEJANDRO GONZÁLEZ IÑÁRRITU TALKING ABOUT FILMMAKING WITH THE AUDIENCE BEFORE RECEIVING THE STOCKHOLM VISIONARY AWARD.

DEADLINE FOR ENTRIES: AUGUST 17 2012