Director Lisa Langseth explores identity issues in Hotel
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Fifty and counting

2013 marks the Swedish Film Institute’s 50th anniversary. This gives us cause to look back to 1963 and reflect on how society and the world at large have changed since then.

Europe is in crisis, and in many quarters arts funding is being cut to balance national budgets. At the same time, film has a more important role to play than ever before, perhaps. As a reflection of the times, as critic and comforter. A European crisis is also a crisis for the daily press. In my opinion, technological change will affect our society far more than we can currently envisage. If the press isn’t working properly, how is power to be kept in check? And if we don’t have film, how are we to understand ourselves and each other?

The role of film isn’t to scrutinise the media from a journalistic point of view, even though we have many films which do just that. The role of film is to tell stories, and those stories say a lot about the times in which they are created. As such, it’s both important and exciting to follow the films that are being made in the wake of the economic crisis, or in those areas of developing democracy following the Arab Spring. Even if we’re not affected, they help us to understand. And if we are affected, they help us to deal with it. Some decades from now, we’ll be able to look back into our film archive to see how things were.

All this creates an understanding of history. Totally amazing, and totally necessary. And quite simply not possible to cut back on in a national budget, no more so than health care or education.

The role of the Swedish Film Institute includes the provision of funding for the creation of new films. The films we have in our archive (a national treasure crying out for digitization, by the way) take us on an odyssey through the way society was at various points in time. The films we support today are gradually added to history, giving that history a deeper understanding of the world we currently live in.

In this context, international film festivals have an important part to play. It is here that we can learn both from and about each other. Films screened at festivals often find an audience in Sweden. And as one of the leading festivals, Cannes plays a major role in the understanding of the world gained by audiences in Sweden and other countries. That’s why it’s important that we at the Film Institute should support films that are good enough to be screened here. But it’s also important for those in charge of the festival to ensure that we get stories which reflect the diversity which our world encompasses.

This year we have a Swedish short film in Critics’ Week in Cannes, Pleasure – an examination of pornographic film’s evaluations of male and female. We also have a number of Swedish films for export, including works about Swedish musicians such as Monica Zetterlund and Håkan Hellström (read more about these in this issue of Swedish Film). For those interested in understanding us Swedes, there’s plenty to get immersed in. And we in turn will immerse ourselves in films from around the globe. To give us an understanding of the way things really are in society and the world at large.

Anna Serner
CEO, Swedish Film Institute
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Resounding echoes

In Echoes from the Dead, Daniel Alfredson brings us a film version of Johan Theorin’s crime novel. Having directed two parts of the world-famous Millennium trilogy, he should certainly know what he’s doing.

Daniel Alfredson has directed two thirds of the Millennium trilogy, the film versions of Stieg Larsson’s globally successful crime novels. Yet he’s barely half as well known as his younger brother, Tómas Alfredson. The latter is preparing a film version of Astrid Lindgren’s children’s classic The Brothers Lionheart (Bröderna Lejonhjärta), Daniel is in the news with Echoes from the Dead (Skumtimmen, 2013), based on Johan Theorin’s haunting and hugely successful debut novel, now published in more than 20 countries.

In Alfredson’s view, it’s not only international viewers who will find the flat, bleak landscapes of Öland, the Swedish island in the Baltic, exotic.

“A lot of Swedes will also raise their eyebrows and ask themselves if it really looks like that.” There was a similar reaction to Ingmar Bergman’s films set on Fårö in the early 60s.

Echoes from the Dead moves between the familiar genre of crime film and what has become a strong new trend in Swedish film, folklore and fantasy, which in turn has its roots in the occult novels of Selma Lagerlöf, winner of the 1909 Nobel Prize for literature. One key film in this trend was Tomas Alfredson’s 2008 vampire drama Let the Right One In (Låt den rätte komma in), which seems to have inspired several directors to dig deep into their special local environments in order to attract an international audience.

“Thanks to the fact that we watch more films from all around the world, if not at the cinema then on our sofas in front of the television, we have a better appreciation of specific visual landscapes,” says Alfredson, himself a long-time devotee of nature and its powers.

“In visual terms the key to Echoes has been placing the camera higher than usual to capture a landscape without changes in level,” he adds.

Generally speaking a director who prefers pre- and post-production, Alfredson describes the shoot as “unusually pleasurable, an intimate drama with three partici-pants,” one of whom was the “amazingly talented Lena Endre”, the well-known Bergman muse.

“In many ways it’s a drama about relationships, about atonement, I’ve tried to mix relationships and drama. You might call it a mystery drama, but I never think in terms of genre. What it certainly isn’t is a police story: I’ve tried to avoid uniforms and police cars as far as possible.”

Alfredson sees the key to the growing success of Swedish film in the thorough Swedish tradition of world class film technicians: “There’s a lack of stories, images and reflections on the subject of pornography. So many people nowadays are consumers of pornography and it’s very easily accessible on the internet. And yet it’s nothing we like to talk about, it’s still taboo,” says the director.

Still a student at Stockholm Academy of Dramatic Arts (formerly Dramatiska institutet), Ninja Thyberg has carried out meticulous research for her film.

“I think I’ve covered most aspects of the film and made it relatively realistic, even though it’s fiction, of course. I’m interested in getting behind stereotypes, in showing just how complex people always are. That’s why it’s so important for me that the main character has a strength of her own, that she’s not just an exploited victim.”

Ninja Thyberg is currently working on the screenplay for a feature film along the same lines as Pleasure.

MAGNUS VÄSTERBRO

Naked truth

A young woman is getting ready to take part in a porn film shoot. As she’s enjoying small talk with one of the men she’s about to have sex with in front of the camera, she gets curious about taking on a challenge: one that turns out to be painfully uncomfortable.

Ninja Thyberg’s short film Pleasure (2013) is competing in Critics’ Week at the Cannes Film Festival.

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MAGNUS VÄSTERBRO
Let’s talk about sex

Peter Modestij’s short film 102a: Couple Fucking is an allegory of man’s pursuit of status in an over-sexualised society.

At an auction in Stockholm a lot entitled “Couple Fucking” goes under the hammer for 41,000 Swedish kronor. The completely naked pair are wheeled into the auction room, the man slowly, slowly penetrating the woman from behind. Later on, when the lot turns into “Couple Smoking,” the buyer’s health is set at risk.

There is more than a touch of Roy Andersson in Peter Modestij’s short film 102a: Couple Fucking (Det knulande paret, 2013), underpinned by the grey tones of the cinematography of Gustav Danielsson, a one-time pupil of Andersson. The film also serves as a reminder of the 80’s yuppiedom, when more and more business people bought ever more expensive works of art. In Sweden, Nils Dardel’s painting The Dying Dandy was a prime example.

“The film is an asexual, dystopian allegory of how we humans, in pursuit of status, consume ourselves to death in an over-sexualised society,” says Modestij, his bulky Nokia 3310 in hand.

“The title is intended as an anticlimax: a fucking couple is more exclusive than a smoking couple.”

Modestij cites George Lucas’ THX 1138 (1971) as his source of inspiration, both in terms of sound and visuals.

“I like things simply to be. You should know your world, but not try to explain all of it. And for me, dystopia is a way of looking at the present.”

Modestij, who has previously picked up the MEDIA New Talent Award at Cannes, studied with director Darren Aronofsky in New York.

“What I tried to imbibe from him was his special visual philosophy, adopting a new palette for every film.”

Personally, Peter Modestij hates using the word project, but he can’t deny that he has many of them in the pipeline, including a film version of Karin Boye’s (also dystopian) diary novel Kallocain (1940), once again in collaboration with Gustav Danielsson.

TEXT JON ASP
PHOTO YLVA SUNDGREN

102a: Couple Fucking is featured in the Short Film Corner at Cannes.
This year marks the tenth anniversary of the festival which has previously attracted such international guests as Ang Lee and Wim Wenders. How has the festival changed with time?

“It started as a small-scale event, but has grown with every year. I was just looking at the first programme from 2004: it was two pages long. This year’s catalogue is 48 pages long and contains 60 different events, with some 40 participants.”

What’s the focus of this year’s Bergman Week?

“Literature. Ingmar Bergman actually started out as an author, but became frustrated by not getting published and turned to film and theatre instead. I think he’s a great author, even his film scripts stand up as literature in their own right. Some of this year’s guests include authors PO Enquist, PC Jersild and Karl Ove Knausgård.”

And who are the international guests?

“Sally Potter is coming. It’s nice to have a female director visiting, and her Orlando (1993) was on the list of Bergman’s favourite movies. Also Noah Baumbach, director of The Squid and the Whale (2005), which is one of my personal favourites, and Greta Gerwig, who stars in his new film Frances Ha (2013), which will premiere during Bergman Week.”

Any other news this year?

“Yes, on June 24 we will inaugurate the new Bergman Centre on Fårö. It’s an exhibition space centred around Bergman’s work and his relationship to the island. He thought locally well ahead of his time, employing local craftsmen and residents as extras.”

BO MADESTRAND

Bergman Week, June 24–30, Fårö, Sweden
**NEWS CANNES**

**Q&A**

**ROY ANDERSSON**
**DIRECTOR**

With his new film, the final part of the trilogy which began with *Songs from the Second Floor*, winner of the Jury Award at Cannes in 2000 and continued with *You, the Living* (*Du levande*, 2007), Roy Andersson has shown himself more ambitious than ever. In *A Pigeon Sat on a Branch Reflecting on Existence* (*En duva satt på en gren och funderade på tillvaron*), a title inspired by a 15th century painting by Pieter Brueghel the Elder, he looks at human history from the time of the Old Testament to the present day.

**What kind of film is it?**

“It’s a fresco on a large scale, without any actual thread running through it. Or rather, there are one or two we can follow, moving through time and space,” says Roy Andersson. “I can’t tell you more than that. Well, one more thing: what we’re doing is unique. And the whole world is interested.”

You intend it to be ready for Cannes 2014 — and you’ve said that you’re aiming to win the Palme d’Or.

“The film has a good chance of winning. We recently screened the first 70 minutes for a group of German financial backers, who said: ‘We loved *Songs from the Second Floor*, it’s a masterpiece – but this is even better.’”

**Filming has already been going on for two years, since you’re building up the scenography from scratch for every scene. How do you maintain continuity over such a long project?**

“I’m not getting tired, in case that’s what you’re wondering. But sometimes I do have my doubts. Not about the film itself, but whether it’s worth doing something so properly in an age when people don’t care about quality. In purely technical terms, of course, there can be lots of problems during such a long shoot. And right now, one of the two most important actors has fallen sick. I’m hoping he’ll be well again later in the year, otherwise I’ll have to alter the screenplay.”

**Old format, new direction**

Following on from his feature film *Flicker* (*Flimmer*, 2012), Patrik Eklund is back in the format that has taken him to Cannes twice (*Situation Frank*, 2007, and *Seeds of the Fall/Slitage*, 2009) and once to the Oscars (*Instead of Abracadabra/Istället för Abakadabra*, 2010). His new short is *Syndromeda* (2013), a visually striking and genre mixing film in black and white in which we meet Leif, whose claim to have been abducted by aliens isn’t even taken seriously by his own therapist. Despite the typical Eklund trait of something wacky overriding a seemingly everyday environment, it’s somewhat different from what we’ve seen before:

“It’s not a plot-driven film. It’s based around sound, images and music which create a sustained and special feel. A ‘kitchen sink sci-fi-noir’ was how we labelled it when we were filming,” says Eklund.

**CAMILLA LARSSON**

*Syndromeda* is featured in Short Film Corner at Cannes.

**Gadgets for the home**

In our efforts to make life easier for ourselves we human beings sometimes go too far and over-complicate things instead. This is the theme that Gunhild Enger examines in *A Simpler Life* (*Ett enklare liv*, 2013), a short film observing a middle-aged couple over the course of a day in their 80’s house. It takes the form of a number of pared-down tableaus accompanied by the sound of various machines.

“The title of the film comes from a catalogue my mum’s rather fond of which is full of crazy things. One day she bought an automatic card-shuffler. When we sat down to enjoy a game of cards as a family the whole experience and dynamic had changed. A crappy machine that barely worked had come between us,” says Enger, who has previously been nominated for a BAFTA for her graduation film *Bargain* (2007) from the Edinburgh College of Art.

**CAMILLA LARSSON**

*A Simpler Life* is featured in Short Film Corner at Cannes.

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*A Simpler Life* is featured in Short Film Corner at Cannes.
In the upcoming festival you’ll be presenting a focus on Swedish film, with three features, two documentaries, one retrospective film and seven shorts. What’s the thinking behind this?

