IN THE LIMELIGHT

Pernilla August shines in two new films

The Hypnotist
Lasse Hallström returns to Swedish soil

Easy Money II
Babak Najafi joins the Swedish crime wave
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.

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One million reasons to join.
Looking for insight

SO, WE HAVE gathered once again at the world’s foremost film festival. Few films have managed to pass through the eye of the needle to reach the competition for the Palme d’Or. We Swedes must take comfort from the fact that we have two short films in Critics’ Week, Crossed Out (De bortklippta, 2012) by Roberto Duarte and Ştefan Constantinescu’s Family Dinner (Middag med familjen, 2012). Two fine Swedish films which are well worthy of their place.

Yet in other respects this year’s festival programme can be seen as a reminder of how hard it is to make films that the festival management likes (especially hard for women, it would seem: the fact that not one single female director is represented is nothing short of a scandal). And obviously, that it’s hard to make films at a consistently high level.

IN SWEDEN WE have a new set of objectives for Swedish film. During the period 2013–2015 we will not only have an even division between the sexes of Film Institute allotted funding, we also intend to be a leading film nation in Europe. It’s fortunate that we’re able to combine both of these objectives: to be at the cutting edge, every talented individual needs to be given a chance to develop.

But Sweden concentrates on more than just the content of films. This year our Minister for Trade, Ewa Björling, will be visiting the film festival in Cannes as part of a special initiative to promote the creative sector. In Cannes the upbeat of this includes a better-resourced pavilion for Sweden Film Commission to help to encourage all interested parties to come and shoot their films in Sweden.

Our successful Swedish films of recent years have shown us just what film actually does when it is successful. Swedish directors, cinematographers, sound engineers, editors and actors are getting more and more international engagements. International production companies are utilising Swedish production centres and choosing Sweden as a location.

WE’RE ALL AWARE that film can contribute to the infrastructure of a country in many ways. But in my view, it’s important not to lose sight of the fact that the core function of film is not to generate jobs, but to generate insight. Insight which both develops us as individuals and strengthens our democracy. Through insight we understand each other’s situations, feelings and history. Through film narratives a person becomes more than a portrayal of a happy individual, an immigrant or one of a pair of lovers. We become more complex and, at the same time, more understandable. (This is why it’s important to see films that are not only made by white men.)

Thoughts like these give me even more energy to take a leading role in Europe. So look out, you others – we will be back!

Anna Serner
CEO, Swedish Film Institute
8 News
A documentary about murdered Swedish prime minister Olof Palme. An interview with Sweden Film Commission’s Mikael Svensson about going to Cannes to promote Swedish locations. And a couple of new Swedish crime films. This, and much more, in our news section.

16 New talents
Much-hyped short film director Lisa James-Larsson and newcomer Jens Sjögren discuss their feature debuts.

20 What’s next?
Hollywood hotshots Måns Mårlind and Björn Stein are back in Sweden following the success of Underworld: Awakening. Sundance favorite Jens Jonsson is the man behind the third installment in the Easy Money series. And Tribeca winner Lisa Aschan talks about her follow-up to She Monkeys.

22 Producer on the Move
Sandra Harms on shooting Karzan Kader’s Bekas in Iraq during the Arab Spring, and how it feels to be this year’s Swedish Producer on the Move at the Cannes Film Festival.

24 Eat Sleep Die
Gabriela Pichler wants to show us another side of Sweden.

26 Call Girl, Truth and Consequence
Cover star Pernilla August on Bergman, Star Wars and everything and everyone in between.

32 Easy Money II
After his Berlin award-winning youth drama Sebbe, director Babak Najafi is back with a thriller.

34 The Hypnotist
After nearly a quarter of a century in Hollywood, director Lasse Hallström is back in Sweden.

38 Blondie
After creating a buzz on the film festival scene with Falkenberg Farewell and The Ape, director Jesper Ganslandt is back with Blondie, perhaps his most commercial film to date.

40 Dark Water
In his latest thriller, actor/director/screenwriter Rafael Edholm tells the story of a renovation project gone horribly wrong.

42 Focus: Export
The last few years have been outstanding for the Swedish film industry – but how should we build on Sweden’s export success?

46 Bitch Hug
Director Andreas Öhman switches from small town brothers in his debut Simple Simon to small town sisters in the follow-up Bitch Hug.

48 New films
All the latest Swedish films.
SCREENINGS
May 17, 14.00
- Palais C -
May 19, 18.00
- Palais C -

A LOVE STORY

LIV & INGMAR
PAINFULLY CONNECTED

INTERVIEW & VOICE-OVER: LIV ULLMANN V OICE FOR INGMAR BERGMAN SAMUEL FRÖLER
MUSIC: THE CITY OF PRAGUE PHILARMONIC ORCHESTRA
EXCEPT FROM INGMAR BERGMAN FILMS FEATURING ERLAND JOSEPHSON, BIBI ANDERSON, MAX VON SYDOW
HARRIET ANDERSON, INGRID THULIN, INGRID BERGMAN & LIV ULLMANN
DIRECTED BY DHEERAJ AKOLKAR DIRECTOR OF PHOTOGRAPHY: HALLWARD BRABIN P.N.
COMPOSER: STEFAN NILSSON
PRODUCTION DESIGNER: TUSHAR GHOGALE SOUND DESIGNER: RESUL POOKUTTY, C.S.A.
PRODUCER: RUNE H. TRONDSEN

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In his documentary *Crossed Out* (*De bortklippa*, 2012) Roberto Duarte takes the viewer on a journey to come to terms with a world of family secrets, dark and taboo-laden. Asked to make a celebratory film to commemorate his grandmother's 90th birthday, he chose instead to dig deep into a family mystery: why had two children been constantly cut out from the family photographs?

"Why deny the existence of two children? Nobody had dared to ask her about the pictures. For me it was a question of lifting a heavy burden from my shoulders. It had been troubling me for 30 years."

**What was the most sensitive part?**

"Just talking to my grandmother. I kept putting it off. But if I hadn't done it, there wouldn't have been a film. She would never have opened up in front of the camera. So we shot the conversation with the camera hidden."

The very thought of exposing the family secrets made him ill at ease. A key part of the editing was to be able to show the film to the family without invoking shame.

"I can't show the interview in the film. We only hear it as a soundtrack. But the camera is only a tool. Talking to the family is more important than the film itself. With the cameraman beside me it was a 'now or never' situation."

The film premiered at last year's Morelia International Film Festival and is now selected for the Critics' Week in Cannes as a part of the two festivals' collaboration.

"Everyone in the family was there. We cried and talked for hours and hours. I've never been closer to them all."

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**The invisible children**

Roberto Duarte's family investigation *Crossed Out* is selected for the Critics' Week in Cannes.
Guess who’s not coming to dinner

**Family Dinner** (Middag med familjen, 2012) by visual artist and film director Ștefan Constantinescu has been selected to compete in the Critics’ Week section of the 2012 Cannes Film Festival. Odd things are afoot in the prosperous and chic apartment of the Christiansson family. While Niclas is in the kitchen preparing dinner, new technology-style adultery is being committed in the bathroom. Maja is exchanging kinky messages on her mobile phone from the bathtub while her husband and daughter are impatiently waiting for her to come and eat. Even when the battery in her mobile runs out, she can hardly bring herself to stop. PER ZETTERFALK

Hamilton gets up close and personal

**The first film about secret agent Carl Hamilton, played by Mikael Persbrandt, was a major success in Sweden. The action of the follow-up, Agent Hamilton – But Not if it Concerns Your Daughter (Hamilton – Men inte om det gäller din dotter, 2012), is even more dramatic than its predecessor. When Hamilton’s seven-year-old goddaughter is kidnapped, all the leads point to Saudi Arabia. A rich oil magnate is using the girl to get at her mother, Ewa Tanguy, head of Sweden’s security police. Hamilton puts together a team of tough-guy comrades and attempts a perilous rescue operation. Produced once again by Pampas Filmproduktion, this second part of the Hamilton trilogy is directed by Tobias Falk, director of numerous television series and also the computer game Battlefield: Bad Company.**

MAGNUS VÄSTERBRO
An unsuccessful pilot tries to get his life back on track – and dresses up as a woman. *Cockpit* (2012) is a comedy that pokes fun at gender roles both old and new.

In his last film, local box office success *Offside* (2006), Märten Klingberg took a highly comical look at the importance of football to a run-down community. Now with *Cockpit*, he explores present day gender roles from an offbeat angle.

Valle is a pilot whose life has been turned upside down. His wife has left him, he's been fired from his job and kicked out of his home. When he hears that the airline is temporarily only hiring women pilots he takes a drastic course of action, becoming the female pilot Maria.

“When I read the script I laughed out loud,” says Märten Klingberg. “Erik Ahrnbom, the screenwriter, has a special talent for capturing people in all walks of life, people in various groups, whether they're male chauvinists or feminists. The fact that it's so outrageous is what makes it funny.”

The idea of a man dressing up as a woman in a film is certainly nothing new: Dustin Hoffman in *Tootsie* from 1982, for example.

“The parallels are obvious, but I don't have a problem with that. Society has changed since then, and our film looks at the issues in a completely different way. Personally, I tend not to find men dressing up as women especially funny. For me, it's more about the way a person changes when they put on a mask or start to play a part,” says Klingberg.

**How would you like the film to be regarded?**

“First and foremost I'd like people to go and see it! The test audiences certainly found it very funny. They laughed and, at the same time, they got to think about attitudes to male and female gender roles.”

Sweden Film Commission’s role is to promote Sweden as a country for film shoots. For the second year running they have their own pavilion at Cannes. Mikael Svensson from the Öresund Film Commission is one of five regional representatives.

What are you doing at Cannes?

“Our main aim is to attract film productions to Sweden and have a pavilion in Village International. Every day it’s different events which the various regions take turns to host. But we don’t just stand around waiting for people to come to us, we move around. Just like that you’ll bump into someone who wants to know more, or who has a project they want to develop.”

Do the regions compete with each other?

“We do indeed. But we work very closely together, and things often pan out naturally. If someone wants snow they can get it in Jämtland and Lapland. Quite frequently the location will depend on the screenplay.”

