THE ROAD TO FREEDOM

Göran Hugo Olsson explores the roots of anti-colonialism in his new documentary, Concerning Violence.

ON THE RUN HUNDRED-YEAR-OLD MAN ESCAPES
SHINE ON SHOOTING STAR EDDA MAGNASON
YOUNG ONES SWEDISH KIDS’ FLICKS IN BERLIN
FAR NORTH SOFIA NORLIN’S BROKEN HILL BLUES
For the young at heart

2014 will go down in history as the year Swedish film got the chance to show off its scope in Berlin. It’s very gratifying for us to have so many types of film invited to the festival, but also pleasing to get proof that our focus on film funding is paying off. As CEO of the Swedish Film Institute I find it particularly satisfying that my colleagues’ efforts have produced such good results.

Since 2010 the Swedish Film Institute has worked intensively to secure the stable production of quality films for children. Up until the 1980s Sweden was, along with our Nordic neighbours, a leading nation in the field of children’s cinema. But something happened along the way and children’s films found it increasingly difficult to get funding and distribution. The focus on children’s films in the past few years has been to provide a high level of state funding, to ensure adequate budgets and also to provide consistent support for family films. The aim has been to ensure regular production and a steady increase in status and quality.

This year we have six films in the two competitions of Berlin’s Generation section, films for children and young people. They range from Sofia Norlin’s Broken Hill Blues in Generation 14plus to no fewer than five entries in Generation Kplus. These include Sweden’s first animated film in 3D, Beyond Beyond by Edisen Toft Jacobsen, and a new version of the Swedish classic That Boy Emil. Our focus has also been on improving equality in Swedish feature films. Sofia Norlin is one of the filmmakers who have attended our programme for women directors, "Movement". Her first feature was funded through our awards scheme aimed at women directors, in partnership with the Stockholm International Film Festival. The fact that the film has been selected for Berlinale is proof that Sofia Norlin is a competent and talented director and also that our programme is working.

This year we also have a documentary taking part in Panorama, Goran Hugo Olsson’s Concerning Violence. Olsson continues to demonstrate the strength of Swedish documentary filmmaking, and that the Oscar awarded to Malik Bendjelloul for Searching for Sugar Man last year was not simply a coincidence.

Finally, Felix Herngren’s The 100-Year-Old Man Who Climbed Out the Window and Disappeared, a wide-ranging film that has broken box office records in its first weeks on general release in Sweden, has been selected for a Berlinale Special Gala.

All this testifies to the scope and quality of Swedish film, something that makes us proud to be Swedish.
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Her role as jazz singer Monica Zetterlund in the biopic Waltz for Monica made young musician and actress Edda Magnason an overnight star. Now she’s Sweden’s Shooting Star in Berlin.

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… and the shorts, too.
Singing Shooting Star

Edda Magnason started out as a singer. But her role as jazz legend Monica Zetterlund in Waltz for Monica has brought her an acting career. Edda Magnason is this year’s Swedish “Shooting Star” at the Berlin Film Festival.

“I never thought I’d get involved in acting,” says Edda Magnason. “It was never something I dreamt of.”

Music was the 29-year-old’s first passion. And still is: Magnason’s two previous albums of dreamy pop have earned her rave reviews back home.

Still, acting is what her life has revolved around for the last couple of years. Her role as Sweden’s most famous jazz singer Monica Zetterlund (1937-2005) in Danish director Per Fly’s biopic Waltz for Monica (Monica Z, 2013), has given her a second career. Magnason sees similarities between the two professions. “As I got into the part, I realised that the concentration and focus that you need as an actor 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.”

Waltz for Monica has been a huge box-office hit in Sweden, largely on the back of Magnason’s performance. Small wonder then that she’s been selected as a “Shooting Star”, European Film Promotion’s and the Berlin Film Festival’s special honour for the ten most promising young European actors of the year.

“What do you hope being a Shooting Star will entail? I hope to get to meet interesting people and to experience the Berlin Film Festival in an exciting way.”

What are your plans going forward? “Right now I’m busy with my upcoming album which is due for release this spring.”

Text Matsias Dahlstrom
Photo Carl Tordborg

Ciao Miriam

Not only has Swedish actress Edda Magnason been nominated as a Shooting Star in Berlin – the Italian nominee Miriam Karlkvist is actually half Swedish. According to the jury, “Miriam makes a striking debut in South is Nothing (Fabio Molli, 2013). We were impressed by her vividly original work: a significant leading role that remains committed to the complexity of the character. By the film’s climax, Miriam’s talent is revealed in further depth, giving us an enticing glimpse of her future potential.”

Text Debora Vrizzi
Photo Fabio Molli
Old-timer conquers the world

With his 100th birthday approaching, Allan Karlsson is tired of living in a care home and fed up with all the fuss about his big day. He climbs out of the window and disappears. Still restless and spritely, Allan Karlsson is set to become a film star.

In recent years Swedish literature has become renowned on the world stage for its steady stream of crime fiction. But writers have achieved even greater success with often humorous, somewhat surreal adventure stories, none more so than Jonas Jonasson with his first novel The Hundred-Year-Old Man Who Climbed Out the Window and Disappeared. Since 2009 the book has been read by almost 10 million Swedes (this in a country with a population of nine million). So it came as no surprise that the story—which is about Allan Karlsson himself—was set to become a film.

Helming the film is Felix Herngren, the director of many Swedish film and television successes, with “the funniest man in Sweden”, Robert Gustafsson, in the leading role. “The 100-Year-Old Man Who Climbed Out the Window and Disappeared” says Herngren. “In the book there’s so much to transfer. Millions of people have their own images in their heads from reading the book. As soon as they start analysing and comparing with what they see on the screen, then the film is lost. What you need to do is engage them immediately, basically to draw them in and knock them dead with a stunner of a film.”

By the beginning of January following its Christmas release, Herngren knew he had a hit on his hands. In less than a month the film had been seen by a million Swedes, totally eclipsing the previous record holder, The Girl with the Dragon Tattoo (2009).

Herngren had already grossed almost SEK 700 million and been sold to some 40 countries and will be screened as a Berlinale Special Gala at the Berlin Film Festival.
The naked truth at Sundance

Last year Ninja Thyberg’s short film Pleasure (2013) won the Canal+ Award in the Critics’ Week at the Cannes Film Festival. Now the filmmaker is taking her behind-the-scenes look at a porn shoot to the Sundance Film Festival.

Thyberg may be a newcomer to the Park City film fest, but she’ll be accompanied by a fellow Swede who’s a real veteran. Patrik Eklund’s Syndromeda will have its world premiere at Sundance. The film about a man who claims to have been abducted by aliens is a genre-mixing short, stylishly filmed in black and white. Or as the director himself puts it: “a kitchen sink sci-fi-noir’.