“Sweden is very obviously a thriving film culture at the moment. Also, our audiences have a lot of interest in Scandinavian cinema in general and Swedish cinema in particular.”

What was your goal when putting the programme together?

“Basically we were looking for films that could stand on their own as distinctive and powerful works, and at the same time we hoped to put together a programme that would have a certain coherence and integrity. We don’t want to pretend that Swedish cinema is any one thing; we simply want to expose our audiences to a wide range of excellent Swedish films, features, documentaries and shorts, and to suggest, gently, some possible lines of continuity among them.”

What’s your opinion of Swedish film in terms of quality and reputation? Is there something you can call typically Swedish?

“I think that people all over the world who see a lot of films recognize that Sweden is a country that regularly produces very well made films, especially films that are in a certain vein of naturalism and that are working with a realistic presentation of society. There’s a general awareness that the Swedish film industry has excellent actors and technicians and is capable of producing films in a variety of genres that reach a high standard of craft. What I find interesting in some of the best recent Swedish films is a desire to look clearly and critically at Swedish society, to see things without illusions and without sentimentality and also in a broad and complete way, to examine how different forces in society work with or against one another, to acknowledge problems. People all over the world are very interested in this kind of critical examination, especially coming from a highly developed country like Sweden, with its strong democratic tradition and its high standard of living.”

CAMILLA LARSSON

www.edfilmfest.org.uk
The return of Swedish crime

Per Hanefjord is the director behind The Hidden Child, based on the novel by the queen of Swedish crime writers, Camilla Läckberg.

In 2009 Per Hanefjord won a student Oscar for Elkland, his graduation film from Stockholm Academy of Dramatic Arts. Now it's time for his feature debut The Hidden Child (Tyskungen, 2013), an adaptation of Camilla Läckberg's 2007 novel. There have so far been two television films based on the author's characters, but this is the first one for the cinema.

“Having sold more than half a million copies, it's the author's most successful book to date,” says the film’s producer Helena Danielsson, winner of last year’s Prix Eurimages award.

In all, Läckberg has sold more than 11 million books in 50 countries. The Hidden Child has already been published in the UK, with an American edition due shortly.

“The film is a thriller with elements of drama,” says Per Hanefjord. “The narrative is complex, set in two time periods, the 40’s and the present. But it’s also a personal story for the main character Erika, bound up with how things were in Sweden during the Second World War.”

Just as in the television films, the roles of Erika and Patrik are played by Claudia Galli Concha and Richard Ulf Sätter. Other parts are played by the up-and-coming Norwegian actor Jakob Oftebro (Kon-tiki, 2012), Amanda Ooms (As White as in Snow, 2001) and Jan Malmsjö, best known to an international audience as the sinister bishop in Bergman’s Fanny and Alexander (1982).

“It was quite a challenge to condense all of those characters into a one hundred-minute film,” says Hanefjord, whose next film will be an adaptation of another novel, this time by Torgny Lindgren (Norlands Akvavit).

Not as simple as ABC

When Nanna Huolman felt she needed a break from writing the screenplay for a feature film, she used the time out to write a short along the same lines. In ABC (2013) we meet Alma, Bea and Carl, two teenage girls and an older football coach, who under questioning by the police give their versions of what actually happened between them one day in the changing rooms.

“I wanted to explore the grey areas between fact and fantasy, between what we see and what we think. Where are the boundaries between what’s innocent and what isn’t? Or who’s innocent and who isn’t? What’s the difference between implicit violence and actual physical violence? Almost all girls have been groped against their will, and what I wanted was to change the perspective in an unexpected way and examine the violence that girls indulge in,” Huolman explains.

In ABC the girls take command, and the partially improvised scenes were a challenge for the young actors.

“Women aren’t used to exercising power, crossing boundaries and strongly asserting themselves, so they got embarrassed. I would have been embarrassed too,” says Huolman. CAMILLA LARSSON

ABC is featured in Short Film Corner at Cannes.
Lukas is back

Following Mammoth (Mammut, 2009) with action spanning two continents and an international star cast, Lukas Moodysson is returning to his Swedish roots as depicted in his debut Show Me Love (Fucking Åmål, 1998).

Set in 1982, his upcoming film We Are the Best! (Vi är bäst!, 2013) is based on a graphic novel by his wife Coco and features three young teenage girls. With their parents often absent, Bobo, Klara and Hedwig look after themselves. Wandering around the streets of Stockholm, they decide to form a punk band. Despite the fact that they don’t have any instruments. And despite everyone telling them that punk is dead.
Ruben Östlund “We’ve wanted to make the most awesome avalanche scene in cinema history”

A family is on holiday in the Alps. Sitting outside at a café, an enormous avalanche starts heading towards them. As it rushes closer, the father gets up and runs away in panic without helping his wife and children.

Then at the last minute the avalanche stops in its tracks without harming anyone. The father shamefacedly returns to his family, who from now on will always have a changed view of him.

These are the opening scenes of Ruben Östlund’s new film, which he himself describes as “an attempt to mess with the well-to-do elements of society.”

“It’s hard, and for that very reason tempting, to make something that’s existentially interesting in an environment such as skiing. All those well-off people dressed in neon colours and designer sunglasses, on holiday to relax. Then I came up with an avalanche, and realised I had a film,” says Östlund.

His previous film, the acclaimed and hotly debated Play, about children robbing other children in Gothenburg, was screened at Cannes in 2011. Östlund himself actually began his career in the cinema making skiing films, often shot in the Alps.

In Avalanche (working title) the avalanche itself is the catalyst for a relationship drama in which modern society’s fixation with the nuclear family is explored in various ways.

“The characters are on an emotional rollercoaster, torn in different directions. I was reminded of a study which showed that divorce rates are very high after plane hijackings. Perhaps because people reappraise their lives after such an event, but they’ve also seen a side of their partner which means that they no longer want to carry on living together.”

Right from the outset, Ruben Östlund has also had another, very precise goal in making the film, which is due for release in May 2014:

“We’ve wanted to make the most awesome avalanche scene in cinema history. And I actually think we’ve succeeded!”

Tarik Saleh “Women in the criminal underworld have hardly ever been portrayed properly”

A year ago, Estelle and her little daughter moved from Stockholm when her husband was involved in one of Sweden’s biggest ever robberies. Now she’s back to find the haul from the robbery, which has disappeared. After that she intends to leave the criminal underworld once and for good and to start a new life.

It turns out to be easier said than done.

This, briefly, is the starting point for Tommy, the latest film from Tarik Saleh.

“It’s a classic heist film, but with a strong woman in the main role,” he says.

Tarik Saleh’s previous film, Metropia (2009), was a dystopian animated sci-fi. This time round it was the chance to portray women involved in a life of crime which awakened his interest.

“There are countless films about male gangsters. And those men have seen so many films about criminals that they try to behave like characters in films themselves, which turns them into complete stereotypes. But women in the criminal underworld have hardly ever been portrayed properly,” says Saleh.

His desire to make the film grew after he had conducted a series of documentary interviews with the wives and girlfriends of Stockholm’s most notorious gangsters.

“The material it gave me was amazingly exciting. Many of the women were so strong, so articulate. I was scared and curious at the same time. But I realised I’d never be able to show the interviews as they stood, since the things they were talking about were far too sensitive.”

In Tommy, Tarik Saleh is keen to present a subjective and genuine portrayal of Stockholm.

“I was born in Stockholm, and I have a love-hate relationship with the city. But I’ve never seen a film that actually shows it like it is, the way I’ve experienced it. And since that film isn’t going to happen, I might as well make it myself instead.”

With a screenplay by Anton Hagwall, Tommy is due for release in February 2014.

Magnus Västerbros
Going to Toronto

Three Swedish films received their international premieres at this year’s Hot Docs in Toronto. Celebrating its 20th anniversary, the festival is North America’s leading forum for documentaries, and this year 205 titles from 43 countries were screened.

First out of the blocks for Sweden was Maria Fredriksson’s *Coffee Time* (*Elvakaffe*, 2013) a gentle yet candid film in which four well-dressed elderly ladies discuss Viagra, sex toys and other intimate subjects over coffee and cookies.

In *Second Class* (2013), Marta Dauliute and Elisabeth Marjanović Cronvall follow two Lithuanian guest workers who go to Sweden to save up some money for a better life in their home country. As the film progresses, the filmmakers are taken into their confidence, resulting in a probing discussion about relationships and trust.

The third film was Linda Västrik’s *Forest of the Dancing Spirits* (*De dansande andarnas skog*, 2013), an anthropological study of a group of people in an isolated rain forest in the Congo whose lifestyle is under threat from the relentless advance of the forestry industry.

Also screening at the festival was the highly acclaimed and controversial documentary *TPB AFK: The Pirate Bay Away From Keyboard* (2013), Simon Klose’s inside story of the notorious and illegal file sharing website.

Simon Klose (above), Elisabeth Marjanović Cronvall and Marta Dauliute (right).
Flying high

Erika Wasserman is going places. The producer behind such groundbreaking films as *Burrowing* and *Avalon* has recently seen the premiere of her first American co-production, *Bluebird* and finished the production of *The Quiet Roar*. Not only that: she has just been named Sweden’s Producer on the Move.

**ERIKA WASSERMAN**

**PRODUCTION INFO: THE QUIET ROAR. P. 51**

Erika Wasserman gave herself ten years. Ten years in the film business. Then it would be time to devote herself to more burning social issues again. Following a master’s degree in political science, she had just come home from a foreign aid project supporting local radio stations in Laos and East Africa. But it was film, something she had acquired a taste for during a year spent at a production company in New York, to which she was drawn.

That was nine years ago. So how does she feel now? Outwardly the producer of such acclaimed films as Axel Petersén’s *Avalon* (2012) and Henrik Hellström and Fredrik Wenzel’s *Burrowing* (Man tänker sitt, 2009) shows no signs of taking her foot off the gas. Quite the opposite. The Swedish Film Institute has appointed her this year’s Producer on the Move, and when we meet over a hasty lunch in Stockholm, Erika Wasserman is involved in a number of major projects. The next day she was due in New York for the premiere of her American co-production *Bluebird* at the Tribeca Film Festival (where it got favourable reviews). This autumn brings us *The Quiet Roar*, a drama by Hellström in collaboration with Wenzel. And looking further ahead, *Under the Pyramid* (Under pyramiden), the new film from Petersén. As Erika Wasserman observes, it can be tricky to wind down.

“But the fact is that the injustices of the world aren’t going to get put right overnight. That’s something I can get back into later on.”

**SOCIAl AWARENESS WAS** a big part of her childhood. Growing up, her mother worked as a doctor in Madagascar, Angola and Grenada. Her father had started out as a laboratory assistant, but changed direction to become a documentary filmmaker. Erika Wasserman and her younger sister moved around with them. The world wasn’t just something they saw on television. When it comes to films, the actual stories are her motivation, a desire to see something other than what she regards as the typical Swedish narratives of today, “middle class stories with one foot in rural life.”

“What is actually being told is so important, it’s vital for a wider group of people to get noticed. Gabriela Pichler’s *Eat Sleep Die (Äta sova dö, 2012)* is a good example: it’s fantastic.”

In terms of your own films, what stories do you think emerge?

“*Burrowing* is a story about being an outsider in a conformist society. *Avalon* is about the upper classes. They have such a big influence in Swedish society, but they’re nearly always portrayed at a distance. It’s rare you get to meet them as real people.”

Do you get many scripts from hopeful filmmakers?

“Quite a few. I can quickly see if they’re my kind of thing. Whether they’re good or not is another question entirely. But there has to be something I can bring to them.”

**THE RECENTLY PREMIERED** *Bluebird* is set in a depopulated area of Maine, New England. One day a school bus crashes leaving a child in a coma. The director is debutant Lance Edmands, who previously worked on Lena Dunham’s *Tiny Furniture* and the Arthur Russell documentary *Wild Combination*. In Sweden Wasserman has a long-standing partnership with Henrik Hellström and Fredrik Wenzel. Their film *The Quiet Roar* is about an elderly woman who’s dying and who gets the chance to go back into her life to put things right.

Imagine if you’re not ready when it’s all over? Research has shown that only ten per cent of those about to die feel at peace with the prospect of their own decease. It’s a very special film, and it makes a big impression if you’re open to questions of that kind.”