What are your best arguments for convincing people to shoot a film in Sweden?

“What we don’t have is the first thing people usually ask about, some form of tax incentive. Many other countries have a system whereby you get back a certain percentage of what you spend in connection with a shoot. On the other hand we do have a high level of technical expertise. We’re highly skilled at post-production, for example. One thing people often find surprising is the number of actors and extras we have here from all over the world, so it’s by no means the case that everyone is blonde and blue-eyed. We’re also good at English. There’s very little bureaucracy and our liberal trespass laws make it easy to film almost anywhere. Added to that, Sweden isn’t a particularly expensive country any more.”

How important is it for your work that Swedish actors appear in major international films?

“It’s very important indeed. It helps Sweden to get noticed.”

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Which other festivals do you attend?

“We always go to Berlin and Göteborg and we’re usually at the Haugesund Film Festival in Norway and various events in New York and Los Angeles. We also go to India and South Korea. India is particularly interesting; they produce lots of films and are used to travelling abroad for shoots.”

Has your own view of Sweden changed through working for Sweden Film Commission?

“Yes. I’ve got a much clearer idea of what happens regionally and all over the country. And the more you know about something, the prouder you feel of it.”

**JENNY DAMBERG**

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**Nobel’s heart of darkness**

Dancing is underway at the Nobel Banquet in Stockholm when gunshots suddenly ring out. Two people are killed instantly – the winner of the prize for medicine and the chairman of the Nobel committee.

This is the opening of Nobel’s *Last Will* (Nobel’s testamente, 2012), based on the best-selling novel by Swedish author Liza Marklund. The main character is the journalist Annika Bengtzon, who becomes an eyewitness to the crime. She immediately gets drawn into a tangled web of lies, secrecy and conspiracy surrounding the Nobel Prizes. Bengtzon is played by Malin Crépin, widely acclaimed for her role as a drug addict in the 2009 film *In Your Veins* (I skuggan av värmen). The director is Peter Flinth, whose previous films include the Arn trilogy, and production outfit is Yellow Bird Film, the company behind the Millennium trilogy. Nobel’s *Last Will* has been sold to 30 countries to date.

**PER ZETTERFALK**

Malin Crépin in Nobel’s *Last Will.*
Growin' up

Fiona Jonuzi’s short film Astrid (2012) portrays a young girl on the borderline between childhood and becoming an adult. Eleven-year-old Astrid has had enough of being told what to do, and defies her mother in an attempt to prove that she’s more capable than her mother thinks.

She goes off to meet up with her friends. In a pet shop she steals a rabbit just for the fun of it and also to impress a new acquaintance. Becoming an adult, she discovers, involves both freedom and responsibility.

PER ZETTERFALK

Music and dance in Bergman’s cinema

Each year, people from around the world visit Ingmar Bergman’s island Fårö to see in color the beautiful landscape they’ve only seen in black and white. And it’s on Fårö that the 9th annual Bergman Week will take place between June 25 and July 1.

In a week filled with film screenings, seminars and lectures, Ingmar Bergman’s work will be discussed from different angles. The popular Bergman Safari will take visitors to see locations on Fårö where Bergman shot his films, among them the famous Persona beach.

Bergman’s private cinema is exclusively open to the public during the Bergman Week with screenings of his musical favorites – All the Mornings of the World (1991) and The Conductor (1980) – as well as Pina (2011) about choreographer Pina Bausch whom Bergman admired greatly.

Among this summer’s guests are Belgian directors Jean-Pierre and Luc Dardenne, writer Peter Birro, opera singer Håkan Hagegård, musician Andreas Kleerup and director Suzanne Osten.

Read more at www.bergmanweek.com. Any questions? Contact kuba@bergmanveckan.se
War and science

Written and directed by Peter Dalle, An Enemy to Die For (En fiende att dö för, 2011), is about the noted German scientist Alfred Wegener, who in 1912 devised the theory that the world’s continents had once been joined together. He named this massive super-continent “Pangaea”.

Despite the threat of war in the autumn of 1939, the Germans decide to launch a sea expedition in search of evidence for Wegener’s theory. Their voyage to the Arctic island of Svalbard includes renowned scientists and crew members from several countries.

Although the scientists embark enthusiastically on their mission, the growing political tension between their countries soon affects their work. With Britain and France declaring war on Germany, the civilian scientists now find themselves mere pawns in a global power struggle.

PER ZETTERFALK
Måns Månsson’s Roland Hassel (Hassel: Privatspanarna, 2012) is no ordinary detective film. With its slow-burn tempo and everyday manner it adopts a “what if?” approach to the assassination of Sweden’s prime minister Olof Palme, a crime still unsolved some 25 years on.

“There’s so much mythology surrounding the Palme assassination that it’s like a fairy story,” says Måns Månsson. “When you plough through all the witness statements and review documents it’s mind-blowing just how unreal it all seems. And how few facts there are. The material includes all the hard facts from the actual witnesses, but mundanely enough, the only thing they can agree on is that the murderer’s trousers were flapping in the wind! So the Palme assassination is a perfect breeding ground for fiction.”

Between 1986 and 1992 ten television films were made based on the books about police detective Roland Hassel by the prodigiously productive author Olov Svedelid (1932-2008). The films were enormous hits, paving the way for the future export success of the likes of Wallander. Twelve years after the previous Hassel-film Månsson visited Svedelid in his care home and asked the author himself for permission to make a twelfth film.

“I think he was quite flattered and taken with the idea of giving Hassel one last chance”, explains Månsson. “Not least because a whole generation had grown up with the films, and they left a deep impression. He had no problems with me modifying his character, the zanier the better, almost. For me it was never a question of making a film version of one of the books: I wanted to take the character himself and place him in our own times.”
With his short film *A Society* (2012), filmmaker Jens Assur brings us an intimate drama about a group of people escaping from the poverty of Africa to well-heeled Scandinavia. Filming his characters in the same space he creates a powerful depiction of the effect of international crises and political decisions on the lives of individuals.

“It’s about the way people’s own fears, dreams and conflicts reflect the world outside that closed space,” says Assur. “It also highlights the fact that all people should have the right to seek happiness in another part of the world, regardless of whether they’re fleeing from oppression or for economic reasons.”

A former press photographer, Assur has in recent years transposed his experiences of international conflicts onto films of a disquieting and realistic nature. His short film Cannes entry *Killing the Chickens to Scare the Monkeys* (2011) was an international festival success, which brought him the prestigious NHK International Filmmakers Award at this year’s Sundance festival.

“I think what singles me out from other filmmakers is that I always draw on my experiences as a journalist. Even if I’m making a work of fiction, the methods I use have a great deal in common with investigative journalism.”

BO MADESTRAND
NEW TALENTS

The next generation of Swedish filmmakers.

Lisa James-Larsson

_Ego_ is a romantic comedy on a rich man about town who loses his sight in an accident. Lisa James-Larsson throws light on her debut feature: “It’s about superficiality and daring to look beyond it for the first time.”

She describes her short films – _Little Children, Big Words_ (Små barn, stora ord, 2010) which picked up a raft of awards at festivals the world over, and _Life, Lust & Longing_ (Liv, lust & längtan, 2012) – as somewhat heavier and more serious than _Ego_ (2012). The producer of those shorts actually thought that _Ego_ was “too commercial”, but did her the favour of recommending it to a competitor.

Tomas Michaelsson, who produces the films of Ella Lemhagen and others, welcomed James-Larsson to the commercially successful production company Film Vance. They worked well together and are currently engaged on the screenplay for a future feature, _Costa Del F***ed!_ “It’s about four good-looking guys in their 30s on holiday in Mallorca before embarking on starting a family.”

Sounds a little like _Sex and the City_?

“Not exactly. A bit more painful and less glamorous. It includes betrayal and all kinds of stuff, but it ends on a hopeful note. I’m not the kind of director who could make _Lilja 4-ever._”

What do you think of Swedish films?

“I used to work in a video shop where I was always recommending Swedish films. It really annoyed me to see the customers rolling their eyes. There are lots of good new Swedish filmmakers, not just Ruben Östlund and Lukas Moodysson.”

What’s hard about working in film?

“Having enough patience. When you really want to do something you have so much energy, but then you have to wait maybe two years before the funding is in place and you’re actually there on the set. You hope, you wait, hope and wait.”

_TEXT PER ZETTERFALK PHOTO SANDRA QVIST_
NEW TALENTS
Jens Sjögren

Jens Sjögren’s first feature Good Luck. And Take Care of Each Other (Lycka till. Och ta hand om varandra, 2012) is driving him crazy.

- It all started as “a loose, vague idea about friendship crossing age barriers and making our world a warmer and better place”. Now, all Jens Sjögren has to do is put the finishing touches to the sound. But he does seem a bit reluctant:

  “It has to come to an end!”

  He laughs as he says this, but having worked on the film for almost three years there’s clearly something heartfelt in the remark.

  “Of that vague original idea there are only two of the main characters left. The rest is completely different.”

  The film portrays a meeting between a young woman and an elderly man seen from the young woman’s point of view.

  “It’s an unusual friendship, but there are also some characters of the type you don’t usually encounter, people who blow up cars, place small wooden figures around the town, or stage art exhibitions in their own living room.”

  “It’s about taking responsibility for yourself and what interests you, about getting society to be more tolerant of people’s differences.”

  The difficult part has been bringing all the characters together in the end product.

  “While I was editing I really thought I was cracking up. I behaved like a child and found myself crying at night. We had lots of different opinions, and had to work hard to get the structure right to accommodate everyone.”

  **How do you get the crew to put their hearts into a production?**

  “By giving them a real opportunity to put their own personal stamp on the end result.”

TEXT PER ZETTERFALK PHOTO YLVA SUNDGREN
We check out some of Sweden’s most interesting directors in mid-production.

Lisa Aschan “All rules are there to be broken”

Lisa Aschan’s 2011 feature debut She Monkeys (Apflickorna) not only took Manhattan and Berlin: in addition to Best Film at Tribeca and an honourable mention at the Berlinale, the film won three Swedish Guldbagge Awards plus the Dragon Award and Fipresci Prize for Best Nordic Film at the Göteborg International Film Festival. Lisa Aschan described her film, in which two teenage girls with a passion for equestrian vaulting, love, hate and challenge each other to the sound of clattering horse hooves as “a modern western about power, sex and animals.”