What’s your view of the state of Swedish cinema?

“Swedish cinema has lost its audience down. On the one hand we make escapist ‘at home films that are neither as innovative nor world-shattering as the critics would have us believe, and on the other, popular commercial films which, quite frankly, are often really useless and cynical assembly-line productions. When you have two interests pulling in opposite directions, the system will break down after a while. Your need to find a way to ensure that quality films reach a wider audience, or a way to make mass-market films of a higher quality. It can be achieved with proper selection. And it can be achieved with heart.”

How would you like Swedish films to reach a wider audience, or a way to ensure that quality films are made?

“Absolutely. It helps to develop the industry as a whole because it gives our filmmakers the chance to reach out and form new partnerships and, like Swedish films are one way of presenting ourselves to the world. They help to define the way others see us. The problem arises when things go rightside up when something isn’t broken there seems to be no need to fix it. What we need to understand is what we’re good at – and what we could be extremely good at. And our self-belief?“

And our self-belief?

“It’s gone. I think that’s something we already have. Self-belief is spread by getting our films out to festivals and by people working abroad. On the other hand, we need to adjust our self-image. Right now it seems to be caught up in the general debate about equality, racism, the decline of the welfare state and other issues. All that stuff is about national identity – who are we? For a long time now Swedish films have sold a self-image that has been false, an image of white, middle class, middle-aged men doing middle class things. Films based on “recognition”. But who are these people who are supposed to recognize themselves? That part of the population who never look beyond their own backides. That’s why so many of these films are about being unfalutiful, about self-fulfillment or tristesse. Its dramas as a sort of security blanket. I hope that films will start to get closer to reality, because only then will we be able to set a real Swedish film wave in motion.”

MATTIAS DAHLSTROEM

Since November, Baker Karim has been the new Feature Film Commissioner at the Swedish Film Institute. The 39-year-old has a long background in films. He made his debut feature with Four Women (2001) and was one of the key players behind two highly acclaimed television series, Swedenhelms (2003) and The Babalou Family (2009). Karim has also worked as a screenwriter, editor and cinematographer.

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Miss Friman’s War
- 1905. It was a man’s world.

"SVT has got a real winner in this comedy-drama. It’s very funny, with sharp dialogue and an awesome cast."
Karolina Fjellborg, Aftonbladet

Don’t Ever Wipe Tears Without Gloves
- A love story in the shadow of AIDS

"Shocking, instructive, poignant, this three-part Swedish drama set in 1982 is a breathtaking television masterwork."
Mike Bradley, The Observer

"A superb three-part drama, set in Stockholm during the early years of the Aids epidemic."
David Chater, The Times

Heavyweight Swedish actors in Berlin

With two films screening in Berlin, Stellan Skarsgård confirms his reputation as one of Scandinavia’s major actors. Apart from playing Seligman in Lars von Trier’s Nymphomaniac, Skarsgård also plays the lead in Hans Petter Moland’s Norwegian competition entry In Order of Disappearance, an action comedy about a snow plough driver out for revenge.

In Pernille Fischer Christensens Danish film Someone You Love, Mikael Persbrandt plays the lead as an ageing rock star. The film reunites Persbrandt with actress Tina Dyrholm they last played together in Susanne Bents Oscar winning film Better World. Fischer Christensen’s, whose next project will be a biopic on the Swedish children’s writer Astrid Lindgren, won an award in Berlin for A Soap back in 2006.

Hot to trot in Rotterdam

Hot on the heels of opening the Göteborg Film Festival, Ester Martin Bergsmark’s Something Must Break (Nånting måste gå sönder, 2014) got its international premiere in the main competition at the Rotterdam Film Festival (January 22–February 2). Henrik Hellström’s The Quiet Roar (2013) screened in the festival’s section for first and second time filmmakers, Bright Future, prior to competing for the Dragon Award in Göteborg.

Other Swedish films screening in Rotterdam were Anna Odell’s The Reunion (2013), and Trespassing Bergman (2013) by Jane Magnusson and Hynek Pallas, and the short films My Soul, Baby (2013) by Joanna Rygal and 2011 12 30 (2013) by Leontine Arvidsson.

The Molanders
- What do you do when love and passion collides?

“The result is charming, painted in broad strokes, with a rich and varied set of characters.”
Lars Ring, Svenska Dagbladet

Read more on www.svtsales.com
“What’s Next”

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

**Mikael Marcimain**

“When I read Gentlemen for the first time, Stockholm and the world expanded in my mind.”

Following the success of Cali Girl (2012), a study of prostitution at the heart of the Swedish elite, plus his series How Soon is Now (Upptäckt, 2007) and The Laser Man (Lasermanen, 2005), that explored important times in modern Swedish history, Mikael Marcimain is in many ways the pride of Swedish cinema. Universally praised for the idiosyncratic way he gets to the heart of all things Swedish, his latest project finds him daring to take on the task. There’s also a personal connection: When I read it for the first time, Stockholm and the world expanded in my mind.”

**Elle Lohmehagen**

“There are more car chases and action scenes than before”

Mention The Boy with the Golden Trousers and every Swede who saw it in the 1970s will get goose bumps and a faraway look in their eyes. We're all deeply fascinated by Mats, or more especially his trousers, found in an old warehouse and with an endless supply of bar DKs in the pockets. Elle Lohmehagen is the director of a feature version of this vintage cult series, a project which seems tailor-made for her. With films like Taklati, Mannen and the Police Man (Taklati, monsan och polisen, 1993), Panic Alley 1.5 (Panic 1:5, 2006), Immediate Boariding (Tor & Riks, 2003) and most recently, The Crown Jewels (Dronjewelarna, 2011), Elle Lohmehagen has shown what a fine director of family and especially children’s films she is. “The scene the television series many times, both as a kid in the saviour and more recently with my own children on DVD. I was so delighted when they asked me about the film that I said yes with barely a glimpse at the script.”

As one might expect, The Boy with the Golden Trousers (Policen med guldfyrilser) is set in the present, and Elle Lohmehagen has collaborated on the final screenplay. Mats, whose parents are divorced, gets packed off to stay for the first time with his father. Through a touch of Karaman vs Kramer in the plot, and the father-son relationship is more important and developed than it was 40 years ago, but the film still centres largely on the value of money.

“Obviously the world has changed since the 70s, but we still have a financial crisis and the gulf between rich and poor is probably no closer than it was then. So the subject is just topical now,” asserts Elle Lohmehagen, on her way home after a long day in the editing-room. Currently in postproduction, the film needs a soundtrack to be ready this summer for a planned general release late in the autumn.