**FACTS**

**ERIKA WASSERMAN**

**Background** Has a first degree in media and communications and a master’s in political science alongside qualifications in film production. Lives and works in Stockholm where she runs the production company Idyl together with the director Henrik Hellström. Produced the feature films *Burrowing* (Man tänker sitt, 2009), *Avalon* (2012, together with Jesper Kurlandsky). Co-producer of *Bluebird*, directed by the American Lance Edmands, which premiered at the Tribeca Film Festival 2013. Next up is *The Quiet Roar*, directed by Henrik Hellström and with a screenplay by the director and Fredrik Wenzel, due for release in autumn 2013.

**FACTS**

**ERIKA WASSERMAN**

**Background** Has a first degree in media and communications and a master’s in political science alongside qualifications in film production. Lives and works in Stockholm where she runs the production company Idyl together with the director Henrik Hellström. Produced the feature films *Burrowing* (Man tänker sitt, 2009), *Avalon* (2012, together with Jesper Kurlandsky). Co-producer of *Bluebird*, directed by the American Lance Edmands, which premiered at the Tribeca Film Festival 2013. Next up is *The Quiet Roar*, directed by Henrik Hellström and with a screenplay by the director and Fredrik Wenzel, due for release in autumn 2013.

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“WHAT IS ACTUALLY BEING TOLD IS SO IMPORTANT, IT’S VITAL FOR A WIDER GROUP OF PEOPLE TO GET NOTICED”
Room service

Lisa Langseth’s upcoming film *Hotel* is about a woman suffering an identity crisis. Following a series of futile meetings with therapists, she decides to run away with various lost souls who meet together in a support group. They move from hotel to hotel, and begin their own home-grown course of therapy.

*Text: Kerstin Gezelius. Photo: Kjell B Persson.*

Lisa Langseth is certainly unpredictable. Many of us didn’t really know what to make of the poster for her breakthrough film *Pure (Till det som är vackert, 2010)*. The provocative title. The older man/conductor with his hand on the very young, very beautiful woman. Her pained expression into the camera. Would it be like a French film from the 80’s? Then we realised that all those clichés were the subject of the film. That the young woman’s journey from the squalid suburbs to the concert hall enslaves her in another way. And Alicia Vikander’s approach to playing the young woman was a far cry from a French film from the 80’s.

Vikander also plays the lead in the new film, this time as a woman who’s losing her foothold in life, more as a result of falling down the social ladder than climbing up it. Her inability to accept what has happened to her makes her incapable of knowing who she really is and how she is to cope with reality.

“Identity is a key part of modern life,” says Lisa Langseth. “Having your own identity and being clear about what it is. If you find yourself in a situation where you’re unsure of...”
who you are, bad things will follow. People expect you to have a clear persona.”

**How did you get the idea for Hotel?**

Langseth laughs: “There was no way I wanted to make a film about beautiful women in fancy apartments having a bad time. Yuk! I myself was going through a personal crisis and wondering if I should probe back into my childhood or simply needed to change some ingrained behaviour. It was something which interested me: in the middle of a crisis, should you look back or forward?”

**Erika (Alicia Vikander’s character) in the film, running away from her family, is that you?**

“I’m all five of the characters. It was amazing to be able to write and offload all that shit onto those five. And shooting the film was a very positive experience. All the actors were so intelligent, working on the film as a whole and not just their individual characters. After a while they were so into their roles that we could have just kept going. We didn’t want to part from each other.”

Many of the characters say they want to take a break from being themselves, that they want to test what it’s like being someone else.

“There’s an enormous freedom in super-cognitive thinking: that you can change yourself just by changing your behaviour. But we all have our own history which we can’t simply ignore. It’s a question of striking the right balance to find your way forward.”

**Balancing things out** seems to be a leading theme in Langseth’s life and work. She doesn’t make things easy for herself, especially given that she lives in a country where we always want to pigeonhole people and things alike. She freely took the step from playwright to theatre director to film director. She refuses to categorise films as either narrow or expansive. She’s obviously a feminist, but isn’t afraid to draw inspiration from such self-consciously male directors as Michael Haneke and Lars von Trier. And whereas she has actively campaigned against the alpha males of the theatre, the first person to open her eyes to the possibilities of theatre was that well known Swedish writer and alpha male, Stig Larsson.

“My mother and I sat and watched his production of one of his own plays on television when I was twelve. It had a great influence on me. I was amazed that a young person could make something like that up. I loved it. The fact that they could say things like that on television!”

“Art has given me everything. Nobody can get at me in art. But there have been enormous obstacles to overcome. God, I remember the first time I was directing at the Royal Dramatic Theatre. There were certain men who could do just what they wanted and say things that women just had to put up with... That was ten years ago. A lot has happened since then.”

**Was it a big step to move from theatre to film? It’s not so common nowadays.**

“Yes, it’s certainly not common here in Sweden. I’ve had a lot of contact with France since two of my plays have been performed there. There it’s quite natural to move between the stage and screen. In Sweden it seems almost that there are two different types of people.”

**One thing people remark on is that you get more out of your actors than other directors. Does that stem from the theatre?**

“Simon [Pramsten, the cinematographer for all of Langseth’s films] and I have talked a lot about that. The acting always comes first. I’d much rather see good acting in bad lighting than vice versa. That has always been our policy. The actors hold the key to the story. But in terms of form, Hotel is more self-consciously worked than Pure. I’ve come further with costumes, colours and sound. I’m starting to understand the full range of possibilities that film offers.”

**When she speaks of her new film it’s a kind of hymn of praise to the cooperation and mutual understanding it generated. In the light of her stories from the Royal Dramatic Theatre, this sets me thinking: do women feel obliged to create a good working environment? Are they allowed to insult and terrorise people, to use good old fashioned techniques to break actors down and get them to reveal sides of themselves they never knew they had?**

**Is it not something of a pity that you have to put aside all notions of the inconsiderate artist genius when women have taken over that mantle?**

“Yes it is. There’s nothing wrong with the notion of genius. And it’s starting to happen now: women artists getting praised for their qualities. But when untalented men had the undeserved right to put down talented women, that was just complete shit.”

It’s a subject that Langseth is tired of. That was what her previous film was about. I want to steer our conversation away from men and talk more about the female artistic temperament, but I hold back. The answer comes a little later, when we talk about the phenomenal Mira Eklund, who gives a towering performance as a downtrodden woman with enormous inner strength in Hotel.

Langseth talks of her problems in finding someone who could play that part openly and honestly without becoming a victim. But she doesn’t think that Mira Eklund is about to become the third name on the list of women actors whose career she has helped to launch (she worked in the theatre with Noomi Rapace and was single-handedly responsible for the rise and rise of Alicia Vikander’s career).

“Mira is first and foremost an artist and musician. I don’t think she’s really interested. We had to beg her on our knees to take the part. The fact that she’s a musician made her more natural. Traditionally schooled actors can sometimes get bogged down in thinking ‘why am I feeling this?’ They can lose their spontaneity and presence. Mira has so much integrity. She’s an intact person, very special and very much in her own place.”

Lisa Langseth looks for that “own place” in everything she does. She doesn’t make statements. She investigates. She radiates integrity, presence and an ability to step outside herself and look at the big picture. She expects the same of the people she works with. There’s not much room for egotistical manipulators in her world.

**Facts Lisa Langseth**

**Born 1975 Background** Began her career as a playwright. In 2002, she wrote and directed the play Godklând for Stockholm’s City Theatre. In 2005, the script was turned into a film of the same name. In 2004, her play Beloved (Den älskade), starring Noomi Rapace, premiered at Stockholm’s Royal Dramatic Theatre. Her breakthrough as a film director came with Pure (Till det som är vacker), 2010, starring a young Alicia Vikander.
“ART HAS GIVEN ME EVERYTHING”
The quiet roar
Henrik Hellström

Dangerous minds

Three years ago, Henrik Hellström and Fredrik Wenzel’s Burrowing drew lavish praise at the Berlin Film Festival. Now they’re back with The Quiet Roar.

Text Elin Larsson Photo Sara Mac Key

Suffering from a fatal illness, an elderly woman is lying on a bed in a trailer. A meditative, almost hypnotic female voice guides her back to a time and situation which she has decided to revisit and explore with the help of the LSD-like drug, psilocybin. We follow her on a journey in which time, space and existence become fluid phenomena.

Henrik Hellström’s new film The Quiet Roar (2013) defies the conventions of narrative, dramaturgy and character development in various ways.

“I think it’s an advantage if the viewers are active, leaning forward in their seats. It’s an open film that leaves room for viewer participation,” says the director when he joins me at Stockholm’s Film House, home to the Swedish Film Institute and several other important players in Swedish film. In the foyer, having just run some sound tests on his film, Hellström chooses his words with care.

Most of The Quiet Roar takes place in a wooden house built precariously on the edge of a cliff. This is the place to which the film’s main character, Marianne (Eva Strömberg), has returned on her inner journey, and she appears there both as the elderly woman we first see and also as a younger version of herself, played by Joni Francéen. It’s there too that we encounter Marianne’s husband (Jörgen Svensson from Burrowing) and the couple’s two children.

In the film, the characters interact with each other in time and space, and it’s by no means obvious that what we are watching are events from the past.

The starting point for the film was that the main character would be a person whose age would allow them to carry, as it were, all other ages. After that Hellström sought to find a narrative that would suit the themes which emerge from the voiceover of Eva (Hanna Schygulla) early in the film. Eva is Marianne’s guiding mentor throughout the process, talking to Marianne (and the audience) about the inner experience, what happens beyond the intellectual plane.

“It’s an attempt to create a storyline which is as pared down as possible in relation to the experience. In other words, the balance between the stimulation provided by the storyline and leaving room for an experience which can also take place behind that stimulation,” Hellström explains.

The message of the film is simple, he maintains, but he’s not interested as such in a normative, tightly controlled way of telling a story:

“I don’t want the narrative to end up in people’s heads, but for this film to have a place – where it would be fitting for someone in their life – which is sufficiently open not to exclude anyone.”

The Quiet Roar has a tremendous physical power. Many of the film’s images etch themselves into the psyche: an enormous window outside which flurries of snow blow in the wind above a vertiginous abyss. The elder Marianne’s face as she strokes the face of →
the man she once loved. A father and his son firing rockets into the darkness of the night on the edge of a shapeless cliff. A family struggling to climb a precipice against the backdrop of a staggeringly beautiful yet barren and hard mountain landscape.

Such images demand to be seen.

For anyone who has followed Henrik Hellström and Fredrik Wenzel’s previous collaborations, the poetry of the images and the existential questioning may not, perhaps, come as a surprise. In Burrowing (Man tänker sitt, 2009), which was swamped with plaudits after its screenings in the Berlin Forum and on its Swedish premiere, the filmmakers quoted the 19th century American philosopher Henry David Thoreau, and allowed nature and the music by composer Erik Enocksson to exert an apposite effect on the characters and audience alike. In Broder Daniel Forever (2009), their documentary about the myth-inspiring Swedish indie pop band, the creative duo did not seek to explain the appeal of the band in journalistic documentary fashion, but rather to perpetuate the myth and encapsulate its essence.

“I wanted there to be a fine dividing line between the camera being off or on, and tried to recreate the same sort of immediacy of sound and image that we achieved in Burrowing. To find that special way in when things take off, when they sparkle, when humanity comes to life. Moments like that are completely inspirational.”

“IT’S OBVIOUS THAT Hellström and his colleagues’ working methods are successful – the acting throughout the film has amazing presence. Hellström’s own background in acting has probably played its part: his images give the actors a unique gravitas, warmly drawing out their special qualities. Working with Evabritt Strandberg and Hanna Schygulla was a new and inspiring experience, actors from an earlier generation who came from the outside into this well-knit group:

“They have been very generous with the benefit of their experience. Working with Evabritt was intensive and direct. She entered the project whole-heartedly, was very hard working and attentive. I admire her courage and willpower in coming together with us to make the film, and I’m so glad for all the vitality and energy she invested in it. Working with Hanna Schygulla was Erika’s idea. She’s a strong person who gave us the benefit of her life and understanding, something which left its mark on the film.”

Time and time again Hellström returns to the things that spontaneously occur in the work, and the effect they have:

“I have a strong fascination with the things that happen there on the spot, things that nobody could have foreseen. We based the whole shoot of the film around the principle of allowing ourselves to go with the flow.”

**FACTS HENRIK HELLSTRÖM**

**Born** 1974 in Helsingborg in the south of Sweden.

**Background** Director, editor and screenwriter Henrik Hellström made his debut with feature Burrowing (Man tänker sitt, 2009), a drama about small town life and alienation that was praised at the Berlin Film Festival. The same year Hellström also directed concert film/documentary Broder Daniel Forever, about rock band Broder Daniel’s last live show ever. His latest film The Quiet Roar is just like the previous ones made in collaboration with director, screenwriter and film photographer Fredrik Wenzel.