Her next feature finds her in a completely different world. Aschan is currently writing the screenplay for The Deposit (Förvaret), inspired by Johannes Anyuru and Aleksander Motturi’s play of the same name. “It’s a horror film,” she says. It’s set in a closed room, a deposit, where some people are allowed to come and go as they please but others are locked in and can be moved on at any time to somewhere even more hellish.

How do you follow up a debut like She Monkeys?

“When I’m involved in something I just think about what I want to do and how I’m going to do it. I’m going to carry on working with the same cinematographer, sound designer and editor that I worked with on She Monkeys. And the actors will be a mix of well-known names and new talents.”

Will the whole film be shot inside a single room – the deposit?

“All rules are there to be broken…”

Måns Mårlind/Björn Stein

“A combination of gothic horror and something deeply Swedish”

Directing duo Måns Mårlind and Björn Stein certainly like variety. Following on from their 2009 Hollywood success Shelter with Julianne Moore and their 3D vampire movie Underworld: Awakening (2012), which went straight to the top of the US box office lists, they have come back to Sweden, where back in 2005 their breakthrough came with the supernatural thriller Storm. A number of exciting projects await them on home soil, including a film version of Anders Fager’s collection of short stories Collected Swedish Cults (Samlade svenska kultur, 2011), a book which Måns Mårlind first thought was something completely different.

“I bought it a couple of years ago thinking it might be a useful reference work to have. Then, on the advice of a good friend, I read the first story, which is about teenage girls – a bit like Show me Love (Fucking Åmål, 1998) in style – who pick up a guy, take him out in the woods, force him to have sex then sacrifice him to the gods. It was fantastic, a combination of gothic horror and something deeply Swedish. Now I’ve managed to put together a screenplay based on three of the stories.”

Why do you want to work in Sweden again?

“The film could really be shot anywhere, but we wanted to film it in some specific small Swedish towns we have in mind. Björn and I have the commercial aim of being able to work in two markets in tandem. In America you get enormous budgets, but it’s a bit of an up and down struggle, like warfare almost, with lots of people wanting to interfere in every small detail. In Sweden things are more personal: filmmakers have more autonomy. Other forces govern the way you work together, and the artistic perspective is broader.”

Have you decided on any of the actors yet?

“We’d love to have Max von Sydow. And Alexander Skarsgård would fit the bill perfectly, together with a group of 16-17-year-olds.”
Jens Jonsson "A good action film keeps you holding your breath"

Although the action film Easy Money II (Snabba cash II) is just out of post production, the sequel is already in the pipeline: following Daniel Espinosa (Easy Money/Snabba cash, 2010) and Babak Najafi, director Jens Jonsson is set to take the helm for the final instalment of Jens Lapidus' novel trilogy about the Stockholm underworld. Famous for his visually stylish, slightly screwball style, Jonsson has won awards at the Berlin and Cannes festivals for his short films and been nominated for a Swedish Guldbagge Award. His feature debut came in 2008 with the art house drama The King of Ping Pong (Ping pongingen), winner of the World Cinema Jury Prize at Sundance. Easy Money III marks his first venture into the action genre.

"It was flattering to be asked," says Jens Jonsson. "I'm going to make the best film I possibly can. My personal style is part of the package. I like a certain type of acting, music and image. But I also like action films, especially the Easy Money films so far in the series and the actors who are already involved. I've got a free hand and the backing of a good producer, so that should allow me to make exactly the type of film I myself would like to watch at the cinema."

Joel Kinnaman will be back as JW, but how about the other characters?

"We're casting at the moment, so we'll have to see how it turns out. Lots of things happen in part two, but I don't want to give too much away..."

What makes a good action film, in your view?

"A good action film keeps you holding your breath. One of the best contemporary directors is Christopher Nolan. Of the 'old guard' I like Jim Cameron for his heart and Ridley Scott for power and style. Scorsese is fun to watch, Greengrass is talented. Tarantino has great imagination, but it's a bit on the bloody side for me. On the other hand, I'm not so keen on Paul W.S. Anderson's films."

The first Easy Money opened international doors for Daniel Espinosa. Are you prepared for that, or have you already got new Swedish projects in the pipeline?

"Yes, I have quite a few things planned. I'd like to make a really black comedy."
It was in spring 2010 that Sandra Harms first saw Karzan Kader’s graduation short film *Bekas*. Immediately taken by the story, she sought out Kader to propose working together.

Kader told her he was keen to make a feature version of *Bekas* (2012, production info page 49), and having read through a hastily compiled draft screenplay (“I think it took two weeks,” Harms recalls), she was fully convinced.

“In my opinion, these are the kind of stories we lack in Sweden. It’s not really surprising...”

Her only previous production experience of the Middle East was filming a short in Cairo. But working on *Bekas*, filmed last year in Iraqi Kurdistan, was quite a different matter for this year’s Swedish Producer on the Move, Sandra Harms.

TEXT ELIN LARSSON PHOTO SARA MAC KEY
that we mostly tell stories from Sweden, about Swedes, for Swedes. But I think there should be room for other things. I don't think you should need to change your target audience and compete with international films just because you change the language or filming location. I like the idea of venturing out into the world to find stories for our domestic audience that we tell in our own way, even though those stories are a long way from our everyday experience,” Harms explains.

Set in the 1990s, Bekas centres on two homeless Kurdish brothers who see Superman at their local cinema and decide to travel to America to meet him. Putting the finance in place for the film went surprisingly smoothly, and in early 2011 the crew went to Sulamaniya to prepare filming. Yet unbeknown to them, unrest was in the air.

“It started out as a demonstration. Our Kurdish crew members warned us to stay indoors. When they came back late that evening they were in shock. The demonstration had got out of hand, stones were thrown, shots fired. Eight people were killed and more than 50 injured. We felt completely….\” Sandra Harms struggles to find words.

The power of the Arab Spring is hard to appreciate for most people, especially given the nature of reporting from the Middle East. In February 2011 it felt impossible for Harms and her Swedish-Finnish-Kurdish crew to place the events in any context.

“It was very strange to have such a close encounter with history in the making, yet still be forced to concentrate on our film and how we could make it. To us then the film seemed hugely significant yet almost irrelevant at the same time.”

On Iraq’s “Day of Wrath” Harms heard what she thought was a bomb go off in Sulamaniya. She tried to locate all her colleagues, and suddenly discovered that her sister, the make-up artist for the film, was missing. Panic stricken, they finally located her in the costume room, where she was working, calmly unaware of what had happened.

“That experience changed my view of everything. I suddenly thought: ‘What the hell are we doing? We have to go home!’ “

BACK IN SWEDEN she had a total feeling of anticlimax. But giving up wasn’t an option:

“We would have had nothing. Better to give yourself twice as much work than to have nothing to show in the end. I was never planning to abandon the project, unless circumstances had absolutely forced me.”

After six months and further meetings with their financial backers, off they went to Kurdistan once more. Now, almost exactly two years since Harms first met Karzan Kadere, they’re putting the finishing touches to the film, and in May she’ll be in Cannes as this year’s Swedish Producer on the Move.

“It feels amazing! It’s long been an ambition of mine, so that makes it even better. I did EAVE in 2008 and thought it was great, so this is like an upmarket version of that,” she laughs. “This early in my career it’s wonderful to be able to build up international networks to help me with all the stories I want to tell.”
Another Sweden

Gabriela Pichler wants to show us characters and situations we don’t normally see in Swedish films. In her 2012 feature debut Eat Sleep Die, she centres on a father-daughter relationship deep in rural Sweden.

Right from the outset, when she first contemplated a career in film, Gabriela Pichler knew the kind of subject matter she wanted to explore. But studying film at the university in a totally different environment wasn’t exactly an obvious step for a working class girl from an immigrant family in rural southern Sweden. Yet that’s what she did. And now, with her feature debut, she brings us exactly the kind of story she has always wanted to tell.

“Sweden isn’t the country that many people think it is. What I saw on television as a teenager was never true to the life that I and my family led: the people had completely different conflicts and problems. When I started making films I wanted to broaden the picture, to show a different kind of reality through stories about the present-day working class in Sweden,” she explains.

And indeed, there are several elements in Eat Sleep Die (Äta sova dö, 2012) that we’re not used to seeing in Swedish films. Take the main character, Raša, for example: a young Muslim immigrant who loses her job in the local factory and, lacking qualifications or work experience, gets caught up in the courses offered by her local job centre. Unusually too for a female character, she’s loud and bluff, and lives alone with her physically debilitated father in a close and loving relationship.

“I wanted a female character who was like me, a bit of a joker, and I was keen to portray the kind of father-daughter relationship that I myself can identify with. I also wanted to show what immigration is like in rural areas: normally when there’s anything about immigrants, they’re shown in the suburbs. Lots of themes were important to me when I first embarked upon the screenplay. I thought to myself: If I’m going to do this, I’m going to do it my way,” says Gabriela Pichler.

PICHLER HERSELF WAS born in a suburb, Flemingsberg, just outside Stockholm. Her father, from Austria, worked on building sites and her Bosnian mother was a cleaner. Both had come to Sweden with the influx of foreign labour in the 1970s. When Gabriela was eight the family moved to the small town of Örkelljunga in the southern Swedish province of Skåne.

And it’s to this very special part of the Swedish countryside that she has returned to work on her first feature. Eat Sleep Die was filmed in a number of small places she has been familiar with since her youth. And just as was the case with her multi award-winning short film Scratches (Skrapsår, 2008), she has assembled a group of carefully selected amateurs, including her mother, for the cast. All of them perform amazingly well. Her background research included countless interviews with people who in reality live the kind of lives we see on the screen, union representatives, unemployed people and factory workers.

“What I’ve done now is the first step towards changing something. We need more people from different backgrounds to present their experiences and their views of society. And those views need to be constantly up-to-date and fresh. Films and images have the power to show that things aren’t black or white, that they’re a mixture of both,” says the director who once chose between a career in film or staying at home to work in the local biscuit factory.

You have described your characters well. They’re not there for us either to like or dislike, they show us all the various facets of their personalities. How do you think audiences will take to them?