Does The Boy with the Golden Trousers differ significantly from the previous films you’ve made?

“There are more car chases and action scenes than before. I can’t say that I’ve made any cat and mouse, adventure films previously. Action and police chases are new to me.”

**Josef Fares**

“It feels almost like starting over. And my next film is going to be something I haven’t done before.”

Director, Josef Fares (Julit Juli, 2000, Kopps, Kopps, 2003, Zao, 2005) surprised many film industry insiders by creating the video game Brothers: A Tale of Two Sons. And what a success he made of it: the Video Games Awards in December, newcomer Fares scooped the award for Best Xbox 360 Game.

“I was able to show those who thought I was only basing my story on the previous films you’ve made? Does making films help your creativity in video games and vice versa?

“The most important thing is to recognize that they’re two completely different worlds. Watching films is a passive experience, playing video games is interactive. But now I know I can make the very best of both those worlds.”

**Christina Holmgren**
Travelling through the Punjab region of Pakistan, Viktor Nordenskiöld came across 12-year-old Mohammad Rizwan who cleans petrol lorries. His job also involves climbing into the tanks themselves to remove any remaining petrol.

“It’s claustrophobic and dangerous work that’s often carried out by children,” Viktor Nordenskiöld explains. “Rizwan would really like to go to school, but he’s the eldest sibling and his father is too ill to work and support the family. Rizwan touched me deeply, and I felt compelled to tell his story.”

The upshot is the ten-minute short documentary Out of This World, which is set to screen at the Berlinale in the Generation Kplus section. The film presents a distinct and poetic snapshot of Rizwan’s life and dreams.

“Child labour is a controversial topic in Pakistan. It’s very common, despite the fact that the country has signed the UN Convention for the Rights of the Child. What Rizwan needs is to make a future up to the film,” says Nordenskiöld.

Currently he’s in the final production stages of The Clip, a feature-length documentary co-directed with Andreas Magnell. The clip of the title is a YouTube video which changed the lives of two dancers.

The clip was seen by Beyoncé, who was so impressed that she wanted to incorporate their moves in her Run the World (Girls) video. After an exhaustive search, her team managed to track down Mario and Xavier and fly them to America to help with the choreography and take part in the video.

“The background video the dance on his mouth camera and posted it on YouTube. And one of the world’s biggest stars saw it. It’s a fantastic ‘viral’ story,” says Andreas Magnell.

He got the idea for the film when travelling in Mozambique in 2011, just when Run the World (Girls) hit the charts and the story of the two dancers hit Twitter. Magnell linked up with Viktor Nordenskiöld and started to research the story. Mario and Xavier turned out to be “two amazing guys” who had just returned home to resume their normal lives.

“What happens to your self image when you’ve been involved in something extraordinary? That’s one of the main themes of the film,” says Viktor Nordenskiöld.

The filmmakers were given access to Beyoncé’s footage of the dance rehearsals in America, and they’ve spent time with Mario and Xavier back in their home city of Maputo, where the two dancers are coming to terms with their gradually diminishing fame.

A co-production with pubcaster Sveriges Television (SVT), the hope is that the film will be screened internationally this spring.

NEW TALENTS

Viktory

Up-and-coming Viktor Nordenskiöld is currently grabbing the headlines with two films. Screening at the Berlin Film Festival, Out of This World is a short documentary about child labour in Pakistan. And The Clip, co-directed with Andreas Magnell, is a feature-length documentary about two dancers from Mozambique who were discovered by Beyoncé.

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Romani road trip

In the wake of several acclaimed shorts and documentaries, Jonas Selberg Augustsén is in pre-production with his first feature film, a road movie about people on the margins of society.

On one level The Garbage Helicopter (Sophelikoptern) is the simple story of three youths who set out to deliver a wall clock to their grandmother. On another level Jonas Selberg Augustsén’s first feature film is a Swedish road movie in Romani, a journey through a wealthy country in which not everyone feels at home.

Augustsén has previously made a number of notable short films, plus the critically acclaimed documentary The Tree Lover (Trädälskaren, 2008). The Garbage Helicopter is part of a project to make films in each of Sweden’s minority languages.

“There was something which took longer to tell this time. Romani people will clearly recognise not feeling at home in Sweden’s welfare state, but the story could really be about anyone,” Augustsén explains.

In keeping with the director’s previous work, the film maintains a focus on people who feel marginalised in one way or another.

Why will you make the film in black and white?

“Theres a levelling effect in making everyone equally colourless. Other stories about Romani people often centre on how different and colourful they are, with an emphasis on the exotic. I want to emphasise the normal instead. We’re all working with the same life questions,” says Augustsén.

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NEW TALENTS

This is the modern world

In The Modern Project, the Ögat collective looks at group dynamics and the runaway focus on the individual in our times.

Is it possible to break free from the hyper individualism of our time?

Course leaders Sara and Simon make an attempt to do so during a retreat in an old house. They teach meaningless activities to the participants in order to free them from the shackles of individualism. But the group dynamic soon begins to break down.

“We’d been talking a lot about how people promote themselves these days, the notion of ‘Me Ltd’. That led us to the idea of a retreat where you could break free from the hamster wheel,” says Anton Källrot, director and member of Ögat, a collective which also works in the theatre, and the group is behind The Modern Project (Det moderna projektet), their first feature film.

The storyline of the film lies somewhere between The Lord of the Flies and Lars von Trier’s The Idiots. The idea is to explore what happens to people when they find themselves in a group.

“As an outsider you might find the people in the film somewhat strange. But go to any corporate training session and you’ll find similar things going on. My idea of a good film isn’t whether you talk about it as good or bad, but whether it sparks off a discussion about wider issues,” says Källrot.

Anders Dahlbohm
Telling the facts

His portrayal of the American civil rights movement in the documentary collage *The Black Power Mixtape 1967-1975* brought Göran Hugo Olsson international acclaim. Using the same techniques in his new film *Concerning Violence*, Olsson this time turns his gaze to Africa and Frantz Fanon’s critique of colonialism.

Even though Nelson Mandela doesn’t feature in *Concerning Violence*, the kind of military resistance he organised is central to the film. *Concerning Violence* is based around Frantz Fanon’s book *The Wretched of the Earth*, which was published in 1961 (the same year that the ANC’s armed wing was founded), in which the French psychiatrist and philosopher sums up colonialism as “ Violence in its natural state, which will only yield when confronted with greater violence”. In the first chapter of the book – from which the title of the film is taken – violent resistance against the coloniser is described as an act of catharsis and liberation.