**Selected filmography** Burrowing (Man tänker sitt, 2009), Broder Daniel Forever (2009), The Quiet Roar (2013)
A time of transition

Three teenagers on the brink of adulthood. At the same time, the earth is literally moving beneath their feet. Sofia Norlin’s *The Tenderness* is set in the rapidly changing northern Swedish mining town of Kiruna.

*The Tenderness* (Ömheten, 2013) is set in Kiruna, Sweden’s northernmost town. In order to make way for more iron-ore mining, the whole town will have to be moved.

“The situation is so unique. It’s an amazing and rather neat metaphor for the place itself. Everyone depends on the mine, without which there wouldn’t be a town at all. But it’s also the reason why everything is now falling apart. The existing town has to change, giving the people a chance to build something new and sustainable,” says director Sofia Norlin.

The breakup of the town is the film’s underlying theme. Basically, she explains, it’s about three young people in their final term of high school. For them it’s about finding their identities and fighting for their dreams, whether of opening a car workshop or winning a swimming competition.

“These young people are dreaming of a future in the place that’s falling down around them. A time of transition is also a catchphrase for the town itself.”

Born herself in the far north of Sweden, Sofia Norlin has lived in Paris since 2005, where she lectures in Film Studies. In 2005 she made the film *Les Courants* (Strömmarna) together with Olivier Guerpillon, who is also her producer for *The Tenderness*. With funding from Filmpool Nord and in partnership with the cinematographer Petrus Sjövik, this lyrical drama has been several years in preparation. The leading roles are played by Sebastian Hiort af Ornäs (Sebbe, 2010), Lina Leandersson (Let the Right One In, 2008) and the newcomer Alfred Juntti. In 2011 *The Tenderness* received a feature film funding award from the Stockholm International Film Festival. The film is set to premiere at this year’s festival, which runs 6-17 November.

TEXT JENNY DAMBERG
PHOTO JOHAN BERGMARK
This year marks the fiftieth anniversary of the Swedish Film Institute. We celebrate with a timeline of all Swedish films that have been shown at the Cannes Film Festival since 1963, along with a portfolio of rarely seen images.

1963
*The Pram (Barnvagnen)* by Bo Widerberg
Critics' Week

1964
*Raven’s End (Kvarteret Korpen)* by Bo Widerberg
In Competition

1965
*Loving Couples (Älskande par)* by Mai Zetterling
In Competition

1966
*My Home is Copacabana (Mitt hem är Copacabana)* by Arne Sucksdorff
In Competition

1967
*The Island ( Ön)* by Alf Sjöberg
In Competition

1968
*Elvira Madigan* by Bo Widerberg
In Competition

1969
*Adalen Riots (Ädalen 31)* by Bo Widerberg
In Competition

1970
*Harry Munter* by Kjell Grede
In Competition

1971
*Joe Hill* by Bo Widerberg
In Competition

1973
*Cries and Whispers (Viskningar och rop)* by Ingmar Bergman
Out of Competition

1975
*The Magic Flute (Trollflöjten)* by Ingmar Bergman
Out of Competition

1976
*Face to Face (Ansikte mot ansikte)* by Ingmar Bergman
In Competition

1977
*Bang!* by Jan Troell
In Competition

1978
*One on One (En och en)* by Ingrid Thulin, Sven Nykvist and Erland Josephson
Critics’ Week and Directors’ Fortnight

1979
*Victoria* by Bo Widerberg
In Competition
1980
Christopher's House (Kristoffers hus) by Lars Lennart Forsberg
Un Certain Regard

1981
Montenegro (Montenegro eller Pärlor och svin) by Dusan Makavejev
In Competition

1982
The Painter (Målaren) by Göran du Rées and Christina Olofson
Critics' Week

1984
After the Rehearsal (Efter repetitionen) by Ingmar Bergman
Out of Competition

1986
The Sacrifice (Offret) by Andrej Tarkovskij
In Competition

1987
The Serpent's Way (Ormens väg på hälleberget) by Bo Widerberg
Un Certain Regard

1988
Pelle the Conqueror (Pelle Erövraren) by Bille August
In Competition

1989
The Women on the Roof (Kvinnorna på taket) by Carl-Gustaf Nykvist
In Competition

1990
The Guardian Angel (Skyddsängeln) by Suzanne Osten
Directors' Fortnight

1991
Förr i världen (Short Film) by Kristian Petri
Critics' Week

1992
The Best Intentions (Den goda viljan) by Bille August
In Competition

1995
Between Summers (Sommaren) by Bille August
Directors' Fortnight

1996
Nowhere Man (Bakom mahogany-bordet, Short Film) by Johannes Stjärne Nilsson
Critics' Week

1997
Private Confessions (Enskilda samtal) by Liv Ullmann
Un Certain Regard

1998
In the Presence of a Clown (Larmar och gör sig till) by Ingmar Bergman
Un Certain Regard

1999
If I Give You My Humbleness, Don't Take Away My Pride (Short Film) by Karin Westerlund
Un Certain Regard
2000
*Songs From the Second Floor* (Sånger från andra våningen) by Roy Andersson
In Competition
*Faithless* (Trolösa) by Liv Ullmann
In Competition
*To Be Continued* (Short Film) by Linus Tunström
Critics’ Week
*Malou Meets Ingmar Bergman and Erland Josephson* (Interview Programme from TV4)
Directors’ Fortnight
Prix special du jury awarded to *Songs From the Second Floor*

2001
*Music for One Apartment and Six Drummers* (Short Film) by Johannes Stjärne Nilsson and Ola Simonsson
In Competition
*Reparation* (Short Film) by Jens Jonsson
Cinéfondation
Deuxième prix de la Cinéfondation awarded to *Reparation*

2002
*K-G for Better or for Worse* (K-G I nöd och lust) (Short Film) by Jens Jonsson
Cinéfondation
*Malcolm* (Short Film) by Baker Karim
Critics’ Week
*Meeting Evil* (Möte med ondskan) (Short Film) by Reza Parsa
Critics’ Week
*Ingmar Bergman; Intermezzo* by Gunnar Bergdahl
Directors’ Fortnight
Deuxième prix de la Cinéfondation awarded to K-G for Better or for Worse
Prix de la jeune critique awarded to *Meeting Evil*

2003
*Snow in November* (Novembersnö) (Short Film) by Karolina Jonsson
In Competition
*Måste* (Short Film) by Erik Rosenlund
Critics’ Week
*The Apple Tree* (Short Film) by Anja Birgmann, Kristoffer Karlsson-Rus, Alexander Karim, Baker Karim
Out of Competition/Critics’ Week
*Ulla the Cuckoo* (Göken Ulla) (Short Film) by Johan Hagelbäck
Out of Competition/Critics’ Week
*Do You Have the Shine?* (Short Film) by Johan Thurfjell
Directors’ Fortnight

2005
*The Parasite* (Parasiten) (Short Film) by Lisa Munthe
Critics’ Week
*Ingmar Bergman Complete* (Documentary) by Marie Nyreröd
Cannes Classics

2006
*Woman and Gramophone* (Kvinna vid grammofon) (Short Film) by Ola Simonsson and Johannes Stjärne Nilsson
Critics’ Week

2007
*Looking Glass* (Spegelbarn) (Short Film) by Anna Novion
Critics’ Week

2008
*Involuntary* (De othrivliga) by Ruben Östlund
Un Certain Regard
*Grown Ups* (Les Grandes Personnes) by Anna Novion
Critics’ Week
*The Tale of Little Puppetboy* (Sagan om den lille dockpojken) (Short Film) by Johannes Nyholm
Directors’ Fortnight

2000
Roy Andersson (center) with cast from *Songs From the Second Floor.*
2009
Images from the Playground (Bilder från leksugan) by Stig Björkman
Cannes Classics
Eastern Plays by Kamen Kalev
Directors’ Fortnight
Dreams from the Woods (Drömmar från skogen, Short Film) by Johannes Nyholm
Directors’ Fortnight
Seeds of the Fall (Siltage, Short Film) by Patrik Eklund
Critics’ Week
Prix special du jury awarded to Seeds of the Fall

2010
Bathing Micky (Micky badar) (Short Film) by Frida Kempff and Camilla Skagerström
In Competition
Sound of Noise by Ola Simonsson and Johannes Stjärne Nilsson
Critics’ Week
A Silent Child (Ett tyst barn) (Short Film) by Jesper Klevenäs
Directors’ Fortnight
... but Film Is my Mistress (...Men filmen är min älskarina) by Stig Björkman
Cannes Classics
Prix special du jury awarded to Bathing Micky
Young people’s jury award and Rails d’Or awarded to Sound Of Noise

2011
Play by Ruben Östlund
Directors’ Fortnight
Killing the Chickens to Scare the Monkeys (Short Film) by Jens Assur
Directors’ Fortnight
Las Palmas (Short Film) by Johannes Nyholm
Directors’ Fortnight
Sebbe by Babak Najafi
Cannes Junior
Coup de Coeur awarded to Ruben Östlund for Play

2012
Family Dinner (Middag med familjen, Short Film) by Stefan Constantinescu
Critics’ Week
Crossed Out (De bortklippa, Short Film) by Roberto Duarte
Critics’ Week

2013
Pleasure (Short Film) by Ninja Thyberg
Critics’ Week

HELLO...

...Anna Serner, CEO of the Swedish Film Institute. In 2013 the Swedish Film Institute (SFI) is celebrating its 50th anniversary, having been founded by Harry Schein in 1963 to strengthen and promote Swedish film.

What are the SFI’s most important achievements to date?
“A whole lot of things, of course. I think, for example, that the Film Agreement [the agreement between the state and the film industry] is an interesting form of funding, in that it creates levels of priority for various parties. But that leads to a dichotomy: it’s difficult, because all the parties have such different interests in film. Some may have purely artistic ambitions, others purely commercial interests. This naturally makes it hard to square, but I think the basic format has proved durable over the course of many years. It will be interesting to see how the Film Agreement can be developed, because in its current form things are complicated by the fact that we’re in the middle of a technological change which means people can watch films in many new ways.”

“It’s also important to highlight the Film House, our home for the last 40 years, which has served as meeting place for the entire film industry. The Film House is our corner stone, a cultural heritage building, a landmark. I think it’s good to have something that symbolises Swedish film other than the moving images themselves.”

What are the future challenges for the Film Agreement?
“I think the whole industry is facing challenges: the new ways we watch films, the new ways in which we pay and sometimes don’t pay at all, which is a big problem, of course. If we compare the present with the 50’s when cinema going reached a peak and we paid for an average of 60 cinema admissions per year, then clearly lots of things have happened. Today that figure has fallen to two cinema admissions per year, but we do now pay for television licences and for screening forms other than cinema. But whichever way you look at it, we pay less today. At the same time, we watch more than we pay for. Production companies still need to get paid and to have a market beyond the shop front of cinema, and indeed they have, but volumes are falling. Moreover, our funding model of the Film Agreement only provides money based on the number of cinema admissions. It’s misleading.”

“WHAT’S MOST IMPORTANT FOR US IS DIVERSITY OF NARRATIVE”

Will that change the SFI’s role in the future?
“No, our role won’t change. Because we’re still the ones who have to speak up on behalf of film and I have no doubt whatsoever that film has a future. Moving images are becoming increasingly significant across the board, and the films that get made need a home. In my opinion we at the SFI have demonstrated for many years that we take our duty seriously and continue to do so. On the other hand, the way film is financed will change, but that’s more a question of cultural policy: how much can film be allowed to cost a country without being able to count on a return?”

Which is the most important cultural policy issue right now?
“What’s most important for us is diversity of narrative. To strive to achieve the conditions in which as many people as possible can make themselves heard through film. Conditions in which we encourage a truly wide range of subjects and of people telling the stories. Film should be a matter of importance for everyone.”

PB: PERS LERSTEDT, MARIA TALKLEY (THE FILM HOUSE)

PER MYREHED (SERNER) MARK STANDLEY (THE FILM HOUSE)
Facts Edda Magnason

Born 1984

Background
Grew up in Fyledalen outside Ystad in the south of Sweden, the area where Henning Mankell’s novels about Police Inspector Kurt Wallander are set.

Singer-songwriter and pianist who released her first album Edda Magnason in 2011, followed by Goods in 2012. Currently working on her third album. The part of Monica Zetterlund is Magnason’s first acting role.
Not just another biopic

In a poem written in the 60’s, Tage Danielsson calls Monica Zetterlund “a lingonberry sprig in a cocktail glass”. Perhaps you have to be Swedish to fully appreciate the metaphor, but Sweden’s first and most famous female jazz singer was in essence both thoroughly Swedish and the epitome of cool. Edda Magnason, a singer herself now turned actress, was chosen to play the legendary Monica Z in the film *Waltz for Monica*.