“I don’t really know, I can only base things on my own reactions. I love these characters. I’m moved by them and want to protect them, even when they behave stupidly, which they sometimes do.”

FACTS

Gabriela Pichler was born in 1980 in Stockholm. Currently living in Göteborg. Trained at the Öland Documentary School and the Göteborg School of Film Directing. Won a Swedish Guldbagge Award for best short for her graduation film Scratches (Skrapsår, 2008), plus the 2010 Bo Widerberg Scholarship.
In the presence of Pernilla

She’s one of very few actresses to have worked with the big five of modern Swedish cinema: Ingmar Bergman, Bo Widerberg, Jan Troell, Roy Andersson and Lasse Hallström. She’s done a couple of Star Wars-films and gained international praise for her directorial feature debut Beyond. And now she’s starring in two of the most eagerly anticipated Swedish films of the year: Michael Marcimain’s Call Girl and Jan Troell’s Truth and Consequence. Meet Pernilla August.
The fashionable area of SoFo in Stockholm offers a vast variety of restaurants, bars, vintage shops and art galleries. Appropriately, a number of artistic and/or bohemian personalities have chosen to live here. Pernilla August is one of them. She and her partner, photographer Charlie Drevstam, recently moved into an old factory building from the 19th, possibly 18th, century. Here, brewers, butchers and millers once practised their trades. Nowadays, these quaint, listed buildings form an oasis in this trendy hubbub.

“I sometimes feel I’m in the countryside,” says August while preparing coffee. It’s April, the sun is out and she’s in a great mood. And rightly so. She’s doing really well at the moment, creatively. Two of the most anticipated Swedish films of 2012 are in post-production and August has major parts in both of them.

“I’ve been incredibly fortunate in my collaborations over the years, so it’s hard to single things out, but damn, these two parts are really excellent. And I get to play a thoroughly malicious character in one of them.”

CALL GIRL (2012) is an account of a scandalous chapter in the history of Swedish politics, on a par at least with Britain’s Profumo or France’s DSK affairs; a chain of events involving prostitution rackets and KGB connections led straight to the heart of government. The year was 1976 and to this day, facts remain contradicted. Only five years ago, two women employed at the time as underage prostitutes came forward and pressed charges. Names were named, including top politicians of the time, among them two prime ministers, who, reportedly, had visited the brothel where the women worked. The case was dismissed under the statute of limitations.

Based on these events, debuting feature director Michael Marcimain and screenwriter Marietta von Hausswolff von Baumgarten have concocted an intriguing piece of “fiction”. The central protagonists are two waifish teenagers who, in search of thrills, get involved in prostitution. Their madam, Dagmar Glans, a ruthless entrepreneur with clients in high places, is given a full measure of flesh, blood and ice-cold heart through August’s arresting performance.

She admits to having a bit of a hard time nailing such an ogress to a tee (but she undoubtedly succeeds).

“I have an ambition, I guess, to always include a humanistic element, even when it comes to this awful brothel madam who does terrible and evil things. Still, I strive to understand who she is as a human being. Lars von Trier’s statement about understanding Hitler at Cannes last year apart, if you look at Bruno Ganz in Downfall (2004), that’s exactly what Ganz does, he understands Hitler. He plays a horrible person whose actions one cannot begin to grasp, but he attempts to enter his mentality and at least tries to make him believable as a human being rather than a caricature. I fully subscribe to that method.”

ON THE OPPOSITE side of things, almost literally, is August’s warm-blooded rendition of Maja Forssman, née Levison, in Truth and Consequence (Dom över död man, 2012). Jan Troell’s rich portrait of Torgny Segerstedt, scholar, newspaperman and unabashed anti-Nazi from Day One of Hitler’s reign, is based on thorough research, yet manages to be both heartfelt and poetic, as befits its director, who employed similar methods in making Hamsun (1996).

“Jan Troell is definitely one for believability,” beams August, who plays a vivacious and very worldly woman who, despite her marriage to the publisher of Segerstedt’s paper, openly indulged in a long and passionate affair with the main protagonist.

“We’re not talking about naturalism or realism here, rather it’s that something that makes us drop our guard and go along for the ride. I love it. Troell goes into every minute detail. And this believability is omnipresent, like a foundation, from which we then can create art. Michael Marcimain does it too,
Pernilla August was born in Stockholm in 1958. As a teenager she got a job in a Roy Andersson commercial (Kodak Instamatic) and also had a small part in his *Giliap* (1976). Graduated from the Swedish National Academy of Mime and Acting (NAMA) in Stockholm in 1982 and had a small part in *The Rooster* (*Tuppen*, 1981) by Lasse Hallström. Ingmar Bergman directed her in *Fanny and Alexander* (1982), she also made several films from his scripts, for example her 1992 Palme d’Or-winning performance in *The Best Intentions* (*Den goda viljan*), directed by her then husband, Bille August. Through she was cast in two episodes of *The Young Indiana Jones Chronicles*, which led to two *Star Wars* instalments: Episodes 1 and 2. Her 2010 directorial debut *Beyond* (*Svinalängorna*) premiered in Venice and met with great acclaim. Presently, Pernilla August is preparing a Danish television series called *Veronika’s Legacy* (*Arvet efter Veronika*).
and he’ll go far on it. I’m tremendously engaged in these things in my work.”

Truth and Consequence stars, in a bold but eventually deeply gratifying casting decision, Dane Jesper Christensen as the Swedish freedom fighter, referred to internationally as “a conscience of Europe”. Again, one recalls Hamsun, where Swede Max von Sydow convinced so effortlessly as the Norwegian author. Troell admirers will instantly recognize his style, on occasions compared to Terrence Malick, sometimes favourably too (“Everything Malick attempts in The Tree of Life was already achieved in Jan Troell’s Everlasting Moments”, was critic Armond White’s recent pronouncement).

As for Pernilla August and her collaborations, she now has a fairly unbeatable CV where working with the ‘Great Swedes’ is concerned.

HER BIG BREAKTHROUGH came when Ingmar Bergman chose her as Maj, the lustful maid who eventually bears patriarch Gustaf Adolfs’ child in Fanny and Alexander (1982), which then lead to three portrayals of Bergman’s own mother Karin, in Best Intentions (Den goda viljan, 1992), Private Confessions (Enskilda samtal, 1996) and In the Presence of a Clown (Larmar och gör sig till, 1997).

“Bergman actually first saw me in a film by Lasse Hallström,” she laughs. “Not a big part at all, he needed lots of girls and took anyone from acting school who signed up. I would love to work with Lasse again, now that I’ve ‘made it’.”

More laughs. And more great directors. Bo Widerberg, the fiercely Bergman-scrolding forerunner of the Swedish branch of the nouvelle vague with Raven’s End (Kvarteret Korpen, 1963) and later also the instigator of Swedish crime cinema with The Man on the Roof (Mannen på taket, 1976), used her several times on screen and stage, notably in Ibsen’s The Wild Duck (Vildanden, 1989).

“I’m actually very proud of the fact that I had the privilege of working with both of them, crossed over so to speak. Interestingly, despite all their differences, I seem to have reminded both of them of their mothers. Bo used to call me ‘Meatball’. You know why? Because his mother made the best meatballs… Flaky, but really very moving.”

More laughs. And then, an early part with enfant terrible Vilgot Sjöman, plus, lest we forget, her very first performance ever, while still an amateur in 1976: a small but distinct appearance in Gillip by Roy Andersson.

“You know, I cover them quite well. Now, regrettably, Roy doesn’t work with pros. I keep asking him to reconsider every time we meet.”

With her own directorial debut, the multi-awarded Beyond (Svinalängorna) in 2010, Pernilla August is now herself a contender as yet another Great Swede. She readily admits to having learnt from the best. On the subject of good actor’s directors, she recalls… George Lucas.

“You’d be surprised. He almost applies a method technique towards his universe and could motivate each occurrence. For example, I had some qualms about my accented English when we started on Star Wars. George immediately solved this. “You’re wrong, Pernilla. Shmi Skywalker is from a Swedish galaxy.” After that, everything went just swimmingly. Now, that’s actor’s directing for you.”
2012
THE HYPNOTIST
DIRECTED BY: LASSE HALLSTRÖM

SCREENING
Selected Scenes
(approx. 30 min)
MAY 19, 8.45 - STAR 3
By Invitation only.
No press.

2013
THE PAGANINI
CONTRACT
DIRECTED BY: KJELL SUNDVALL

2014
THE FIRE WITNESS

Svensk Filmindustri
Scandinavian Terrace - 55, La Croisette
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Mean streets

A view of the tough life of Stockholm’s underworld, the film Easy Money (Snabba Cash, 2010) was a major success. Now comes the follow-up, Easy Money II, made by a director who has always gone his own way.

THE UPSHOT IS that the finished film is markedly different from its literary precursor, written by lawyer and author Jens Lapidus.

“When I grew up there were lots of people living like the characters in the film. People who commit crimes and do terrible things. But basically they’re the same kind of people as everyone else. They have the same hopes and dreams, and that’s what I want to show,” says Najafi.

The director is also aware that crime films can create an image of the criminal world which is glamorous and desirable in some way.

“But I want to show the reality. I want people who see the film to come out thinking ‘my God, I’m never going to become a criminal’.”

Born in Iran in 1975, Babak Najafi came to Sweden as an 11-year-old refugee. A storyteller at heart, he soon discovered the narrative power of the film camera.

“It all started with my grandmother back in Iran who used to tell me stories while she cooked. They took me out of myself, away from the war that was raging all around us. Hers were stories inspired by The Thousand and One Nights, and they were wonderful to listen to.”

Although Najafi initially decided to train as a documentary filmmaker, he’s not
especially fixated with any particular genre. What matters to him is the authenticity of his work.

“Films have to be living and genuine,” he continues. “You need to feel for what’s happening, be gripped by it in a direct way. Films should be like music, which touches your emotions long before it reaches your thoughts.”

Babak Najafi’s film is the second in a trilogy, the final part of which will be directed by Jens Jonsson, another much-acclaimed filmmaker famous for his highly personal style.

JOKINGLY, NAJAFI SUGGESTS that the second films in trilogies are often the best – as borne out by the likes of *The Godfather 2*, *Alien 2* and *Star Wars 2*.