“It was working on my last film [The Black Power Mixtape 1967-1975], (2011) which led me into these themes. *The Wretched of the Earth* was very significant in the 1960s and a sort of bible for Stokely Carmichael and others. A common subject of discussion back then was who had the right to perpetrate violence. On one side were the police and the military – the state violence monopoly. I wanted to explore this as a theme: what’s the nature of this violence monopoly, what is its history and what positive effects does it have? Is it a death reflex? And do people who put up violent resistance against it gain freedom and self respect through their actions?”

*Concerning Violence* is divided into nine chapters introduced by the voice of a narrator reading passages.

**Facts Göran Hugo Olsson**

from the text which are also visible on the screen. Like The Black Power Mixtape, the film is based on archive material, this time around on clips of colonial repression and the struggle for freedom in 1960s and 70s Africa. Swedish missionaries build churches. White golfers with black caddies are seen to accompany a country song praising the white colonial founder of Rhodesia, Cecil Rhodes. A young Robert Mugabe gives an interview. Interspersed with peaceful images like these, the effects of violence run menacingly through the film – white men use cattle prod as target practice, a black woman and her baby whose limbs have been blown off, Portuguese soldiers stepping on a landmine in Angola.

Fanon’s language is at once theoretical, poetic and physically concrete, and this is amplified and reinforced through the director’s use of sound and images. Otisson is keen to stress that the film is a fully faithful interpretation of the book. “I wanted to produce a true representation of Fanon’s thoughts and to confront the challenge of filming a non-fiction book. And I wanted for once to say something right out – to make a checklist instead of the classic documentary format of following someone with the camera, presenting them as a victim in the hope that the humanism we kindle will spread like ripples on water once people leave the movie theatre. We filmmakers don’t try to understand why it is that they blow themselves up.”

THERE’S NO ESCAPING: Otisson’s own active engagement in the issues raised. When I questioned the significance of filming Fanon’s thoughts today, the director counters with the clip from the 1968 strike at the Liberian American Swedish Mining Company in Liberia which features in Concerning Violence.

“Today the Lundin Oil Company is running the world’s biggest copper mine in the Congo. But unlike Liberia in 1968, they don’t even employ the local population. They even fly in the people who drive the company buses. So in many ways the plundering of raw materials is even worse because of free trade. We can take goods from anywhere and employ the local population. They even fly in the people who drive the company buses. In so many ways the plundering of raw materials is even worse because of free trade. We can take goods from anywhere and take out the profit for them here, but at the same time we stop people from coming here, force them to choose between trying to leave by boat and to face the possibility of drowning, or staying put and starving. It’s a simple question for me: we should either give back all the mines or be honest and say that if we take the copper, we should be prepared to take the people too.”

Whilst he acknowledges that there are some dated passages in Fanon’s text, Otisson believes that taken as a whole, he was a prophetic writer who can help us to understand our current situation and the political violence it entails. “For more than ten years now we’ve witnessed suicide bombers without trying to understand why it is that they blow themselves up. Or why Somali pirates seize boats. Fanon helps us to recognise the pattern and to form an opinion. Instead of saying that Lundin Oil have done such and such and hearing the company reply that they haven’t, we want to show that we Europeans have been exploiting Africans for 500 years and that nothing much has changed in the 50 years since The Wretched of the Earth was published. And if you don’t try to understand people who are subject to violence and oppression, then we’re the ones who will lose out.”

Concerning Violence has been selected for the World Cinema Documentary Competition at Sundance, Dragon Award Best Nordic Documentary Competition at Göteborg International Film Festival and the Panorama section at Berlinale.

The Wretched of the Earth

THE LAST book which Frantz Fanon wrote – he died aged 36 in 1961 – is a psychological study of the dehumanising effects of colonialism on people and nation. The original French title (Les Damnés de la Terre) is lifted from the first verse of the International. In the book Fanon is critical both of imperialism and nationalism. He discusses the psychological health of individuals and how language is used to create imperialist identities – such as “colonised” and “coloniser” – which subsequently cement the roles of “slave” and “master”. Fanon highlights the role of intellectuals in revolutions and stresses their need to gain the support of the proletariat.

The first edition of the book featured an introduction by Jean-Paul Sartre, who supported Fanon’s theories of the justifiable violence of the colonised and its necessity both for mental health and political liberation. Critics such as Homi K. Bhabha (who wrote the preface to a later edition of the book) are of the opinion that the focus of Sartre’s introduction confined the reader’s interpreta-

Concerning Violence has a new preface which brings Fanon’s thoughts up to date. It is written and read by the Indian philosopher Gayatri Chakravorty Spivak, one of the world’s most prominent voices on postcolonial issues.

Concerning Violence and Lauryn Hill

Since both the written and spoken word are so central to Concerning Violence, the film has been produced in eight language versions, each one narrated by women. The Russian version is read by a Swedish poet and activist with Iranian roots, and the English version by the musician Lauryn Hill. However, Hill was serving a prison sentence for tax evasion when Gillian Hugo Otisson first contacted her. “I knew that Lauryn Hill was a keen admirer of Fanon, so I wrote to her. She replied: ‘I’m totally for Fanon’ and not only wanted to read for the film, but also to write some music. But prisoners in the US are not allowed to earn money so we had to wait until she was released. That happened on a Thursday and she read the first narration the following Monday. Unfortunately, though, there wasn’t enough time for any music.”

The Wretched of the Earth

THE LAST book which Frantz Fanon wrote – he died aged 36 in 1961 – is a psychological study of the dehumanising effects of colonialism on people and nation. The original French title (Les Damnés de la Terre) is lifted from the first verse of the International. In the book Fanon is critical both of imperialism and nationalism. He discusses the psychological health of individuals and how language is used to create imperialist identities – such as “colonised” and “coloniser” – which subsequently cement the roles of “slave” and “master”. Fanon highlights the role of intellectuals in revolutions and stresses their need to gain the support of the proletariat.

The first edition of the book featured an introduction by Jean-Paul Sartre, who supported Fanon’s theories of the justifiable violence of the colonised and its necessity both for mental health and political liberation. Critics such as Homi K. Bhabha (who wrote the preface to a later edition of the book) are of the opinion that the focus of Sartre’s introduction confined the reader’s interpreta-

Concerning Violence has a new preface which brings Fanon’s thoughts up to date. It is written and read by the Indian philosopher Gayatri Chakravorty Spivak, one of the world’s most prominent voices on postcolonial issues.

"FOR MORE THAN TEN YEARS NOW WE’VE WITNESSED SUICIDE BOMBERS WITHOUT TRYING TO UNDERSTAND WHY IT IS THAT THEY BLOW THEMSELVES UP”
"L"ike holding a golden nugget in my hand, I’d found a story that had never really been told.”