A fashionable hotel in central Stockholm. In a stylish armchair sits Edda Magnason talking about *Waltz for Monica* (*Monica Z*, 2013), the film about Sweden’s most famous ever jazz singer Monica Zetterlund (1937-2005), in which she plays the title role.

This light, chic, and thoroughly contemporary hotel has little to do with the film’s glamorous 60’s interiors, but there’s nonetheless a logic in meeting right here in the heart of the Swedish capital. It was close to here that it all started. The classic dancehall and concert venue Nalen, where Zetterlund as the singer fronting Arne Domnérus’ orchestra took her first steps to stardom, is just around the corner. And heading down towards the Royal Palace is Hamburger Börs, where Zetterlund, somewhat reluctantly at first, began her career as a revue artist.

There’s also something very logical about the choice of Edda Magnason to play Monica Zetterlund. Not just because the 28-year-old bears a striking resemblance to the woman she portrays, but because *Waltz for Monica* finds her, like Zetterlund, crossing genres in the arts. Just as Monica Zetterlund started out as a singer then gradually moved on to revues, stage plays and film, this is Edda Magnason’s first ever acting role following the release of two acclaimed albums.

“I never thought I’d get involved in acting,” says Magnason. “It was never something I dreamed of. But as I got into the part, I realised that the concentration, focus and shrugging off of the outside world that you need have a lot in common with standing on the stage as an artist. You might be shy in private, but when you’re playing live or acting out a part, something happens. The difference is that as an actor you’re playing someone else. As a performing artist you go up on the stage as an amplified version of yourself.”

Magnason certainly set herself a challenge, to say the least. Ever since the

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**TEXT MATTIAS DAHLSTROM PHOTO KJELL B PERSSON**
60’s, Monica Zetterlund has been the benchmark against which all female Swedish jazz singers are judged.

“Making this film was just as big a thing as I’d imagined, but before we got started I focused all my energy on the task in hand. Everyone loves her, she enjoys such status, so I had to find my own way into her character in order to meet all the expectations.”

What was the way in?

“You have to try to get to know her, which is obviously very strange given that it’s someone you’ve never met or will ever be able to meet. I’ve seen and read just about everything I could lay my hands on about Monica. When you spend so much time with an artist they get right inside your psyche, so when we started filming it all came out. I spent a long time preparing and the filming itself was very intensive. But during the shoot I never looked at a single picture nor read a single word about Monica. You have to be confident that you’ve done your preparation properly, and just concentrate on the things you need to do.”

Magnason is keen to point out that Waltz for Monica isn’t just another biopic in the general sense. Screenwriter Peter Birro and the Danish director Per Fly (The Inheritance, 2003, The Bench, 2000), who worked closely with Magnason throughout the entire film process, were keen to distil the essence of Monica Zetterlund’s art and the time in which she lived than to document her life from cradle to grave.

“There isn’t one pure piece of documentary in the entire film,” says Magnason. “Not a picture, not a film clip, not a single note of Monica singing. Peter Nordahl has even rearranged all her songs, although they’re clearly based on the originals. At its heart the film is a love story set in a glamorous 60’s setting.”

The Setting is one of the film’s key strengths. The 60’s was the first time in modern history when there was an air of “coolness” about Stockholm. And the hippest people in the city were gathered around Monica Zetterlund: the writers and comedians Hasse Alfredson and Tage Danielsson, director Vilgot Sjöman (of I am Curious Yellow, 1967) and director and author Beppe Wolgers.

“It must have been an amazing time,” Magnason observes. “All those musicians and creative people hanging out together, but what’s special about the film is that the focus is always on Monica. The others seem to glide past, somehow. Yes, they’re present, but it’s Monica who’s in the spotlight.”

There’s very little make-up, literally, to hide the Monica Zetterlund we see in the spotlight in the film, and even less when the spotlights have dimmed. She’s a performing artist and a human being who sometimes makes uncomfortable choices. Zetterlund leaves behind the comfort of her small town life, refuses to do what people expect of her and follows her dreams, even though at times those dreams can be brutally crushed, as in the unsuccessful trip to America at the beginning of the film.

“Monica is a very strong, very driven woman in this film, with an amazing ‘can do’ attitude, someone who dares to do what many would never dare. But side by side with this strength, there’s also a certain brittleness,” says Magnason.

She can be quite destructive at times...

“…Yes, maybe, or just sensitive? Her sensitivity is both a strength and a weakness. And an absolute necessity as a performing artist.”

“There’s also a big difference between the public and the private Monica. On the stage she’s supremely confident, tough and funny. Sometimes she’s the same in private, but at other times she can make the wrong choices, have difficulties with her relationships, drink too much.”

“I think that’s generally very true where artists are concerned,” says Magnason and laughs. “I don’t think it’s a question of having two personalities, it’s more about concentrating your energies on different things. If you focus all your energy on your work, which you have to if it’s to be any good, other things have to suffer. You can’t be fussing on with things in the home, hanging up new curtains and the like, and have a brilliant career at the same time. Well, some people might be able to, but not many.”

“When it comes to a film like this, you shouldn’t simplify or embellish things. It wouldn’t make for a character you either like or care about. The whole thing might easily turn into an educational exercise, but who cares about that? I want feelings.”

You yourself have spoken about music as a refuge. Do you think it was like that for Monica too?

“I think all performing artists would recognise that. That’s the way it is. You go into your own special world, which is quite wonderful when everything comes together and all your hard work pays off. It’s probably the same for visual artists and writers too. Or even actors, for that matter.”

Waltz for Monica is screening in the Marché du Film at Cannes.

Monica Zetterlund 1937–2005

Sweden’s best-known jazz singer of all time. Having grown up in the small town of Hagfors in central Sweden she moved to Stockholm and started singing with the orchestra of clarinettist and saxophonist Arne Domnérus. In 1961 she made her debut as a cabaret artist in a show written by Pär Rådström and Beppe Wolgers. This marked the beginning of a long and successful partnership between Zetterlund and Wolgers both on record and on the stage. Zetterlund also had a number of international partnerships, one of which, with the pianist Bill Evans, resulted in the album Waltz for Debby, widely regarded not only as Zetterlund’s personal best but as one of the finest records ever made by a Swedish artist.

Alongside her career as a singer, Zetterlund was also a hugely popular actress, notably in the comedies of Hasse Alfredson and Tage Danielsson, and also in Jan Troell’s five-times Oscar nominated The Emigrants (Utvandrarna, 1971) and The New Land (Nybyggarna, 1972).
Swedish Film in Cannes

Semaine de la Critique
Pleasure by Ninja Thyberg

Co-production
Competition
Only God Forgives
by Nicolas Winding Refn [Denmark/France/Sweden]

Producer on the Move
Erika Wasserman

Marché du Film
The Anderssons in Greece
- All Inclusive by Hannes Holm
Echoes from the Dead by Daniel Alfredson
The Hidden Child by Per Hanefjord
Home by Maximilian Hult
Life Deluxe by Jens Jonsson
Love and Lemons by Teresa Fabik
Us by Mani Maserrat
Waltz for Monica by Per Fly

www.sfi.se
Sweden loves stories about class. The novel *Nobody Owns Me* (*Mig äger ingen*, 2007) was published at a time when the Swedes, having been mentally stuck in the 20th century dominated by social democracy and their own version of a planned economy, suddenly realised that virtually everything has changed. Schools are being run for profit, care has been privatised and class differences are growing once again, just as they were in the 20’s. The Swedish welfare state has been replaced by a liberal experiment.

The author of the novel is Åsa Linderborg, a doctor of Political History and the renowned arts editor of the Swedish national daily Aftonbladet. Published in 2007, it’s a portrait of the Swedish working class in the 70’s told via the tenderly observed story of her father, a politically aware metalworker and an alcoholic. When her mother left him for another man, Åsa was left to stay with him to give him comfort. A widely read book that has sold more than 600,000 copies, it’s now set to become a film.

**LINDERBORG ENTRUSTED VETERAN** director Kjell-Åke Andersson with the rights to the film. Starring Mikael Persbrandt, it instantly became one of the most eagerly anticipated Swedish premieres this year.

“I realise it can sound like something of a cliché, because many people will think that the top actor in Sweden has been chosen to play the lead just to show that this is a major film, but he’s there because he’s the best. Because he suits the part perfectly”, says Kjell-Åke Andersson.

Persbrandt plays Hasse, a worker who’s proud yet broken. As he brings his daughter home by bike from her after school club in the evening darkness of their small hometown, he tells her about communism and how it will turn men like him into free and respected beings.

“I was so keen to make the film because I have a deep connection with it,” says Kjell-Åke Andersson. “I grew up in a working class family but moved to a university town where I discovered politics. Part of me still believes in what Hasse tells his daughter. I still dream of a communist paradise: not the communism we witnessed in the Eastern Bloc, but the pure vision. It feels good to pass on that vision. Hasse’s dream of communism is like a fairytale he tells to his child, and to himself. A sort of comfort.”

Alongside this political dimension, at its heart the film is the story of a relationship between a father and his daughter.

“I’ve tried to capture Åsa’s sad yet warm and tender story of a loving relationship between a girl and her dad. The film is about a child’s unshakeable loyalty and her love for a father who doesn’t really come up to the mark. Hasse tries to be a good dad and his daughter’s best friend, but all the while he’s going downhill, something the girl tries in vain to prevent.”

“Lisa faces a stark choice: if she is to survive, she has to live apart from Hasse. It’s a painful choice, coupled with the guilt you feel at having to abandon someone you love.”

**THREE GIRLS PLAY** the main part of Lisa, one for each stage of her development. In the final scene she’s a grown up who has taken her doctorate and had a child. The father is older, sober and considerate, but the apartment is the same. The sets have been carefully designed so as not to be too distracting.

“I was careful about that,” says Kjell-Åke Andersson. “The film is certainly a look back, an examination of the values prevalent at that time, but I didn’t want elaborate visual effects getting in the way of the message.”

According to Andersson himself it was his previous experience of portraying the relationship between a father and child which landed him the film, coupled with his feel for the significance of class on an individual’s place in society. Lisa in the film is forced to make a double break, both from her father who drinks and betrays his own ideals, and from the class to which they were both so proud to belong.

“There’s a general truth in there too, the transition from gullible child into a critical adult,” says Andersson. “That’s the essence of the class journey: you can never go back. I think that comes through in the film.”
Facts
Kjell-Åke Andersson
Born 1949
Background Director and screenwriter Kjell-Åke Andersson made his directorial debut in 1992 with Min store tjocke far. Since then he has directed a number of films in different genres, including family drama Family Secrets (Familjehemligheter, 2001) and Somewhere Else (Någon annanstans i Sverige, 2011).
A misunderstood musical genius, a city shimmering in a romantic haze, a magical summer that never seems to want to end.

These are the main ingredients in Måns Mårlind and Björn Stein’s *Shed No Tears* (*Känn ingen sorg*, 2013), a film based on the lyrics of Swedish pop legend Håkan Hellström, hugely popular with Swedish audiences.

The main character Pål (Adam Lundgren) feels the songs within himself but finds it excruciatingly difficult to get them out, especially when anyone else is watching or listening. Together with his friends Johnny (Jonathan Andersson), Lena (Josefin Neldén) and singer and love interest Eva (Disa Östrand), Pål stumbles around his home city one summer in search of love and his inner music.

Anyone familiar with Håkan Hellström – and most people in Sweden under the age of 40 are – will recognise the characters who recur throughout Hellström’s songs. But *Shed No Tears* isn’t really a Håkan Hellström film, or even a music film as such.

“One of the starting points for us was that a person in France with no idea who Håkan Hellström is could still watch the film and get something from it. This is no fan film. We wanted to make a broad film with universal appeal about a guy with lots of problems which he eventually manages to overcome. That’s the story we want to tell,” says Måns Mårlind.

**WHEN PRODUCTION COMPANY** Acne came knocking, it was virtually a no-brainer for Mårlind and Stein to decide to run with *Shed No Tears*.

“Just because we’ve made a few films in

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**From Gothenburg with Love**

*Shed No Tears* isn’t just a film based on the lyrics of Håkan Hellström, a living legend among Sweden’s pop artists. It’s also the film that enticed Måns Mårlind and Björn Stein back from Hollywood to their native Sweden.