“You enter a ready-established world which you can deepen and develop,” he says. “And you don’t have to conclude anything. It’s all very liberating.”

Where I grew up there were lots of people living like the characters in the film
Going home

It took almost 25 years to tempt him back. But now Lasse Hallström, probably Sweden’s most famous living director, has shot a film in his home country once again.

TEXT MATTIAS DAHLSTRÖM

Invasion may be too strong a word, but over the last five years Swedes in the film industry have been positively flooding into Hollywood. More and more Scandinavians are popping up on both sides of the camera in the Dream Factory, from actors such as Alexander Skarsgård, Noomi Rapace and Joel Kinnaman to directors including Daniél Espinosa and Mikael Häfström.

But the most famous Hollywood Swede of the last 30 years has come home instead. Oscar-nominated for his international breakthrough My Life as a Dog (Mitt liv som hund, 1985) and The Cider House Rules (1999), and with a raft of international
successes to his name such as What’s Eating Gilbert Grape? (1993) and Chocolat (2000), Lasse Hallström returned to Sweden to shoot The Hypnotist (Hypnotisören, 2012), his first Swedish film since 1987.

“It’s very special to be back,” says Hallström. “And really nice to be able to work in Swedish again. It makes communicating and directing easier. So much for me is about working together with the actors, and speaking the same language naturally makes that easier. Even though my English is good, it takes an extra effort to really get across what I want to do. It’s not just the words, it’s my body language too. Something happens when I can speak Swedish with everyone on set without having to translate what I want to say in my head. It makes me more relaxed.”

THE HYPNOTIST is based on a highly successful crime novel by writing duo Alexandra Coelho Ahndoril and Alexander Ahndoril under the pen name of Lars Kepler. It’s the story of a murderer’s intent to wipe out an entire family, and of police attempts to prevent further deaths by hiring a psychiatrist to hypnotise the traumatised remaining...
The Hypnotist is scarier than anything else I’ve ever done

survivors. A thriller, in other words. It’s a genre that Hallström, best known for dramas and romantic comedies, isn’t used to.

“The Hypnotist is scarier than anything else I’ve ever done, but the dark side of things creeps in quite naturally when you’re working with that kind of material. At the same time there are various themes in the film that recur in my work: basically it’s a family drama about the way a family deals with a crisis.”

ON A PURELY technical level, does this film force you to use new approaches?

“I’ve learnt a few basic principles over the years and I think I know roughly how to scare people. One thing you need to concentrate on is the editing. The timing in a thriller is more important than in other kinds of films.”

The Hypnotist shares one thing with all the films Hallström has made since 1983 – it’s based on a work of literature. The man who used to double up the roles of director and screenwriter has increasingly become someone who interprets other people’s books. Will we ever see another film penned by Hallström himself?

“I hope so. I’ve got something back home in a drawer that I take out and work on now and again. But at this stage I daren’t reveal too much about it.”
A family affair

His debut Falkenberg Farewell was a dream-like drama about male friendship. The Ape was a claustrophobic experiment in acting. Now, with Blondie, Jesper Ganslandt brings us his most accessible film so far.

“I see myself as I was as a child and played with dolls. I think of film like a dolls’ house where everyone’s beautiful and everything’s nice. First you think it’s just a front, but then you gradually start to care about the people in the house,” says Jesper Ganslandt, director and screenwriter of Blondie (2012).

In the film, three sisters come home. Elin (Carolina Gynning) leaves what has been the glamorous life as a model in Paris, Katarina (Helena af Sandeberg) tries to balance being a mother of two with having a lover and a career as a surgeon, and youngest sister Lova (Alexandra Dahlström) quits her studies in London. They all come back to celebrate their mother Sigrid’s (Marie Göranzon) 70th birthday. Soon they revert to their former family roles even though circumstances are forcing them to move on.

With films like Falkenberg Farewell (Farväl Falkenberg, 2006) and The Ape (Apan, 2009) Jesper Ganslandt has made a name for himself as a director with his own highly individual voice. Blondie started out as an idea.

“I wondered if it was possible to make an entire film of scenes in which a mother and her grown-up children are at odds over something at home. This idea grew to encompass a family discovering its former family ties. I also wanted to make a womanly film about women,” says Ganslandt.

Why?

“Because I’d already portrayed a lot of men. I thought it would be interesting to see if I could reverse the deep-rooted, traditional women’s roles. I was also drawn to the idea of not being a slave to realism. In my previous films the characters talk like real people. This time around I wanted to do something more playful,” says Ganslandt.

THE DIRECTOR DESCRIBES Blondie as having something of a Mediterranean feel, citing Fellini and Almodóvar as his inspiration, together with the films of Ozu and his “incredibly calm, brick-like portrayals of a family.”

You’ve said that Blondie is your most accessible film so far.

“It’s very open and takes you with it to its own universe where everything is coherent. I wanted it to be more communicative than my previous films. And the fact that there are three Swedish blondes in the main parts can’t be a bad thing,” says Ganslandt.

Three questions for Alexandra Dahlström, who plays Lova in Blondie

What was it that attracted you to the role?

“The screenplay is chaotic, funny and full of life, it says so much about what a family is. I fell in love with Lova straight away. She’s the shy emo of the family, very self-centred yet good-hearted at the same time. She’s torn between home and living away, and that’s something I can really identify with.”

How did you prepare yourself to play Lova?

“It was a challenge. It was a changing process, striking a balance between playing her consciously and just letting go. I fought really hard on her behalf because I like her so much.”

What was it like working with Jesper Ganslandt?

“Jesper’s very unpredictable, very bold and very considerate as a director. First and foremost he managed to create a real family atmosphere between us. We rehearsed for several months: sometimes it felt like an extended role play that was amazingly fun but rather uncomfortable at the same time.”

FACTS Director Jesper Ganslandt was born in 1978 in Falkenberg in southwest Sweden. Made his debut in 2006 with the much-acclaimed drama Falkenberg Farewell (Farväl Falkenberg). Since then Ganslandt has made the short films Skinnskatteberg (2008) and Jesper Ganslandts 114:e dröm (2008), plus the feature films The Film I’m No Longer Talking About (Filmen jag inte pratar om längre, 2009) and The Ape (Apan, 2009).
The fact that there are three Swedish blondes in the main parts can't be a bad thing.”
House of lies

Actor, director and screenwriter Rafael Edholm is best known for his work in comedy. But his latest film *Dark Water* is something completely different – a dark thriller.

“Bergman light goes Polanski”. That’s how director and screenwriter Rafael Edholm describes his latest film *Dark Water* (*Mörkt vatten*, 2012), a gripping psychological thriller.

Secret lovers, Daniel (Sverrir Gudnason) and Marie (Helena af Sandeberg) sneak off together for a few days at a luxury house in the Stockholm archipelago. He is a pushy young real estage agent who's selling the house, she is his boss’ wife. When they get there they find the house isn’t as empty as they thought: George (Andrzej Chyra), a Polish handyman, is still there and refuses to leave. Daniel and Marie are forced to confront both George and their feelings for each other.

Through a striking combination of images and music, Edholm builds up the feeling that something is about to go horribly wrong. The longer Daniel and Marie stay in the house, the stronger this feeling becomes.

“It wasn’t easy to get the exact tone I wanted, slowly building up something menacing,” says Edholm.

Edholm is best known in Sweden as a stage and screen actor whose credits include the

Wallander series and a number of hugely popular comedies. As a director his films have also been comedies: *Baba’s Cars* (*Babas bilar*, 2006) and the documentary *Completely Mad* (*Komplett galen*, 2005), which makes his current switch to a psychological thriller somewhat surprising:

“You need to have different sides. I wanted to make this film because I felt I needed to, needed to show that there’s more to me than the comedies I’m best known for. Fun though they are, this is something completely different,” Edholm reflects.

The way he managed to get Andrzej Chyra into the film is almost worthy of an article in itself:

“I knew I wanted a Polish actor. OK, there are some Swedish actors who could have done it, but there’s nothing quite like the real thing. So I googled “ten best Polish actors” and when Andrzej’s face appeared, I knew I’d found my man. I spoke to him a couple of times and sent him the screenplay, which he liked. We had lunch together, over which he agreed to join us. He’s a brilliant actor and a great guy I’d be more than happy to work with again,” says Rafael Edholm.
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**New issue out now.**
Flying the flag for Swedish film

Noomi Rapace, Tomas Alfredson, Ruben Östlund – the list is long. Swedish film and the people involved in it have been hugely successful of late. But, going forward, how can Sweden safeguard its position as a leading film nation?

Text Elin Larsson Illustration Dennis Eriksson
In recent years Swedish film has enjoyed a degree of success rarely seen by the industry. In 2011 alone, 21 Swedish films were sold internationally, several of which to more than 20 countries. Interest in Swedish crime continues to flourish, but even art house films have been reaching way beyond Sweden’s borders. One of today’s burning questions for the Swedish film industry is how to make the most of the opportunities that have been created.

How can Sweden make best use of box office successes such as the Millennium trilogy, and how should we safeguard the cultural capital created by the achievements of the leading lights of Swedish film such as Noomi Rapace, Tomas Alfredson, Ruben Östlund, Lisa Aschan, Alexander Skarsgård, Joel Kinnaman, Daniél Espinosa and Mikael Persbrandt?

In some respects the emergence of Sweden as an unusually successful film nation appears to owe as much to fortune as it does to hard work and talent. That the international release of Tomas Alfredson’s much-acclaimed *Let the Right One In* (*Låt den rätte komma in*, 2008) coincided perfectly with a newly awakened interest in the vampire genre should not be overlooked. And Noomi Rapace’s international breakthrough was certainly a combination of appreciation for her talent and the world’s unbridled fascination for the character she played, Lisbeth Salander.

**YET IN-DEPTH ANALYSIS** of Sweden’s success clearly shows that the ongoing efforts of the film industry itself and of the Swedish state have been of major significance. Or, as a group of Swedish filmmakers, actors and other key film personnel expressed it in an article in the Swedish newspaper *Dagens Nyheter* in autumn 2011:

“The artistic and box office successes we have witnessed in recent years are no coincidence. They are the result of a number of well-placed foundations: creative talents, continuity in matters of finance and a conscious, long-term strategy of support funding on the part of the Swedish Film Institute with the aim of achieving higher quality from, and better conditions for, the film industry. Together we have improved quality and our audiences have responded. Swedish film today is a global brand.”