That’s how director Carl Javér sums up the driving force behind his documentary Freak Out! The golden nugget is the story of a group of people who called themselves “life-reformers.” Familiar to some artistic circles perhaps, most people have scarcely heard of them.

Their passions were feminism, vegetarianism, anarchism and theosophy. In pictures they look just like any other alternative lifestyle devotees of our own times, with their loose-fitting clothes, sandals and long hair, but these people lived a hundred years ago. Around 1900 they started gathering in Ascona, Switzerland, forming a colony near Monte Verità, the mountain of truth.

“You can identify with them because they look so modern. And their ideas form the basis of what we know today as alternative movements,” says Javér.

Among the Monté Verità set, Mary Wigman and Rudolf Laban developed free dance and dance therapy. The colony attracted the likes of Hermann Hesse, Isadora Duncan and the health guru Arnold Ehret, whose ideas on natural food have lived on as an inspiration for people like Steve Jobs and countless others. It was clearly a suitable subject for a documentary, but how it should be made wasn’t so obvious from the outset.

“The challenge lay in the fact that there were no moving pictures from Monte Verità,” says Carl Javér, who has previously made documentaries for pubcaster Sveriges Television (SVT).

Javér and his producer Fredrik Lange first scanned in more than 500 photographs from the Monte Verità’s archives. Then, when they gained access to the British Film Institute’s archives, they found a way forward: a company called Mitchell & Kenyon had made various documentaries in the early 1900s, and the filmmakers decided to use clips from these to convey the feel of the times.

“We decided to build our documentary on contemporary material in the form of stills, film and animation with experts talking about the Life Reform movement. And we used Ida Hoffmann, a writer member of the original group, as the fictitious narrator. We also used techniques inspired by Japanese anime to add images to the original archive films.”

Freak out! has been broadcast on the German television channel Arte, and had its Nordic premiere at the Göteborg International Film Festival on 25 January and is nominated for the Tempo documentary Award.

**Original dropouts**

Ascona, Switzerland. The early 1900s. A group of people passionate about feminism, vegetarianism, anarchism and theosophy gathered together in a colony. These so-called “life-reformers” are the subject of Carl Javér’s documentary, Freak Out!

**Facts Carl Javér**

Carl Javér is a Swedish filmmaker and pioneer of small crew, observational style documentaries. Since his debut at the age of 23 in 1996 his work has included a number of documentaries, shorts and three major documentary series. Freak Out! marks his feature film debut.

**Swedish Film in Berlin**

**Berlinale Special Gala**

*The 100-Year-Old Man Who Climbed Out the Window and Disappeared* by Felix Herngren

**Panorama**

*Concerning Violence* by Göran Hugo Olsson

**Generation 14plus**

*Broken Hill Blues* by Sofia Norin

**Generation Kplus**

*Beyond Beyond* by Esben Toft Jacobsen

*That Boy Emil* by Per Åhlin, Åke Björk, Lasse Persson

*Kalle Kran* by Johan Hagelbäck

*My Friend Lage* by Eva Lindström

**Out of This World** by Viktor Nordenskölld

**Swedish Co-productions**

*Competition: In Order of Disappearance* by Hans Petter Moland [NO / SE]

*Out of Competition: Nymphomaniac* by Lars von Trier [DK / DE / FR / SE / BE]

*Berlinale Special: Someone You Love* by Pernille Fischer Christensen [DK / SE]

*Generation Kplus: A Christmoose Story* by Lourens Blok [NL / SE / BE]

*Perspektive Deutsches Kino: Lamento* by Jöns Jönsson [DE / SE]

**EFM**

*The Anderssons Hit the Road* by Hannes Holm

*Annabell’s Spectacularities* by Elisabet Gustafsson

*Beyond Beyond* by Esben Toft Jacobsen

*JerryMaya’s Detective Agency – von Broms’ Secret* by Pontus Klänge & Walter Soderlund

*Nobody Owns Me* by Kjell-Åke Andersson

*The Quiet Roar* by Henrik Hellström

*Tommy* by Tarik Saleh

**Shooting Star**

Edda Magnason
In the 3rd century AD, Sebastian, a Christian officer in the Roman army, was sentenced to be bound to a stake and shot with arrows by his own soldiers. Miraculously, he survived his wounds but was later clubbed to death when he confronted the emperor Diocletian over his cruelty to Christians, or in some versions, as a result of having declined the emperor’s amorous advances. The legend of Sebastian, subsequently declared a saint, has been widely represented in art history, and images of him bound, suffering and riddled with arrows have served as a symbol for parts of the LGBT community in more recent years.

In Eli Levén’s 2010 debut novel You Are the Roots that Sleep Beneath My Feet and Hold the Earth in Place, the main character is also called Sebastian, a transgender person torn between his love of a man, Andreas, and his development into Ellie, the woman inside himself.

This March sees the Swedish premiere of Something Must Break (Nånting måste gå sönder, 2014), a film based on the novel, with a screenplay by Eli Levén and the film’s director Ester Martin Bergsmark.

IT’S A TIGHTLY condensed narrative set over one summer in which Sebastian encounters tempestuous love, betrayal and hope, destructive excess and humiliation, and his new identity. At the same time it is a universal love story, although falling in love is complicated by Andreas’ deep ambivalence. “So, I’m not gay,” he says, to which Sebastian replies: “I’m not gay either.” There is

Crossing boundaries

In Ester Martin Bergsmark’s Something Must Break, the myth about Christian martyr Sebastian has inspired an unusual love story.
an ever-present question of boundaries: where do they fall and to whom do they apply?

“It’s not the people like Sebastian who go around with a flag saying ‘I cross boundaries,’” says Ester Martin Bergsmark. “Sebastian has no choice. He is what he is, constantly living on the edge. I think it’s interesting that it tends to be other people, those who meet Sebastian, who have to cross their own boundaries.”

**Ester Martin Bergsmark** describes the film as “a sort of meeting between Fucking Åmål and Jean Genet”, pointing out that most people who have recently fallen in love go through a crisis of identity. While not wanting to brush aside the gender-political elements, he is firmly of the opinion that feelings like this are not gender dependent.

“There’s a very beautiful chemistry between Sebastian and Andreas, and it feels important to me. It’s something I find missing in many love stories, which are often plot driven.”

It’s easy to find parallels with Saint Sebastian, the early Christian martyr. The present-day Sebastian can perhaps be seen as a threat to our culture in the way that Christians under the Roman Empire did. Often the object of wide-eyed curiosity, he has to define himself for others. He is an exploited person who chooses to be exploited.