**TEXT ANDERS DAHLBOM PHOTO KARIN ALFREDSSON**
Hollywood now, it seems as if people back in Sweden don’t think we want to work here, but that’s not the case. Ideally we’d like to alternate projects at home and internationally. And both of us have absolutely loved Håkan’s music for more than ten years now. So we said yes right from the first meeting,” says Mårlind, who together with Stein directed last year’s action horror success Underworld: Awakening starring Kate Beckinsale and Stephen Rea.

SCREENWRITER CILLA JACKERT has known the directors since they worked together on television series Spung at the turn of the millennium. Another key player in getting Shed No Tears off the ground has been Hellström himself. The singer had an input into the screenplay, but not into story development. Shed No Tears shares a quality with many of Hellström’s songs, which are largely based on his life but never fully autobiographical. It’s rather simplistic to draw too many parallels between Pål and Håkan. Some things are the same, like their passion for the same football team. But others, such as the disappearance of Pål’s parents under mysterious circumstances at sea, are pure fiction.

“In the original script we had a father who was a bit of a swine. But Håkan said no to that, in case people might think it was based on his own parents, who’ve never been anything less than supportive. One of the great things about Håkan is that he’s personal but never private. He expresses himself personally, but not exactly in pure biographical terms,” says Mårlind.

Another central element of Shed No Tears is the setting of the film, the city named in Hellström’s debut single which gave rise to the title Känn ingen sorg för mig Göteborg (Shed No Tears for Me Gothenburg). The opening of Mårlind and Stein’s film is reminiscent of Woody Allen’s declarations of love for Manhattan, Paris or Rome, a romantic postcard from a city bathed in light, colours and summer feelings the city that, in my opinion, is pretty ugly. So we decided to avoid most of the boring public buildings and bring out the best summer feelings the city can elicit,” says Stein. His co-director agrees:

“Hellström is such a total swine. But Håkan said no to that, in case people might think it was based on his own parents, who’ve never been anything less than supportive. One of the great things about Håkan is that he’s personal but never private. He expresses himself personally, but not exactly in pure biographical terms,” says Mårlind.

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“There are lots of places in Gothenburg mentioned in Håkan’s lyrics. We had a long list of possible locations. I’m from Gothenburg myself, and much of it, in my opinion, is pretty ugly. So we decided to avoid most of the boring public buildings and bring out the best summer feelings the city can elicit,” says Stein. His co-director agrees:

“Hellström is such a total romantic. We live in a cold and cynical world, so it’s good to have someone who believes in love, who believes in dreams. We wanted to capture that romance visually in the camera movements, the costumes and settings,” says Mårlind.

ALL FOUR OF the film’s leading actors were first choices for Mårlind and Stein. The pair had previously worked with Adam Lundgren in their earlier film Storm (2006) and the television series Snapphanar (2009). Naturally it helped that he can sing and play the guitar: it’s Lundgren himself we hear playing in the film.

“Adam was first, second, third and fourth on our list. And when it came to Disa and Jonathan there wasn’t even a list. ‘Johnny lives under a black cloud’, as one of Håkan’s lyrics puts it, and only Jonathan fitted the bill. The same for Disa, who plays the femme fatale character. A lot of hopefuls tried to pull it off, but when she walked into the room she nailed it straight away,” says Mårlind.

So, who is Shed No Tears aimed at? Håkan Hellström fans who will nod appreciatively at the song titles and quotations peppered throughout the script, loving couples who want to watch a romantic film together, or just plain music fans?

The answer, of course, is all of the above and many more besides.

“I think Håkan’s music, despite the Swedish language, is universal. Right now, we’re working on the poster, and our aim is that a 14-year-old girl growing up in a small town will want to put it on her wall and worship it. That girl will absolutely adore the film. But Håkan fans will like it too, and international viewers will hopefully love the exotic Swedish. Not forgetting my 50-year-old sister who’ll think it’s very appealing indeed. I guarantee she’ll be crying her eyes out by the end,” says Måns Mårlind.
Download the Swedish Film app for free and get info on new Swedish films, extra features, trailers and dynamic links. Now also available for Android.

New issue out now.
Karin Fahlén arrives at the fashionable hotel in Stockholm’s Östermalm on her bicycle. With its white tablecloths, well-polished glasses and stylishly minimalist design, it’s just the sort of place you might expect to encounter one of the characters from her feature film Stockholm Stories (Gondolen, 2013). Based on a collection of short stories by actor/writer Jonas Karlsson, it’s a series of parallel, low-key stories which highlight the unusual in everyday life. Outwardly uneventful stories set in the grey Swedish capital, they become woven together when the characters’ paths unexpectedly cross.

Those characters include Jessica (Cecilia Frode), a single woman refused the right to adopt a child because of her lack of friends. Then there’s the reserved Thomas (Jonas Karlsson), who lives for his job in the civil service, and Johan (Martin Wallström), a man with manic tendencies and a peculiar theory of light and dark and how they govern the way we meet, our ability to slow down, to really see each other and to listen.

“In my view there’s been something wrong with Swedish storylines for a long time now. It might sound arrogant, but I can’t face seeing another policeman lying in a ditch. It’s easy to make people cry by running over a kitten on screen. But what’s really difficult is to create a drama from small, everyday things, from the reality that most of us live in. All the characters in my film are united in their feelings of inadequacy, a sort of existential loneliness that becomes more discernible in a city,” says Karin Fahlén.

A true veteran of Swedish film, Stockholm Stories is nonetheless her first feature. With both her parents working behind the camera, she literally grew up on film sets. Her mother worked with the likes of Olle Hellbom and Tage Danielsson, her father with Ingmar Bergman, Bo Widerberg and Roy Andersson. In the 70’s she moved to the UK and went to art school. After that she trained as a make up artist at Stockholm’s Dramatiska institutet.

“When I was little I was a stunt girl on the popular children’s television series based on Astrid Lindgren’s Emil in Lönneberga. I could ride, but the boy who played the lead couldn’t, so I just pulled a cap over my head and jumped in the saddle. I also seem to remember rolling around in stinging nettles, that kind of thing,” Fahlén recalls. “The reason I went into make up work was that I felt at home in the dressing room. On film sets I was often in the way, but there I could play more freely. And I loved painting, so being able to paint on people suited me just fine.”

After a while she felt a growing desire to tell stories of her own. In 2001 she wrote and directed her first short film Brudlopp, and this whetted her appetite for more.

She wrote screenplays, worked as a director’s assistant, made commercials and generally bided her time.

“When I read the Jonas Karlsson collection of short stories The Second Goal (Det andra målet), in 2007, she realised that making a feature was her ultimate goal.

“I’ve worked in the film industry all my life. And I grew up in a generation where directors tended to be colourful, demonic men like Stanley Kubrick, Francis Ford Coppola and Ingmar Bergman. Directing seemed out of reach, as if directors had some special insights that the rest of us lack. But filmmakers born in the 70’s and 80’s don’t have the same sense of awe, and this lack of respect has produced some wonderful Swedish films like Play (2011), She Monkeys (Apflickorna, 2011) and Avalon (2011). The Bergman tradition is more like “who are you to talk?” Gradually I’ve come to realise that you don’t need demons to make a feature film, it’s not that mysterious. It’s more a question of the right balance, of preparation and intuition. And to be open to things as they unfold, to work together with others. No man is an island.”
Facts Karin Fahlen

FACTS JENS JONSSON


Background Studied film directing at Stockholm's Dramatiska institutet.

Multi award winner for various short films at international festivals, such as Brother of Mine (Bror min, 2002), winner of the Silver Bear in Berlin. Made his feature debut in 2008 with The King of Ping Pong (Ping-pongkungen).

He is also a prolific writer of screenplays for other directors.
When Jens Jonsson was asked if he’d like to take over the director’s baton from Daniel Espinosa (Easy Money/Snabba cash, 2010) and Babak Najafi (Easy Money II/Snabba cash II, 2012), and make the final part of the Stockholm underworld gangster trilogy, he dropped everything. But he’d never actually filmed a gun in his life.

"I was given a fairly free hand and I really threw myself into the project. Prior to Life Deluxe (Snabba cash livet deluxe, 2013) I’d never ever filmed a gun. Nor for that matter a police car, a line of cocaine or a stripper. In purely visual terms this film’s quite different from its two predecessors. It also contains more violence, more sex and more humour," says Jonsson. It’s all a long way from the likes of The King of Ping Pong (Ping-pongkingen, 2008), the
Atmospheric, minutely observed film he wrote and directed about a boy in a village in the north of Sweden who doesn’t fit in with his classmates and gets bullied as a result.

The step from that award-winning, low key film to a high octane action movie about trigger happy gangsters and the Serbian mafia can indeed seem a long one. But Jonsson has retained his interest in the human, universal elements of his characters and their destinies.

“We often see the criminal world presented in terms of stereotypes, tough boys without a father who’ve gone astray and the like. But I want to improve on that by adopting some principles I might call Shakespearean, bringing relationships to the forefront in a more classical and nuanced way.”

The directors who have particularly inspired Jens Jonsson include Francis Ford Coppola, Martin Scorsese and the Swedish master Roy Andersson:

“The rawness and violence of Life Deluxe are mixed with small, naïve moments that have a real feel of Roy Andersson to them. I love the lost and tentative moments in his early films, especially A Swedish Love Story (En kärlekshistoria, 1970),” he says.

Apart from describing Life Deluxe as “a real popcorn movie,” Jonsson is wary of revealing too much about his film. But he’s happy to expand his views on the portrayal of contemporary life in the film series as a whole.

“Every period has its own character. Back in the 70’s, for example, there was a focus on social policy and changes in society, whereas our own time is more one of individualism, of easy money, whether through the stock market, the property market or by playing the lottery. Everyone wants easy money, to be respected, to feel like royalty. But at the same time, fewer people are willing to share. In many ways the Easy Money trilogy could be seen as an extension of the existing values of our current society.”

Life Deluxe is screening in the Marché du Film at Cannes Film Festival.

Hello...

Matias Varela, actor who has played Jorge in Easy Money, Easy Money II and Life Deluxe.

Has your view of Jorge changed as you’ve been working on the films?

“You might say that Jorge is a compromise between three different directors’ ideas and my own interpretation of him, even though everything is ultimately taken from Jens Lapidus’ books. I think he’s far more exciting now than in the beginning, in the same way that I find my friends more interesting now than when they were 14. He’s such an entertaining, complex figure.”

You’ve been applauded for doing most of your stunts yourself. Tell us more...

“As long as they’re not immediately life-threatening then I do them myself, basically because I like to be in charge of my own character presentation. There are also quite a few close-ups, which makes it difficult for someone else to do them. A bit of careful planning has meant I’ve managed not to die so far.” (Laughter.)

Has the part of Jorge opened up many doors for you?

“It has indeed. Thanks to the Easy Money films I’ve had lots of offers of parts. At heart I’m a real film nerd, a walking encyclopaedia. I feel really privileged to work with the thing I love. Not many people have that privilege.”

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New films

Original title: Efter dig
Director/Screenwriter: Marius Dybwad Brandrud
Participants: Nina Dybwad, Jens Dybwad
Producer: Tobias Janson
Produced by: Story, with support from the Swedish Film Institute/Cecilia Lidin
Duration: 74 min
To be released: Spring, 2013
Sales: TBA

Marius Dybwad Brandrud was born and raised in Bohuslän in the western part of Sweden. He works as a director, producer, editor and cinematographer. Besides studies in philosophy, Marius has a BA in photography (School of Photography, University of Gothenburg), an MA in fine arts (Konstfack, Stockholm) and an MA in film directing (School of Film Directing, University of Gothenburg).

Anna Odell Untitled

Swedish artist Anna Odell invites us to a grim class-reunion with a twist. What happens when old hierarchies and truths are questioned from an unexpected voice? Anna Odell Untitled investigates how far too far really is.

Anna Odell Untitled

Original title: Anna Odell Untitled
Director/Screenwriter: Anna Odell
Producer: Mathilde Dedye
Produced by: French Quarter Film in co-production with SVT, Dagsljus
Equipment, with support from Filmbasen, Stockholm Film Commission and the Swedish Film Institute, with development support from the Royal Institute of Art.
Duration: 82 min
To be released: Autumn, 2013/Winter, 2014
Sales: TBA

Anna Odell, born in 1973, initiated an intense cultural debate about psychiatric care with her art graduation project, Unknown Woman, at the University College of Arts, Craft and Design in Stockholm in 2009. Anna Odell Untitled is her debut feature.