The fact that Swedish film is reaching out to the world is the result of goal-oriented specific initiatives and long-term effort, according to Petter Mattsson of the Swedish Film Institute’s International Department:

“Basically we used to promote individual films at festivals. Nowadays, over and above that, we aim across the board to raise awareness of Swedish film among the international media and distributors on an ongoing basis,” says Mattsson.

**THE BASIC TASK** of the International Department is helping to launch films at the major film festivals and film markets with the help of international launch funding. In addition, there are ongoing initiatives to highlight Swedish films in conjunction with events such as the run-up to the Oscars. Petter Mattsson’s primary task is to liaise closely with sales companies in order to raise awareness of Swedish film around the world, usually in co-operation with festivals in targeted territories, and to organise accompanying events. The aim is to stimulate Swedish film export through establishing and maintaining networks and increasing international.
awareness and interest in Swedish film. Coming up this August there will be a major focus on Swedish film at the Melbourne International Film Festival, with future initiatives already planned for China, South America and the UK.

From a Basic film export angle, the Nordic sales companies TrustNordisk, Svensk Filmindustri International Sales, The Yellow Affair, NonStop Sales and LevelK hold the key to success. And according to those companies, Swedish film continues to enjoy a strong position. Most successful are films with clear target audiences, strong production values and, especially, films based on successful books. The latter is an upward trend, hand in hand with the huge interest in the Swedish crime genre. Upcoming film projects include film versions of works by Swedish best-selling authors such Lars Kepler (The Hypnotist/ Hypnotisören, 2012), Liza Marklund (Nobel’s Last Will/Nobels testamente, 2012, one of her series of novels about the journalist Annika Bengtzon) and Camilla Läckberg (The Fjällbacka Murders/Fjällbackamorden, 2012).

But it’s not only populist films that are in demand: “We also see a demand for high profile directors, filmmakers who know what they want and refuse to compromise,” says Rikke Ennis, CEO of TrustNordisk.

Naturally, for any film to sell it has to be sufficiently interesting – nationality is somewhat secondary. But there are other factors which influence international buyers: “A film has to be commercially interesting on various fronts. Buyers are risk-averse by nature, so they have to feel fully confident before they’ll commit,” says Michael Werner, Sales Director at NonStop Sales.

Political initiatives centre on raising and maintaining awareness of Swedish film and highlighting the industry’s talent and professionalism. But many in the industry, from filmmakers to distributors, have sought more proactive involvement from the Swedish government.

However, the film industry’s successes of recent years may well have an unexpected effect: the notion that film is not only an expression of culture, but a business.

It is perhaps from this perspective that we should see Sweden’s Minister for Trade Ewa Björling’s inclusion of film as one of the five creative industries she has chosen to promote in her project SymbioCreate, the aim of which is to support the work of embassies and overseas units in various ways. In this context, May has been designated a special month for film, marked by investment in digital technology for the various Swedish authorities overseas via the Swedish Institute, plus a visit by Björling herself to the Cannes Film Festival.

Undoubtedly, as NonStop Sales’ Michael Werner points out: “More bravery and private money can create greater scope and a genuinely commercial attitude”. Yet Werner, in common with Ann-Kristin Westerberg, COO, Rights & International Sales, AB Svensk Filmindustri, believes that over the next two or three years Swedish film export will be influenced significantly by developments in technology and the media:
The Swedish government’s goal is to double Swedish export by 2015, and as part of this you have targeted 2012 as the year in which to promote five creative industries. In May, the focus falls on film. How will Swedish film export benefit from this current initiative?

“During 2012 we have a special promotional timetable. The Ministry for Foreign Affairs is spending individual months on a specific creative industry. In February it was music, food in March and film in May. This autumn it will be fashion in September and literature in November. So, as far as film promotion is concerned, a number of embassies will be arranging film days and screening Swedish films, other embassies will write about Swedish film on their websites. The aim is for 100 or so overseas authorities to be involved in film promotional activities during May. Of course, many of them will be doing their bit at other times too. But this is something quite new, a major effort over the course of one month. I hope it will lead to a raised awareness of Swedish film right across the world.”

Do you see any concrete openings for strengthening Swedish film still further?

“We’ve launched a communication platform, SymbioCreate, to help our creative industries to export more. Film is naturally an important element of that. Where film is concerned it’s all about selling Swedish film abroad and also promoting Sweden as a country where films can be made. Sweden Film Commission is doing a great job, there’s a healthy dialogue between us and we hope to strengthen our partnership with the aim of making Sweden even more attractive as a country where films can be made. This counts as export too, since it’s foreign revenue that flows into the country. I feel that everyone working in Swedish film would benefit in one way or another through working more closely together, and by making use of our marketing platform. Cooperation between the various players has been very good in the run-up to this year’s Cannes festival.”

Is there anything you would like to see from the Swedish film industry?

“I think Swedish film is of a very high quality, so a good deal depends on keeping on at that level. The question is how the Ministry for Foreign Affairs can help to promote Swedish film export even more than it does already. We’d like to know more about it.”

What are your hopes for Swedish film over the next three years (up to 2015, the date by which the government hopes to have doubled Swedish export)?

“Promoting the creative industries is part of our vision to double export within five years together, and by making use of our marketing platform. Cooperation between the various players has been very good in the run-up to this year’s Cannes festival.”

Greetings **Ewa Björling**, Sweden’s Minister for Trade…

**BUT ARE ALL** these things enough to ensure that Swedish film export will continue to flourish?

“Swedish films compete with other non-English language films from Europe, and many of those countries have various types of state support to help their film industries. The production funding made available to producers in Sweden is crucial for quality films,” says Miira Paasilinna at The Yellow Affair. She feels that Sweden may encounter problems going forward without the type of distribution support available in other European countries.

Svensk Filmindustri’s Ann-Kristin Westerberg shares these views on the kind of incentives that can have a positive effect on Swedish film export:

“You need to differentiate between what can be sold internationally and the so-called local films. All funding for international film launches and sales will provide greater opportunities all round.”

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**More bravery and private money can create greater scope and a genuinely commercial attitude**

**Michael Werner**, Sales Director at NonStop Sales

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**Promoting the creative industries is part of our vision to double export within five years**
Brothers and sisters

Having explored a difficult relationship between two brothers in Simple Simon, director Andreas Öhman has changed tack. Well, slightly, perhaps. His new film Bitch Hug is about sisters and dreams of a new life in the big city.

Andreas Öhman has always had a fascination for sibling relationships. It came to the fore in his widely acclaimed feature debut Simple Simon (I ryggen finns inga känslor, 2010), the gently humorous story of 18-year-old Simon, who has Asperger syndrome, and his big brother Sam. And it’s also present in his upcoming film Bitch Hug (Bitchkram, 2012), set to premiere in Sweden in October.

But where the former film was about brothers, Bitch Hug takes two sisters. About to leave school, Kristin dreams of leaving behind her manipulative older sister Linn and the sleepy small town in which they live for a life in New York. And it’s in New York that I finally catch up with Andreas Öhman himself.

“I’m here to seek some inspiration, to get away from Stockholm for a while,” he confides.

Working on Bitch Hug, he says, was tougher than his debut film. This may well have been down to the pressure he felt following the huge success of Simple Simon, which was selected as Sweden’s entry for the 2011 Oscars and shortlisted for best foreign language film. Both films are about teenagers or young adults, but in Bitch Hug there’s a wider perspective and a more realistic tone.

“The idea behind Simple Simon was to tell the story from the point of view of Simon, who sees things differently from most people, meaning that certain things get out of proportion. This time round we’ve taken several points of view, and we see the world with the objectivity of a friend. We’ve also chosen a completely different pictorial language. In Bitch Hug everything is filmed with a handheld camera, and the lighting is more natural.”

Whereas Andreas Öhman has found his way to New York, Kristin in his film never does. Oversleeping after a boozey farewell party, she misses her plane by a whisker. Feeling totally humiliated, not least because she’s promised to publish a regular account of her new, exciting life in the local newspaper, Kristin decides to hide herself away in the house of her newly found friend, Andrea, deep in the countryside, to avoid her disgrace.

“I think that it’s rare to find friendship portrayed in a convincing way in film, and I wanted to do something in which you could feel that the friendship was genuine,” says the director.

Do you have siblings yourself?

“I have two, both around ten years older than me, so I didn’t see much of them as I was growing up, and I suppose that had an effect on me. A sense of loneliness and loss also comes from the fact that my closest sibling died when she was 12 and I was nine. I think much of my creative willpower stems from that.

It took a long time for what had happened to sink in. The way I was treated afterwards was quite a pain – I went to a small school where everyone felt sorry for me. I hated that feeling. OK, it was a shame, but not being allowed to get back to reality made it worse. That’s why I moved away from home when I was 17.”

FACTS Andreas Öhman was born in 1985 in Kramfors in northern Sweden. Made his feature film debut with Simple Simon (I ryggen finns inga känslor, 2010). His second film Bitch Hug (Bitchkram) is set to premiere in Sweden in October 2012. As with Simple Simon, Öhman has co-written the screenplay with Jonathan Sjöberg. Likewise, Bonnie Skoog Feeney is once again the producer.

“I think that it’s rare to find friendship portrayed in a convincing way in film, and I wanted to do something in which you could feel that the friendship was genuine,” says the director.

Where do you get your fascination for sibling relationships?

“I don’t know exactly. This is our second feature about siblings, and now we’re making a third to round off the trilogy, one in which the relationship between siblings plays an even more decisive role.”

AXELANDS SUNDIVIST
Your long-term partner in film.

Swedish Film represents most of the well-known film studios on the account of clients that uses film in the Non Theatrical area. Swedish Film is the market’s leading actor and have distributed film and licences to companies and organizations for more than 60 years. We’re working continuously with signing new collaboration partners and hereby we encourage you to contact us!