“Sebastian is endlessly life-affirming. Perhaps that’s the threat the rest of us see when we feel our own boundaries closing in on us. That’s why we want to react by firing arrows into him,” says Ester Martin Bergsmark.

“But the Saint Sebastian story for me is also about subservience, and a kind of freedom in subservience. I’d like to believe that the film offers some sort of way home for Sebastian, away from the shame, the doubt and the destructiveness. Sebastian is self-reliant and grows stronger with time. Andreas is the one who falls apart.”

**FACTS ESTER MARTIN BERGSMARK**

Ester Martin Bergsmark was born in Stockholm in 1982. His films include Maggie in Wonderland (2008), the winner of a Guldbagge Award for Best Swedish Documentary and She Male Snails (2012), which was nominated for the same award. Something Must Break, Bergsmark’s first purely fictional film opened the 2014 Göteborg International Film Festival and competed for the Tiger Award in Rotterdam. The film stars Saga Becker and Iggy Malmborg as Sebastian and Andreas. Bergsmark added Ester to his name when the gender regulations for Swedish names were changed in 2009.

"PERHAPS THAT’S THE THREAT THE REST OF US SEE WHEN WE FEEL OUR OWN BOUNDARIES CLOSING IN ON US"
The world's strongest bear, kid detectives JerryMaya and perennial Astrid Lindgren favourite Emil are some of the characters in a new, strong wave of Swedish children's movies.

**The third dimension**

Danish director Esben Toft Jacobsen has made Sweden's first feature in 3D. His inspiration for *Beyond Beyond* (Resan till Fjäderkungens rike, 2014) comes from the Japanese animation master Hayao Miyazaki and the greats of Nordic children's literature. Already highly acclaimed, Nordic animation is stepping up a further notch with *Beyond Beyond*. Danish director Esben Toft Jacobsen's previous work includes *The Great Bear*, which gained favourable notices in Berlin back in 2011.

"To begin with I was sceptical of the new technology, but working on the pilot I was stunned by the feeling of reality it created," says Toft Jacobsen. As before, he has collaborated on the screenplay with Jannik Mai Tosholt, but this time round the script came before the visuals. The film is produced by Petter Lindblad at CB Sweden together with the Danish parent company Copenhagen Bombay Productions.

The rich and highly detailed images in the film are reminiscent of the Japanese master Hayao Miyazaki of Studio Ghibli fame. "We truly admire and a constant source of inspiration for us. But above all we've been inspired by the Nordic authors Astrid Lindgren and Tove Jansson," says the director, who makes a number of references to those two icons of children's literature.

"Essentially the Swedish culture we grew up with as children has played a key part in our work on the film."

*Beyond Beyond* tells the story of Johan, a young rabbit not old enough to realise his limitations. In his naivety he takes up the fight against the mighty Feather King and goes on to accumulate some key life experiences.

"The film is aimed at 6-9-year-olds, but we think it will work for adults too," says Toft Jacobsen. "It's not criticism, but it is a reminder for all parents to talk more with their children. Even good memories can turn bad if you don't talk about them."

*Beyond Beyond* has been selected for Generation Kplus at the Berlinale.

**Talkin bout generation**

Swedish films for children and young people have always had a warm welcome at the Berlinale. Florian Weghorn, co-director of the festival's Generation section, explains why.

Once again, Swedish films for children and young people feature strongly at the Berlinale. Following on from recent year's *Eskil & Trinidad* (2013) and *The Ice Dragon* (2012), there is a strong influx of compelling entries. Screening in Generation Kplus are Esben Toft Jacobsen's 3D animation *Beyond Beyond* and *That Big Emri* by Per Åhlin, Åkiba Björk and Lasse Persson. And in Generation 14plus we have Sofia Norlin's look at life in the far north of Sweden, *Broken Hill Blues*.

"The two Swedish feature-length animations both impressed us with their artwork and great depth of story-telling. *Broken Hill Blues* is a breathtaking debut, with the contrast of the ice-cold setting and the warm-hearted portraits," says Florian Weghorn, co-director of the Generation section, who is full of praise for Sweden's long tradition of quality films for younger audiences, both features and shorts:

"They don't shy away from serious topics but nevertheless they're often entertaining. Childhood and youth with all their risks and side-effects are shown with great honesty and a warm and sincere interest in the young people's perspective on the world," says Weghorn.

This year sees three Swedish entries in the Generation Kplus short films section: Eva Lindström’s *My Friend Lage*, Johan Hagelbäck's *Kalle Kran* and the short documentary *Out of This World* by Viktor Nordenstam.

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**Flicks for kids**

The world's strongest bear, kid detectives JerryMaya and perennial Astrid Lindgren favourite Emil are some of the characters in a new, strong wave of Swedish children's movies.
Undercover kids

JERRYMAYA’S DETECTIVE AGENCY – VON BROMS’ SECRET

Two young amateur detectives find a map to a hidden treasure – a mysterious chest full of family secrets. When the chest gets stolen, the agents at JerryMaya’s Detective Agency get drawn into a family feud in which everyone is a suspect. That’s the premise of JerryMaya’s Detective Agency – von Broms’ Secret (Lasse Majas Detektivbyrå – von Broms aviser, 2013), the first instalment in a film trilogy based on author Martin Widmark’s immensely popular children’s books. Since its Swedish premiere last Christmas, the movie has, predictably, been a box-office success with younger audiences. However, production of the film proved to be tumultuous. Original director Walter Söderlund tragically passed away during the shoot, and was later replaced by Pontus Klänge (assistant director, The Girl with the Dragon Tattoo, 2011). JerryMaya’s Detective Agency – von Broms’ Secret is also something of a first in Swedish film production – the entire work was shot in a gigantic green-screen studio, with many sets and props added digitally in post-production. The leading roles are played by Lukas Holgersson and Amanda Pajus.

SO MADESTRAND

Honey, I gave the bear super strength

BAMSE AND THE CITY OF THIEVES

Bamse is Sweden’s most popular bear, and like Winnie the Pooh he has a very, very special relationship to honey. In Bamse’s case though it’s all about a kind of power honey – cooked by his grandmother – that gives him super strength whenever he has to help someone in trouble or fight crooks. Bamse first appeared in comics in 1966, and since then he has charmed generations of children and appeared in several short films on TV. Now, for the first time, he appears on the movie screen. In Bamse and the City of Thieves (Bamse och tjuvstaden, 2014) he and his friends – a motley crew consisting of a scared rabbit and a brainy turtle – have to save Bamse’s kidnapped grandmother.