Belleville Baby

Original title: Belleville Baby
Director/Screenwriter: Mia Engberg
Participants: Olivier Desautel, Mia Engberg
Producer: Tobias Janson
Produced by: Story in co-production with SVT, with support from the Swedish Film Institute/Suzanne Glansborg and Tove Torbiörnsson, MEDIA Programme of the European Union and the Swedish Arts Grants Committee
Duration: 73 min
To be released: September 27, 2013
Sales: TBA

Mia Engberg is a producer and director who has made shorts and documentaries for 15 years. She is based in Stockholm where she also teaches film directing at the Film Academy. Her latest project Dirty Diaries (2009), a collection of twelve shorts of feminist porn, has received a lot of attention worldwide.

After you

My mother is spending all her time with her dying father. I’m spending all my time filming her. To understand her, I say. But how much can I actually grasp? And what exactly am I trying to understand? As the incomprehensible is getting closer, my mother and I do the filming more and more together. It becomes our way of dealing with the time we have left.
**Concerning Violence**

Concerning Violence is based on the classic book *The Wretched of the Earth* by Franz Fanon. Written 50 years ago, the text is a major tool for understanding and illuminating the neocolonialism happening today, as well as the unrest and the reaction against it. *Concerning Violence* is created from newly discovered, powerful archive footage, covering the most daring moments in the struggle for liberation in the Third World. *Concerning Violence* will take the experiences from Göran Hugo Olsson’s last film *The Black Power Mixtape 1967-1975* further to create a visual narrative from Africa – images of the pursuit of freedom, the Cold War and Sweden.

**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.

**Echoes From the Dead**

Julia has never forgiven her father Gerlof, whom she accuses of the death of her son, Jens. Gerlof suspects that a legendary murderer on the island of Öland, Nils Kant, could be connected to Jens’ disappearance. But Kant has been buried since long before Jens disappeared.
**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.

**Eskil & Trinidad**
Eskil moves from town to town with his father in northern Sweden. He misses his mother and sucks at playing ice hockey, the main activity among the boys his age. Things change when he meets Trinidad, a mysterious woman who lives outside society spending her time building a great ship.

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**Fanny, Alexander & I**
In March 2012 *Fanny & Alexander* by Ingmar Bergman celebrated its 30th anniversary. In this documentary about the rehearsals of the play based on the film we get a full insight in how some of the finest actors in Scandinavia approach the almost mythical material and how they all assess and ponder upon their own relationship to what is considered to be the prolific director’s masterpiece.
NEW FILMS

Forest of the Dancing Spirits DOC
The Aka are hunter-gatherers living in the rainforest of the Congo. After meeting filmmaker Linda Västrik, they invite her to film their unique way of life. Natural storytellers, they recount their mythical origins, their gods, and day-to-day life with humor and patience, even as their forest is increasingly under threat from the outside world.

The Hidden Child
The successful author Erica Falck’s parents are killed in a violent car crash. A few months later a man steps into Erica’s house claiming they have the same mother. Erica doesn’t believe him and asks him to leave. When he is found murdered a few days later she starts going through her mother’s belongings. She soon discovers that her mother had dark secrets that someone or some people are trying very hard to keep hidden. Erica is pulled further and further into a web of lies and death.

Hotel
Erika has it all: a good job, lots of friends and a secure relationship. Until the day it all falls apart. Suddenly this perfect life means nothing, and the feelings she once was able to control are no longer within reach. She starts going to group therapy and meets other people with different kinds of traumas. One day a question is raised within the group: Why shouldn’t we be allowed to feel good? The group decides to head for a place of complete anonymity. A place where you can reboot your persona and become whoever you want to be – they start checking into hotels.
New Films

Julie

Set on midsummer’s eve August Strindberg’s classic play Miss Julie deals with class, love and lust. Julie is attracted to Jean, her father’s footman who in turn is engaged to Kristin, the cook. The events on this particular night will be life changing for all three of them.

Original Title: Julie
Director: Helena Bergström
Screenwriter: Based on August Strindberg’s Miss Julie
Principal Cast: Nadja Mirmiran, Björn Bergtsson, Sofi Hellström
Producer: Fredrik Wikström Nicastro
Produced by: Tre Vänner Produktion in co-production with Film i Väst, SVT, Nordisk Film, Hobohm Brothers and Network Movie & ZDF/Arte, with support from the Swedish Film Institute/Magdalena Jangard, the Norwegian Film Institute/Anna Frisleth and Nordisk Film & TV Fond/Hanne Palmquist, in collaboration with C-more Entertainment
Duration: 120 min
To be released: August 30, 2013
Sales: TrustNordisk

Helena Bergström, one of Sweden’s acclaimed stage and film actresses, made her directorial debut in 2007 with the hugely successful film Mind the Gap which was followed by So Different in 2009. In 2011 she directed Miss Julie at Stockholm City Theatre – which she has now adapted for the screen with her feature film Julie.

Love and Lemons

Love and Lemons is a romantic comedy about love, friendship and the courage to follow your dreams. Agnes is a chef with a good job, a boyfriend who loves her and a best friend who is always there for her. One day she is both fired and dumped by her boyfriend and has nothing to lose when a friend asks her to be part owner in and open up a new restaurant. At the same time she falls in love with the one person who cannot know who she really is.

Original Title: Små citroner gula
Director: Teresa Fabik
Screenwriter: Lars “Vasa” Johansson (based on a novel by Kajsa Ingemarsson)
Principal Cast: Rakel Wärmländer, Sverrir Gudnasson, Josephine Bornebusch, Richard Ulfsäter, Anki Lidén, Tomas von Brömsen
Producer: Pontus Sjöman
Produced by: Tre Vänner in co-production with Film i Väst, SVT, Dagsljus Filmljus and FilmSound West, in collaboration with C-MORE, with support from the Swedish Film Institute/Suzanne Gansborg
Duration: 98 min
Released: February 22, 2013
Sales: TrustNordisk

Teresa Fabik grew up in Söderläcke, a small town south of Stockholm. After studying film at Stockholm University she went on to learn filmmaking at the Stockholm Film School. In 2004 she wrote and directed her first feature film The Ketchup Effect (Hip Hip Hurra!) followed by Starring Maja (Prinsessa) in 2009. Love and Lemons is her third feature film.

Life Deluxe

JW now lives in exile and is determined to find out what happened to his missing sister Camilla. Jorge will do one last hit but meets a woman from his past, Nadja. Meanwhile the Serbian mafia with its leader Radovan Krajić gets infiltrated by police cadet Martin Hägerström. Natalie, Radovan’s daughter, gets pulled into the rising power struggle within the mafia. Life Deluxe is the third installment in the Easy Money trilogy.

Original Title: Snabba cash livet deluxe
Director: Jens Jonsson
Screenwriters: Maria Karlsson, Jens Jonsson
Principal Cast: Matias Varela, Joel Kinnaman, Dejan Cukic, Malin Buska, Madeleine Martin
Producer: Fredrik Wikström Nicastro
Produced by: Tre Vänner Produktion in co-production with Film i Väst, SVT, Nordsvensk Filmunderhållning, Nordisk Film, Hobohm Brothers and Network Movie & ZDF/Arte, with support from the Swedish Film Institute/Magdalena Jangard, the Norwegian Film Institute/Anna Frisleth and Nordisk Film & TV Fond/Hanne Palmquist, in collaboration with C-more Entertainment
Duration: 120 min
To be released: August 30, 2013
Sales: TrustNordisk

Jens Jonsson, born in 1974, is one of the most internationally acclaimed Swedish directors. For his shorts and his debut feature film The King of Ping Pong (2008), Jens has won numerous awards – such as the Berlinale Silver Bear, the Jury Prize World Drama in Sundance, Silver Medal at the Cinéfondation in Cannes and the Grand Prix in Odense. Life Deluxe will be his second feature film as a director.

Julie

Set on midsummer’s eve August Strindberg’s classic play Miss Julie deals with class, love and lust. Julie is attracted to Jean, her father’s footman who in turn is engaged to Kristin, the cook. The events on this particular night will be life changing for all three of them.

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**New Films**

**Martha & Niki** **DOC**

The film portrays the dancing duo Martha and Niki alongside the street culture that is growing stronger all over the world. Hip hop has always been dominated by men but finally women are making it too. Martha and Niki are the first females in history to win the World Championship of Hip hop. In the film we follow their struggle to gain recognition, to achieve their goals and dreams.

**My Stolen Revolution** **DOC**

*My Stolen Revolution* is a film about Nahid Persson Sarvestani’s exploration into finding out what happened to her brother in prison in Iran after the revolution. It’s also a film about the atrocities perpetrated against the Iranian people which still continue today.

**Nobody Owns Me**

After her parent’s sudden divorce, Lisa lives with her alcoholic father. Their relationship grow stronger and they share a conviction: all people are of equal value. As Lisa grows older she is torn between shame and loyalty. One day she is forced to choose – leave her father or go under herself. *Nobody Owns Me* is a deeply touching declaration of unconditional love. And a promise to pick up the fight for what is right.

**Martha & Niki**

*Original title* Martha & Niki *Director/Screenwriter* Kjell-Åke Andersson *Participants* Martha Nabwire, Niki Tsappos *Producer* Neo Publishing in co-production with SVT Kspecial and Stavro Film, with support from the Swedish Film Institute/Linus Torell *Duration* 78 min *To be released* TBA *Sales* TBA

**Tora Mårtens’ shorts** have been shown at several international film festivals. Tommy was competing for a Golden Bear at the Berlinale in 2008. Her first feature documentary *Colombianos* premiered in May 2012 at Hot Docs, received the Golden Starfish Award for Best Feature Documentary at Hamptons International Film Festival and had its European premiere in competition at DOK Leipzig 2012.

**My Stolen Revolution**

*Original title* My Stolen Revolution *Director/Producer* Nahid Persson Sarvestani *Produced by* RealReel Doc in collaboration with SVT, with support from NRK, MEDIA Programme of the European Union and the Swedish Film Institute/Suzanne Glansborg *Duration* 74 min *Released* TBA *Sales* Illumina Films

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

**Martha & Niki**

*Original title* Martha Niki *Director/Screenwriter* Tora Mårtens *Participants* Martha Nabwire, Niki Tsappos *Producer* Tora Mårtens *Produced by* Neo Publishing in co-production with SVT Kspecial and Stavro Film, with support from the Swedish Film Institute/Linus Torell *Duration* 78 min *To be released* TBA *Sales* TBA

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The Quiet Roar
Marianne (Evabritt Strandberg) is a 68-year-old woman diagnosed with a terminal disease. Left with angst, she seeks therapy at a clinic where she’s treated with psilocybin (LSD) and meditation with a counselor, Eva (Hanna Schygulla). Through this she is transferred to her subconscious, where she meets and confronts her 25-year-old self and her former husband.

Original Title The Quiet Roar
Director Henrik Hellström
Screenwriters Henrik Hellström, Fredrik Wenzel
Principal Cast Evabritt Strandberg, Hanna Schygulla, Joni Francéen, Jörgen Svensson
Producer Erika Wasserman
Produced by Idyll in co-production with Film i Väst, SVT, Mer Film, Filmkraft Rogaland, Dagsljus, in collaboration with CMORE, NRK, with support from the Swedish Film Institute/Suzanne Glansborg, Nordisk Film & TV Fond and MEDIA Programme of the European Union
Duration Approx. 76 min to be released Autumn, 2013
Sales TBA

Henrik Hellström, born in 1974, feature debuted with the film Burrowing, which premiered at Berlinale Forum 2009, co-directed with DoP Fredrik Wenzel. It was received with great reviews. Hellström has previously directed the documentary Broder Daniel Forever (CPH:Pix 2009), released theatrically in 2009. Hellström is trained as an actor at the Malmö Theatre Academy.

Sanctuary
A father has killed a man and will shortly be arrested and sent to prison. His young daughter will be taken into care. She is his everything, and he, for all his failings, is the ground under her feet. They are inseparable and have nothing but each other. Unwilling to give up their freedom they escape into the woods.

Original Title Faro
Director Fredrik Edfeldt
Screenwriter Karin Arthenius
Principal Cast Clara Christiansson, Jakob Cedergren, Maria Heiskanen, Gunnar Fred, Göran Stangertz
Producers Fatima Varthos, Anna Croneman
Produced by Bob Film Sweden in co-production with Helsinki-filmi and Film i Väst/Jessica Ask, with support from the Swedish Film Institute/Lars G Lindström, Nordisk Film & TV Fond/Hanne Palmquist and the Finnish Film Foundation/Kaisu Isto
Duration 91 min released March 15, 2013
Sales TBA

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

Remake
Lisa’s life is a movie. Everything she experiences she captures on video – recording every memory, every step, every person she meets. Her boyfriend Martin has learned to cope with this behavior, but during their holiday in New York things start to get out of hand. The closer Martin tries to get, the more Lisa hides behind her camera. As Martin’s and Lisa’s relationship falls apart, the exhibitionist Lucas makes an entrance in Lisa’s view-finder.