We market our products and concepts through the following trademarks:

- **Entertainment & distribution**
  Supplies and distributes film within all the different genres, from documentaries to feature films. We represent most of the major international and domestic studios.

- **Digital distribution of film**
  We design unique channels, adapted to the specific needs from our clients. This is done through a protected distribution over the Internet to a specific box that screens its content according to a playlist.

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

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

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

- **In-job training and education**
  Producing, purchasing and providing films and e-learning in different areas mainly focusing on the business world.
It’s springtime for Swedish cinema. No less than 30 Swedish films are represented in this section. Please visit our website www.sfi.se for updated information on Swedish features, documentaries and shorts.
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.

Bekas

Early 90s. Saddam Hussein’s regime has put great pressure on the Kurdish region of Iraq. Two homeless Kurdish boys see Superman at 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.

Agent Hamilton – In the Interest of the Nation

Masked soldiers attack a vehicle loaded with high-tech missiles in Uzbekistan. Meanwhile a Swedish engineer is kidnapped in Ethiopia. Hamilton is ordered to investigate and discovers an international arms conspiracy, as well as plans for a terrorist attack on Swedish soil. His loyalties are tested, but the interest of the nation must come first.

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**Bitch Hug**

19-year-old Kristin 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.

**Blondie**

Three sisters reunite in their family home for their mother’s birthday. But the celebration soon comes to a halt when old arguments and conflicts start to unravel. One dramatic event forces the sisters to think about who they are as individuals and what they are together.

**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** Margarete Jangård **PRODUCED BY** WG Film in co-production with Pausefilm/Klassefilm, 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 Glimberg, developed with the support from MEDIA **SCREENING DETAILS** HDCAM, 87 min **RELEASED** February 24, 2012 **SALES** Autlook Filmsales, Films Transit (US) **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.

**ORIGINAL TITLE** Bitchkram **DIRECTOR** Andreas Öhman **SCREENWRITERS** Andreas Öhman, Jonathan Spiberg **PRINCIPAL CAST** Linda Molin, Fanny Ketter, Mathilda von Essen **PRODUCER** Bonnie Skoog Feeney **PRODUCED BY** Filmlance International in co-production with Sonet Film, Naive, SVT, Scenkonstbolaget Film, Dagsljus and Cinepost Studios **SCREENING DETAILS** 35 mm/DCP, 100 min **TO BE RELEASED** 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 (2008), been nominated for a Swedish Guldbagge Award 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.

**ORIGINAL TITLE** Blondie **DIRECTOR** Jesper Ganslandt **SCREENWRITER** Jesper Ganslandt **PRINCIPAL CAST** Carolina Gynning, Helena af Sandeberg, Alexandra Dahlström, Marie Göranzon **PRODUCER** Jesper Kurlandsky **PRODUCED BY** Fasad in co-production with Film i Väst/Jessica Ask, SVT/Gunnar Carlsson and Dagsljus, with support from the Swedish Film Institute/Lars G Lindström and MEDIA **SCREENING DETAILS** 35 mm, 88 min **TO BE RELEASED** Autumn, 2012 **SALES** TrustNordisk **Jesper Ganslandt**’s debut feature Falkenberg Farewell (2006) premiered at the Venice Film Festival. The concert film Skinnkattesberg and the short film Jesper Ganslandt’s 114th Dream followed in 2008 and the documentary The Film I No Longer Talk About (co-directed with Martin Degrell) in 2009. Ganslandt’s second feature The Ape premiered in Venice in 2010. Family drama Blondie is his third feature.
Cockpit

Airline pilot Valle is in desperate need of a new job. When he finds out that Silver Airlines are looking for a female captain, he doesn’t hesitate to don a pair of high heels and a slinky dress to apply for the job, borrowing his feminist sister’s identity in exchange for a newspaper subscription. However, his colleague – and fellow pilot – Cecilia falling in love with his new, female self wasn’t quite part of the plan.

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, discotoques 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.

Colombianos

Fernando’s life in Stockholm seems to be going nowhere. He is struggling with substance abuse and his despairing mother, Olga, wants him to go and spend time with his older brother Pablo in Colombia. Pablo has a plan on how to get Fernando clean in six months – but is Fernando ready to make a change? The painful effects of codependency take their toll as the once-enthusiastic Pablo gradually loses faith in his mission.
**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?

**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.

**Dark Water**

Daniel is an ambitious real estate broker. Together with his mistress Marie, the wife of his boss, he takes the liberty of spending a passionate weekend in an extravagant design-house he is about to sell. The lovers soon discover that they are not alone. George, a Polish handyman has remained in the house and eventually it is clear that there’s no way of getting rid of him.
**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.

**Original Title** Äta sova dö  
**Director** Gabriela Pichler  
**Screenwriter** Gabriela Pichler  
**Principal Cast** Nermina Lukac  
**Producer** China Åhlander  
**Produced by** Anagram Produktion in co-production with Film i Skåne and SVT, in collaboration with Film i Väst, Solid Entertainment and Piraya Film, with financial support from BoostHbg, the Swedish Film Institute/Suzanne Glansborg and the Swedish Arts Grants Committee  
**Screening Details** 35 mm, 100 min  
**To Be Released** September 7, 2012  
**Sales** The Yellow Affair

*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 Swedish Guldbagge Award 2010 for best short.

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**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. 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.

**Original Title** Snabba Cash II  
**Director** Babak Najafi  
**Screenwriters** Maria Karlsson, Peter Birro  
**Principal Cast** Joel Kinnaman, Mattias Varela, Dragomir Mrsić, Fares Fares, Dejan Čukić, Madeleine Martin  
**Producer** Fredrik Wikström (executive producers Michael Hjorth, Daniell Espinosa)  
**Produced by** Tre Vänner Produktion in co-production with Nordisk Film/Lone Korslund, SVT/Gunnar Carlsson, Film i Väst/Jessica Ask, Nordsvensk Filmunderhållning/Lars Nilsson, Hobohm Brothers Film/ Johannes Hobohm with support from the Swedish Film Institute/Suzanne Glansborg and Nordisk Film & TV Fond/Hanne Palmquist in collaboration with Canal+ and Network Movie  
**Screening Details** 35 mm, approx. 120 min  
**To Be Released** August 24, 2012  
**Sales** TrustNordisk

Babak Najafi graduated from Dramatiska institutet in 2002. He received the Bo Widerberg scholarship, after directing the short *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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**Ego**

For 25-year-old Sebastian Silverberg life is all about partying, one-night stands and satisfying his enormous ego. When things are at their best Sebastian suddenly loses his sight in an accident forcing him to re-examine what actually matters to him and what’s just superficial. *Ego* is a romantic comedy drama.

**Original Title** Ego  
**Director** Lisa James Larsson  
**Screenwriter** Lisa James Larsson  
**Principal Cast** Martin Wallström, Mylaine Hedreul, Sissela Kyle, Peter Andersson, Emil Johansen  
**Producer** Tomas Michaelsson (executive producers Michael Hjorth, Daniél Espinosa)  
**Produced by** Filmlance International in co-production with Film i Väst, The Chimney Pot, Gothenburg Camera Center, Harald Hamrell Film in collaboration with Nordisk Film and SVT, with support from the Swedish Film Institute/Suzanne Glansborg  
**Screening Details** 35 mm, 105 min  
**To Be Released** TBA  
**Sales** TBA

Lisa James Larsson was born in 1978 in Potsdam, Germany and brought up in London. Having previously worked as an editor and camera operator she moved to Stockholm in 2005 to study film directing at the Stockholm Academy of Dramatic Arts (SADA). She went on to complete a masters in screenwriting, graduating in 2009. *Ego* is her feature film debut.
**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 Pangaea. 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...

**Flicker**

Backaberga’s former big company is doing its best to keep up with today’s modernization – without much success. An unexplained power outage triggers a dramatic series of events that create new opportunities for the lovelorn clerk Kenneth and the other residents in Backberga.

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**Faro (working title)**

Faro is about a man who flees into the forest with his daughter to escape a prison sentence. Chased by the 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.

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**NEW FILMS**

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The Hypnotist

Psychiatrist Erik Maria Bark is asked by the police to help in treating an unconscious patient. Inspector Jonna Linna hopes that Erik will be able to communicate with the young boy through hypnosis. The police hope to find out who brutally murdered the boy's parents and younger sister, in order to track down and save his older sister before it is too late. But soon Erik finds himself getting too involved in the case.

Original Title: Hypnotisören
Director: Lasse Hallström
Screenwriters: Paolo Vacirca, Peter Asmussen
Principal Cast: Mikael Persbrandt, Tobias Zilliacus, Lena Olin, Jonatan Bökman, Oscar Pettersson, Helena af Sandeberg, Anna Ascarate, Eva Melander
Producers: Börje Hansson, Peter Possne, Bertil Ohlsson
Produced by: Svensk Filmindustri and Sonet Film, in collaboration with TV4, TV2, DK, NRK, YLE, with support from the Swedish Film Institute/Lars G Lindström, Nordisk Film & TV Fond/Per-Erik Svensson
Screening Details: Cinemascope, 120 min
To Be Released: September 28, 2012
Sales: Svensk Filmindustri International Sales

Lasse Hallström is probably Sweden's most successful director over the last 25 years. After a number of hits back home, his international breakthrough came with My Life as a Dog (Mitt liv som hund, 1985), since when he has made a dozen films in the US, including What's Eating Gilbert Grape? (1993), The Cider House Rules (1999), Chocolat (2000) and Salmon Fishing in the Yemen (2011)

Good Luck. And Take Care of Each Other

Good Luck. And Take Care of Each Other is a film about fantasies, betrayal and one man's lack of confidence. A man who displaces his memories by “building” fantasy memoirs meets a dreamy but hard held teenager. A rare friendship arises as they begin to inspire people using public art. But even though everything they create is fantasy, it can hurt for real, and they find their friendship betrayed by another lie.

Original Title: Lycka till. Och ta hand om varandra
Director: Jens Sjögren
Screenwriter: Kalle Haglund
Producers: David Olsson
Produced by: Acne Drama in co-production with SVT, Film i Väst, Dagsljus, Europa Sound Production, MinT, Swedenator Inc, Kalle Haglund and Jens Sjögren with support from the Swedish Film Institute/Suzanne Glansborg
Screening Details: TBA, 95 min
To Be Released: Autumn, 2012
Sales: TBA

Jens Sjögren, born in 1976, has directed commercials, music videos, theatre and television since 1998. His commercials have been awarded both national and international prizes. His longing to inspire and affect larger crowds has led him to create his debut film Good Luck. And Take Care of Each Other.