EMMA GRAY MUNTHE

Europeana2014 film by Emma Gray Munthe

if you’re very strong, you also need to be very kind,
says Bamse.

European vacation

THE ANDERSSONS HIT THE ROAD

Last year’s big family comedy, The Anderssons in Greece – All Inclusive (Sune i Grekland – All Inclusive, 2012) was seen by 590,000 people at the movies, and won the Guldbagge Audience Award. In The Anderssons Hit the Road (Sune på bilsemester, 2013) the family goes on a road trip through Europe. It all goes well… a little Chey Chaise on vacation from there. At Swedish cinemas it’s doing well though, approaching 500,000 admissions in less than a month. Hannes Holm has directed both of the films, which are based on a popular book series. Prior to these there were two previous tv series based on the books, one radio series, and two feature films. There’s a new book about the Anderson’s every other year – and the franchise keeps attracting new generations of fans.

EMMA GRAY MUNTHE

That Boy Emil

That Boy Emil has been selected for Generation Kplus at the Berlinale.

EMMA GRAY MUNTHE

- Emil – always looking for trouble.

- You’re very strong, you also need to be very kind, says Bamse.
Crane and owls – shorts for the youngest

Kalle Kran and My Friend Lage

In the last few years there has been a flood of animated short films made in Sweden aimed at the very youngest children in the audience. Two examples can be seen this year at the Berlinale section Generation Kplus: five episodes of director and animator Johan Hagelbäck’s Kalle Kran (2014) and My Friend Lage (Min vän Lage, 2013), one episode of children’s book author and animator Eskilstuna’s Animal Friends (Djurvännerna, 2013) titled, which takes on quite adult themes wrapped in a naive looking animation style. The owl Lage gets fired and hooks up with a friend who isn’t a good influence – and ends up spending a lot of time on park benches and getting more and more isolated from the world. In Kalle Kran the main character works in a crane high above the rest of us, sees everything and is very kind. When something goes wrong he fixes it. Hagelbäck is perhaps best known for his animation series where he used sour milk and raisins as his main material.

Emma Gray Munthe

Kalle Kran and My Friend Lage have been selected for Generation Kplus at the Berlinale.

A wizard in a verse virtuoso’s world

Annabell’s Spectacularities

Word twister, verse virtuoso, rhyme rider Lennart Hellsing is one of Sweden’s most beloved children’s book authors. In the playful musical adventure Annabell’s Spectacularities (Krakel Spektakel, 2014) parts of his world come to life under the direction of Elisabet Gustafsson. In the film Annabel Olsson is looking for the wizard who morphed himself into a glass of lemonade and drank it. “We think of Annabell’s Spectacularities as something fairy tale-like and magical, dressed up for a masquerade. A sweet and fun film, a visual extravaganza with room for thought”, says Ulf Synnerholm, producer of the film.

Emma Gray Munthe
**Bad girls**

Why are some women attracted to criminals? In Tarik Saleh’s gangster thriller *Tommy* we encounter Estelle, girlfriend of a bank robber, who comes back to Sweden to collect the loot after fleeing abroad. “It’s a world I know, the characters are the sort of people I grew up with,” says Saleh about his personal experiences of Stockholm’s criminal underworld.

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Text: Niklas Wahllöf  Photo: Johan Bergmark

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Who is Estelle? “She’s someone who has always been secondary in other people’s eyes, only ever regarded as Tommy’s girlfriend. But when she goes through a major trauma which might well have weakened anyone else, she emerges with more resolve, almost like a lioness determined to protect her cub and give it a better life. She becomes ruthless and hardened.”

How was it to play a part like this in a gangster film? “There are already a few female killing machines in film history along with a few women who are psychologically glacial. And then there are the gangsters’ girlfriends who are often strippers or hookers. But in Tommy there’s a totally different perspective. She’s the main player, the person people have to pander to. She’s one step ahead of the game, calculating and manipulative. It’s a world where anyone who shows their hand first loses, but Estelle plays her cards close to her chest.”

What did you find out when you were researching the character? “The fact that these women are often so much more than a pretty face. Estelle gets into certain situations where she uses her charms, but she’s only playacting. And in 80 per cent of the film she’s entirely herself. We found out from interviews with gangster women that many of them are in it for kicks, living life for the moment. I have a theory that conditions such as ADHD can lead people in different directions, towards a creative job or a life of crime. It’s only class that determines where you end up.”

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Actor Moa Gammel and director Tarik Saleh.
people are out to steal money, not to commit crazy serial murders.”

In some respects all of Tarik Saleh’s stories are about a striving for money, for respect or for status. He has stated his predilection for plots involving people on a collision course with a system, and Tommy is perhaps the clearest example yet.

“Estelle goes into a deeply masculine and violent world to get something that has never actually been hers. Gangsters’ girlfriends usually have their say in decision-making and are extremely strong and intelligent. They often have a need for control, and the only way for them to gain access to their feelings is through being involved with an unpredictable and dangerous man.”

TARIK SALEH DESCRIBES himself as a very political person, “a guy who surfs the net for politics instead of porn”, but he wasn’t interested in an overtly feminist or political version of underworld life. He wanted to be an observer of that society rather than a commentator. Yes, the film is about greed. But it’s also about the family and belonging. About people who are extremely close, but who can start tearing each other apart at the drop of a hat.

“The women in this world are experts on hierarchies and the language of power. They have the same looks, the same menacing undertones as the men, but they’re like avatars in some way. Like … Sweden’s Queen Silvia! The King isn’t exactly scary, but if the Queen were to say to me: ‘Tarik, I’ve heard that Tommy is looking for some trouserless men. He wants his own private army. I believe he’s really into that. Shall we have a talk?’ I would literally faint. I have a weak spot for that kind of thing.”

Keen to paint a realistic picture in the film, Saleh hasn’t shied away from strong violence and the dark side of life. “I’m an optimist, I believe in people, but I pretend to hate violence, but at the same time, everyone listens to someone who has power. Sometimes in negotiations they’re enough to say that you’re scared of something. But in the film-acting debut? "Hard and wonderful at the same time. I was so kind of myself after years of music and performing where everything revolved around me, my weaknesses and my pain, so I just loved being able to get into someone else’s body and soul. I wouldn’t exactly call it fun, more like terrifying: full of shame and anxiety, but also total concentration. But as I see it, all art is a search for the truth and for courage, and you need to stay firmly rooted if to recognise any wrong notes.”

“I felt like a detective.”

Pop star Lykke Li Zachrisson makes her film debut as Blanca, Estelle’s younger sister. Even though she’s “petrified” of the premiere, she nonetheless believes that the human soul benefits from doing something you’re scared of.