Original Title Remake
Directors/Screenwriters Andreas Öhman, Per Gavatin
Principal Cast Lisa Henri, Martin Wallström, Lucas Hazlett
Producer Naïve, Bonnie Skoog Feeney/Filmlance International
Produced by Naïve in co-production with Filmlance International and Film i Västernorrland
Duration 90 min to be released Autumn, 2013
Sales TBA

Andreas Öhman has 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 shortlisted for best foreign language film at the Oscars 2010, also with Simple Simon.

Per Gavatin is a journalist turned screenwriter and has after attending the scriptwriting program at the Stockholm Academy of Dramatic Arts (SADA) worked on several Swedish sitcoms and comedy shows.
**New Films**

The Sarnos – A Life in Dirty Movies **DOC**

*The Sarnos* is an intimate portrait of two radically unique characters: legendary sex film director Joe Sarno – the Ingmar Bergman of 42nd street – and his wife and collaborator Peggy. The film follows Joe for what would be the last year of his life, as he is trying to get one last film project off the ground, a female centered soft-core film in the old Joe Sarno-style.

**Original Title**: The Sarnos – A Life in Dirty Movies  
**Director/Screenwriter**: Wiktor Ericsson  
**Producers**: Erik Magnusson, Martin Persson (co-producer Ingunn H Knudsen)  
**Produced by**: Anagram Produktion in co-production with Skoffeland Film and Film i Skåne, in co-operation with SVT, NRK and DR, in collaboration with Boost HBG, with support from the Swedish Film Institute/Cecilia Lidin, the Norwegian Film Institute, Nordisk Film & TV Fond and the Swedish Arts Grants Committee  
**Duration**: 80 min  
**Released**: March 27, 2013  
**Sales**: Autlook Filmsales

**Shed No Tears**

In the town of Gothenburg on the Swedish west coast, Pål dreams about making it with his music. But he has one major obstacle; himself. We follow Pål on an emotional journey through friendship and hardship; love and betrayal to ultimately find his call.

**Original Title**: Känn ingen sorg  
**Directors**: Måns Mårlind, Björn Stein  
**Screenwriter**: Cilla Jakkerl  
**Principal Cast**: Adam Lundgren, Disa Östrand, Jonathan Andersson, Josefin Neldén, Tomas von Brömssen  
**Producers**: Malcolm Lidbeck, David Olsson  
**Produced by**: Acne Drama in co-production with Film i Väst, TV4, Svensk Film Industri in collaboration with Nordsvensk filmunderhållning and Universal Music with support from the Swedish Film Institute/Suzanne Glansborg  
**Duration**: 109 min  
**To Be Released**: July 19, 2013  
**Sales**: TBA

**Stockholm Stories**

*Stockholm Stories* is a multi-plot film about a young writer from Stockholm possessed by his theory on light and darkness – a metaphor for people connecting. We follow him and four other characters who through their own vanity and various conflicts eventually prove his theory to be right.

**Original Title**: Stockholm Stories  
**Director**: Karin Fahlén  
**Screenwriter**: Erik Ahrnborn  
**Principal Cast**: Martin Wallström, Cecilia Frode, Jonas Karlsson, Julia Ragnarsson, Filip Berg, David Denick, Dejan Ćukić  
**Producer**: Martina Stöhr  
**Produced by**: Chamdin & Stöhr Film in co-production with Sonet Film, SVT, The Chimney Pot and Film i Väst, with support from the Swedish Film Institute/Lars G Lindström  
**Duration**: 97 min  
**To Be Released**: Winter, 2013/Spring, 2014  
**Sales**: TBA

**Karin Fahlén** has worked in the film industry since the late 80’s. In the beginning of the 21st century she became a director. She has directed both commercials, radio theatre and short films. *Stockholm Stories* is her first feature film.
New films

TPB AFK: The Pirate Bay Away From Keyboard

TPB AFK is a documentary about three computer addicts who redefined the world of media distribution with the file-sharing network The Pirate Bay. Just how did hacker Gottfrid Svartholm Warg, Internet activist Peter Sunde and beer aficionado Fredrik Neij cause the White House to threaten the Swedish government with trade sanctions?

**ORIGINAL TITLE** TPB AFK: The Pirate Bay Away From Keyboard
**DIRECTOR/SCREENWRITER** Simon Klose
**PARTICIPANTS** Gottfrid Svartholm Warg, Fredrik Neij, Peter Sunde
**PRODUCERS** Martin Persson, Simon Klose, Signe Byrge Sørensen, Anne Kähnken
**PRODUCED BY** Nonami in co-production with Final Cut For Real, SVT, Film i Skåne and 1737 crowdfunders, in collaboration with Stockholm International Film Festival, NonStop Entertainment and SVT, with support from the Swedish Film Institute/Lars G Lindström and the MEDIA Programme of the European Union
**DURATION** 81 min

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**Simon Klose** was born in Sweden in 1975. Klose holds a law degree from Stockholm University and has studied and lived extensively in Japan and South Africa. In 2005 Simon Klose released his first documentary "Sweet Memories Garden Centre" about car thieves in South Africa opening up a garden centre in a township. Klose has also produced and directed a number of music videos and the two music documentaries "Spelberoende" (2005) and "Standard Bearer" (2007) about the Swedish rappers Timbuktu and Promoe.

The Tenderness

In Northern Sweden, a small community built around a mine. From the winter cold to summer greenery, some teenagers, about to take the leap in the adult age, fight with themselves and the world around them, learning to live, love and dream – while the city also is in a time of change, forced to move due to the explosions mining the ground.

**ORIGINAL TITLE** Ömheten
**DIRECTOR/SCREENWRITER** Sofia Norlin
**PRINCIPAL CAST** Sebastian Hiort af Ornäs, Alfred Juntti, Lina Leandersson
**PRODUCER** Olivier Guerpillon

"The Tenderness" is her feature film debut.

**Sofia Norlin**, born in 1974, is a Swedish director with a master education in film from the universities in Stockholm and Paris. She has been working with film and theatre for many years in Paris. In 2005 she directed the French short film "The Currents" that was awarded at several international festivals. "The Tenderness" is her feature film debut.

Tito on Ice

Swedish comic artists tour the countries of former Yugoslavia with a mummified marshal Tito in a refrigerator. Watching border controls turn into snapshot sessions, admiring mutant iron-curtain Disney toys, buying grenade shell handicrafts and discovering sniper art in blown-out apartments, they find that truth may indeed be stranger than fiction.

**ORIGINAL TITLE** Tito on Ice
**DIRECTORS** Max Andersson, Helena Ahonen
**SCREENWRITER** Max Andersson
**PRINCIPAL CAST** Max Andersson, Lars Sjunnesson, Štefan Skledar, Katerina Mirovic, Ivan Mitrevski, Igor Prassel, Igor Hofbauer, Radovan Popovic, Saša Rakezić, Nedim Čiđić
**PRODUCERS** Max Andersson, Michael Sevholt

"Max Andersson" was born in 1962 in Karesuando, Sweden. After directing a series of short films, Max published his first graphic novel "Pixy" in 1992. His comics have been translated to twenty languages and his paintings and objects have been shown in exhibitions worldwide. Max Andersson currently lives and works in Berlin.

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SWEDISH FILM • ISSUE 2 2013
NEW FILMS

**Waltz for Monica**

Monica, a Swedish small town girl is dreaming of the vibrant city jazz clubs. She embarks on an intense journey in the limelight as a celebrated singer and actress in the golden era of jazz. Among artists and hipsters she is cherished by all but herself as her phenomenal success leaves a trail of broken love affairs and promises. When the morning breaks she’s alone with a cocktail in her hand on a road with no turning back.

**ORIGINAL TITLE** Vi är bättre! **DIRECTOR** Per Fly **SCREENWRITER** Peter Birro **PRINCIPAL CAST** Edda Magnusson, Kjell Bergqvist, Sverrir Gudnason, Nadja Christiansson, Vera Wiby, David Hellenius, Oskar Thunberg, Johannes Wanselov, Cecilia Ljung, Fredrik Lindborg, Ralph Bernard, Randal D Ingram, Jonathan Drew, Amelia Fowler **PRODUCER** Lena Rehnberg

**PRODUCED BY** StellaNova Filmproduktion in co-production with Svensk Filmindustri, Film i Väst, SVT, Eyeworks Fine & Mellow, DR/Filmklubben, with support from the Swedish Film Institute/Suzanne Glansborg, the Danish Film Institute, Nordisk Film & TV Fond/Hanne Palmquist, Eurimages and MEDIA Programme of the European Union. **DURATION** 111 min **TO BE RELEASED** September 13, 2013 **SALES** Svensk Filmindustri International Sales

**Per Fly** was born in Denmark 1960. His feature film debut The Bench (2000) was the first film in a trilogy for which he received a Bodil Award and a Robert Award for Best Director. The Inheritance (2003) won seven Robert Awards and the Award for Best Screenplay at the San Sebastian International Film Festival. Manslaughter (2005), also won several awards. Fly’s latest film was The Woman who Dreamed of a Man (2010).

**We Are the Best!**

Stockholm 1982. A film about Bobo, Klara and Hedvig. Three 12-13-year-old girls who roam the streets. Who are brave and tough and strong and weak and confused and weird. Who heat fish fingers in the toaster when mom is at the pub. Who start a punk band without any instruments, even though everybody says that punk is dead.

**ORIGINAL TITLE** Vi är bäst! **DIRECTOR**/SCREENWRITER Lukas Moodysson (based on the graphic novel Never Goodnight by Coco Moodysson) **PRINCIPAL CAST** Mira Barkhammar, Mira Grosin, Liv LeMoyne, David Dencik, Johan Liljemark, Anna Rydgren, Mattias Wiberg **PRODUCER** Lars Jönsson **PRODUCED BY** Memfis Film in co-production with Film i Väst, SVT and Zentropa, in co-operation with Denmark’s Radio, with support from the Swedish Film Institute/Lars G Jangard **DURATION** 92 min **RELEASED** May 10, 2013 **SALES** TBA

**Lukas Moodysson** burst onto the international scene with his debut feature, the award-winning Show Me Love (1998) followed by Together (2000), Lyra 4-Ever (2002) and Mammoth (2009), the latter was selected for Official Competition at Berlin International Film Festival in 2009. We are the Best! is Lukas Moodysson’s 7th feature film.

**Us**

Us is the story of Ida and Kristo. It’s about a relationship that goes to hell. They are both crazy in love but manage to strangle the supply of oxygen and adapt to each other in a way that the relationship will not survive.

**ORIGINAL TITLE** Vi är bäst! **DIRECTOR** Mani Maserrat **SCREENWRITER** Jens Jonsson **PRINCIPAL CAST** Gustaf Skarsgård, Anna Åström, Rebecca Ferguson **PRODUCERS** Sandra Harms, Jens Jonsson, Mani Maserrat **PRODUCED BY** Sonet Film, Café Cinema in co-production with Gustaf Skarsgård AB, Johan Helmer Produktion and Soundscaper, with support from the Swedish Film Institute/Magdalena Jangard **DURATION** 102 min **RELEASED** October 11, 2013

**Mani Maserrat**, born in 1975 in Raheh, Iran. At the age of 13 Mani was sent to Stockholm, Sweden, by his parents in order to escape the war between Iran and Iraq. He made his feature film debut with Ciao Bella that competed at the Berlinale in 2008 and was selected for various international film festivals where it received several awards and mentions. Maserrat has also directed several TV series for pubcaster SVT. *Us* is his second feature film.

**Us**

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**ORIGINAL TITLE** Vi är bäst! **DIRECTOR**/SCREENWRITER Lukas Moodysson (based on the graphic novel Never Goodnight by Coco Moodysson) **PRINCIPAL CAST** Mira Barkhammar, Mira Grosin, Liv LeMoyne, David Dencik, Johan Liljemark, Anna Rydgren, Mattias Wiberg **PRODUCER** Lars Jönsson **PRODUCED BY** Memfis Film in co-production with Film i Väst, SVT and Zentropa, in co-operation with Denmark’s Radio, with support from the Swedish Film Institute/Lars G Jangard **DURATION** 92 min **RELEASED** May 10, 2013 **SALES** TBA

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