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...

Original Title: Isdraken
Director: Martin Högdahl
Screenwriter: Petra Revenue (based on a novel by Mikael Engström)
Principal Cast: Philip Olsson, Feline Andersson, Hans Alfredson, Malin Morgan, Hampus Andersson, William Nordberg
Producers: Peter Hiltunen (executive producers Johan Fälemark, Hillevi Råberg)
Produced by: Illusion Film in co-production with Filmpool Nord, SVT, Film i Väst, Dagsljus, Cloudberry Sound, Filmgate, with support from the the Swedish Film Institute/Suzanne Glansborg, Nordisk Film & TV Fond and Canal+
Screening Details: 35 mm, 77 min
To Be Released: February 24, 2012
Sales: Delphis Films

Martin Högdahl, born in 1975 in Sweden, studied at Stockholm Academy of Dramatic Arts (SADA) and at the School of Photography and Film Directing (HFF) at the University of Gothenburg. Martin has directed over 40 short films and two episodes of a drama series for pubcaster SVT.
NEW FILMS

The Man Behind the Throne DOC

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.

ORIGINAL TITLE The Man Behind the Throne DIRECTOR Kersti Grunditz PRODUCER Anita Oxburgh PRODUCED BY Migma Film, with support from Swedish Film Institute/Lars G. Lindström and SVT SCREENING DETAILS HD Cinemascope, 93 min TO BE RELEASED 2012 SALES TBA

Kersti Grunditz has directed a number of documentaries, which have been widely shown in the Nordic countries. Among them The Queen of Blackwater (2008), about the Swedish novelist Kerstin Ekman. She is also a highly regarded film editor of several award-winning films. She started out as a dancer/choreographer.

Nobel’s Last Will

While covering the annual Nobel Banquet for tabloid Kvällspressen, crime reporter Annika Bengtzon witnesses a spectacular murder. Annika is the key witness and unable to disclose anything. The story of a lifetime – and she can’t write. Everyone believes that the attack is linked to international terrorism except Annika. And as she gets closer to the truth, she realizes just how far some people are willing to go to get the most prestigious prize of all.

ORIGINAL TITLE Nobel’s testament DIRECTOR Peter Flinth SCREENWRITER Pernilla Oljetund PRINCIPAL CAST Malin Crépin, Björn Kjellman, Leif Andrée, Kaja Ernst, Erik Johansson, Richard Ulf Salé, Felix Engström PRODUCED BY Yellow Bird in co-production with Degeto Film, TV4 and Nordisk Film in co-operation with Nordsvensk Filmunderhållning, Filmpool Nord, with support from Nordisk Film & TV Fond SCREENING DETAILS HD Cinemascope, 93 min RELEASED March 2, 2012 SALES Zodiak Rights

Peter Flinth (1964) has directed feature films and TV series in both Denmark and Sweden, including the Am films, the Wallander film Mastermind and episodes of the Emmy awarded series Unit One.

Palme DOC

It’s 25 years since the February night when Swedish prime minister Olof Palme was shot dead in the streets of Stockholm, changing Sweden forever overnight. Palme is the film about his life and times, and about the Sweden he helped to create. A man who changed history.

ORIGINAL TITLE Palme DIRECTORS Maud Nycander, Kristina Lindström SCREENWRITERS Maud Nycander, Kristina Lindström PRODUCERS Fredrik Heining, Mattias Nohrborg PRODUCED BY B-Reel in co-production with SVT, Pan Vision and Manden med Cameraet, in collaboration with Nordisk Film & TV Fond, Film i Väst, DR, NRK and YLE with support from the Swedish Film Institute/Suzanne Glansborg and the Danish Film Institute/Klara Grunning-Harris SCREENING DETAILS Digital, 90 min (feature) and a 3 part TV-series à 60 min TO BE RELEASED October, 2012 SALES SVT Sales

Maud Nycander and Kristina Lindström have worked together on numerous documentary projects. Kristina has created many award-winning programmes for pubcaster Swedish Television (SVT), and Maud has directed several award-winning documentaries.
Searching for Sugar Man DOC

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.

She Male Snails DOC

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.

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.

Malik Bendjelloul has previously directed TV documentaries about and with Björk, Kraftwerk, Elton John, Sting and Rod Stewart. Searching for Sugar Man is his feature length debut.

Malin Bergsmark was awarded a Swedish Guldbagge for Maggie in Wonderland. In 2009 he contributed to the debated feminist porn suite Dirty Diaries with his short Fruitcake, shown at 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.
NEW FILMS

Truth and Consequence

Torgny Segerstedt was one of the leading journalists in Sweden in the 20th century. He fought a one man battle against the Nazi regime until his death in 1945 and during these times his private life was marked by a world in chaos. Truth and Consequence is both a psychological love story and a portrayal of the political situation at that time. A dramatic tale about a man who couldn’t be silenced.

**ORiGiNAL tItLe** Dom över död man
**DIREcTOr** Jan Troell
**SCREENWriTEn** Klaus Rifbjerg, Jan Troell
**PRiNCIPAL cAst** Jesper Christensen, Pernilla August, Ulla Skoog, Björn Granath
**PROduCERS** Francy Suntinger (executive producer Lars Blomgren)
**PROduCED BY** Filmance International in co-production with Film i Väst, SVT, Stena Sessan, Metronome Productions, Dagsljus, Nordisk Film ShortCut, Maipo Film, in co-operation with NRK, and with financial support from The CoCo Fund
**SCREENING DETAILS** Dolby Digital, 124 min
**TO BE RELEASED** December 14, 2012
**SALES** NonStop Sales

Jan Troell was born in Sweden in 1931 and has made more than 40 films, among them The Oscar-nominated The Emigrants (1971), The New Land (1972) and The Flight of the Eagle (1982). At the Berlin Film Festival Troell has won the Golden Bear for Ole dale dolf (1968) and the Silver Bear for Il Capitano (1991). His latest film Everlasting Moments (2008) received a Golden Globe nomination.

With Every Heartbeat

Mia and Frida, both in their 30s, 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 step-sisters. 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
**SCREENWriTEn** Alexandra-Therese Keining
**PRiNCIPAL cAst** Ruth Vega Fernandez, Liv Mjönes, Krister Henriksson, Lena Endre, Joakim Nätterqvist
**PROduCERS** Josefine Tengblad
**PROduCED BY** Lebox Produktion in co-production with Film i Skåne, Ystad-Österlen Filmpool, Film Fyn A/S, Lady Bird, SVT in collaboration with RED RENTAL, FilmGear, Nordisk Film Post Production, Supersonic Svendborg, Jorming Film, Lena Endre with support from the Swedish Film Institute/Suzanne Glansborg
**SCREENING DETAILS** 35 mm, 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.

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.

**ORiGiNAL tItLe** Simon och ekarna
**DIREcTOr** Lisa Ohlin
**SCREENWriTEn** Marnie Blok
**PRiNCIPAL cAst** Bill Skarsgård, Helen Sjöholm, Stefan Gödicke, Jan Josef Liefers
**PROduCERS** Christer Nilsson
**PROduCED BY** Göta Film, Asta Film, Filmkameratene, Schmidt-Katze Filmkollektiv in co-production with Film i Väst, SVT, Filmin, Filmfond, Avro Television with support from the Swedish Film Institute/Lars G Lindström, Danish Film Institute, Norwegian Film Institute, Nordisk Film & TV Fond/Hanne Palmquist, Filmförderung Hamburg Schleswig-Holstein, Medienboard Berlin Brandenburg, DFFF Deutscher Filmförderungsfond and with the financial contribution of The CoCo Fund
**SCREENING DETAILS** 35 mm, 120 min
**RELEASED** December 9, 2011
**SALES** NonStop Sales

Lisa Ohlin, born in 1960, has a masters of art in film from New York University. She has directed TV dramas, commercials, short films and features and has also worked as a commissioning editor at the Swedish Film Institute. Her features include the critically acclaimed Waiting for the Tenor (1998) and the romantic comedy Seeking Temporary Wife (2003).

Simon and the Oaks

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**ORiGiNAL tItle** Dom över död man
**DIREcTOr** Jan Troell
**SCREENWriTEn** Klaus Rifbjerg, Jan Troell
**PRiNCIPAL cAst** Jesper Christensen, Pernilla August, Ulla Skoog, Björn Granath
**PROduCERS** Francy Suntinger (executive producer Lars Blomgren)
**PROduCED BY** Filmance International in co-production with Film i Väst, SVT, Stena Sessan, Metronome Productions, Dagsljus, Nordisk Film ShortCut, Maipo Film, in co-operation with NRK, and with financial support from The CoCo Fund
**SCREENING DETAILS** Dolby Digital, 124 min
**TO BE RELEASED** December 14, 2012
**SALES** NonStop Sales

Jan Troell was born in Sweden in 1931 and has made more than 40 films, among them The Oscar-nominated The Emigrants (1971), The New Land (1972) and The Flight of the Eagle (1982). At the Berlin Film Festival Troell has won the Golden Bear for Ole dale dolf (1968) and the Silver Bear for Il Capitano (1991). His latest film Everlasting Moments (2008) received a Golden Globe nomination.

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**ORiGiNAL tItLe** Kyss mig
**DIREcTOr** Alexandra-Therese Keining
**SCREENWriTEn** Alexandra-Therese Keining
**PRiNCIPAL cAst** Ruth Vega Fernandez, Liv Mjönes, Krister Henriksson, Lena Endre, Joakim Nätterqvist
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NOVEMBER 7-18 2012
THE 23RD
STOCKHOLM INTERNATIONAL FILM FESTIVAL

DIRECTOR ALEJANDRO GONZÁLEZ IÑÁRRITU JUST BEFORE RECEIVING THE 2011 STOCKHOLM VISIONARY AWARD.

DEADLINE FOR ENTRIES: AUGUST 17 2012