Who is Blanca and what sort of world does she live in?

“She’s sensitive, a dreamer, an open book. She’s lived in her older sister’s shadow and managed to preserve her naivety and innocence. She believes in love and the family above everything else, and would do absolutely anything for those she loves. The world she lives in is a dark and cynical one, but it’s exciting because it’s so dramatic, edgy and secretive. Everything’s a matter of life and death, and everyone has something to hide. It’s full of hierarchies, codes and, not least, people who are experts at what they do.”

What could you bring to the part from your own life?

“Lots of things. My own little sister has a weakness for men who are, let’s say, dramatic. But playing the part I felt like a detective, uncovering new leads and pathways to the truth. And the amazing thing was that I never stopped. Every day I learnt something new about Blanca and about myself. How have you found your film-acting debut? ’Hard and wonderful at the same time. I was so kind of myself after years of music and performing where everything revolved around me, my weaknesses and my pain, so I just loved being able to get into someone else’s body and soul. I wouldn’t exactly call it fun, more like terrifying: full of shame and anxiety, but also total concentration. But as I see it, all art is a search for the truth and for courage, and you need to stay firmly rooted if to recognise any wrong notes.”

Facts

Tarik Saleh

Born 1972 Background Tarik Saleh started his career as one of Sweden’s most prominent graffiti artists. As an art director he started the underground magazine Atlas. He is one of the partners of production company Atlas and has previously directed the features Mirrors (2008) and co-directed Films – The New Rules of War (2006) with Erik Gandini.

Tarik Saleh certainly hasn’t wanted to make a film for the critics or the festival circuit. “I’ve made Tommy for the people I grew up with: look what happens to these people, here’s the testimony. They’re the experts, and it’s their judgement alone that makes me nervous.”

Well maybe not quite… Tarik Saleh is also in awe of his producer, Kristina Åberg.

“She’s one of the toughest women I’ve ever met. Sometimes in negotiations she reminds me of Estelle,” admits the director.

Those hot discussions about Tarik Saleh and his work look set to run and run…

Facts

Tarik Saleh

Born 1972 Background Tarik Saleh started his career as one of Sweden’s most prominent graffiti artists. As an art director he started the underground magazine Atlas. He is one of the partners of production company ATMO and has previously directed the features Mirrors (2008) and co-directed Films – The New Rules of War (2006) with Erik Gandini.
**The 100-Year-Old Man Who Climbed Out the Window and Disappeared**

Hundred-year-old Allan Karlsson climbs out the window and disappears. For a number of years, Ryltenius has directed several documentaries for pubcaster Swedish Television (SVT). His work includes *One Like All – All Like One* (2008) and *Beyond Beyond* (2008). Ryltenius is a part of a director team including Jonas Jonsson and Kristoffer Tarkosch. Jannik Tai Mosholt, Esben Toft Jacobsen

**Bamse and the City of Thieves**

Bamse, Little Hop and Shermie must save Grandma from the evil Reynard and the thieves have kidnapped Grandma to prevent her from steering it some day. Then he'd go to the Kingdom of the Feather King to bring the Feather King and sets off on an adventure. Reza Djalili

**Beyond Beyond**

Johan and his dad live by the sea. He likes their ships and wishes that he could steer it some day. Then he'd go to the Kingdom of the Feather King to bring the Feather King and sets off on an adventure. Reza Djalili

**The Clip Doc**

When local dancers Mario and Xavier get hired to perform at a wedding in Mozambique, they have no idea that megastar Beyoncé will watch them on YouTube and ask them to be her teachers. Since then, Mario and Xavier’s ideas of what life is and what it could be will never be the same. Jonas Jonsson

**Annabell’s Spectacularities**

A very different fairy tale and musical adventure about little Annabell Olsson, in search of the wizard who turned himself into a glass of lemonade and drank himself. After 700 years the spell might finally be broken... Elsa Nordén

**Broken Hill Blues**

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.
Concerning Violence **DOC**

Concerning Violence is both an archive-driven documentary covering the most daring moments in the struggle for liberation in the Third World, as well as an exploration into the mechanisms of decolonization through text from Frantz Fanon’s The Wretched of the Earth. Fanon’s landmark book, written over 50 years ago, is still a major tool for understanding and illuminating the neocolonialism happening today, as well as the violence and reactions against it. Concerning Violence is narrated by Ms. Lauryn Hill.

**ORIGINAL TITLE** Concerning Violence **DIRECTOR/SCREENWRITER** Göran Hugo Olsson

**PRODUCER** Per-Olof Kragel, Jonas Janson **PRODUCED BY** Story in co-production with SVT, Luxexcept Films, Hallåhallå Films, Find fel for Real and Rainbow Circle Films in collaboration with YLE and DR with support from the Swedish Film Institute/Cecilia Lön, the Danish Film Institute, EU MEDIA Slate Funding and the Swedish Arts Grants Committee **DURATION** 80 min **TO BE RELEASED** Spring 2014

**FILM TOUR** Buchloe Göran Hugo Olsson is a Sundance and Swedish Goldabgge award-winning documentary filmmaker. One of the people behind the celebrated series DÖY and AKT, he was the Documentary Film Commissioner at the Swedish Film Institute from 1999 to 2000. His films include: ThelBlock Power Mänop 1987-1997 (2011), A/N/Black Enough For You (2009) and Xuu, Pix, Iku Very Mach (1998, with Laleh K).

Conquering China **DOC**

Johan Jonason leaves Sweden and a Europe in crisis, and heads to Shanghai. His goal is to establish himself as a pop singer in China because that’s where Johan Jonason was born in 1971 in Stockholm. He has a BA in Fine Arts from Glasgow School of Art in London, as well as MA from the Royal Institute of Art, Stockholm. His work includes the Guldabgage-nominated short film, Fliket Eby (2003), his 2009 feature debut Guidance, and Diversity Music (2012), the winner of the Guldabgage Award for Best Short Film which was also selected by the Celsius Academy as part of the Golden Nights 2013.

**ORIGINAL TITLE** Conquering China **DIRECTOR/SCREENWRITER** Johan Jonason

**PARTICIPANTS** Johan Jonason, Jean Michel Jarre, Dave K, Ben Huang, Elvis T, Robert Wallis, Ulf Granmark **PRODUCER** Anna Bosvall **PRODUCED BY** Sveriges Film i co-production with Film i Väst and SVT, with support from the Swedish Film Institute/Cecilia Lön **DURATION** 85 min **TO BE RELEASED** TBA

**FILM TOUR** Stockholm. His work includes the Guldbagge-nominated short film, Fliket Eby (2003), his 2009 feature debut Guidance, and Diversity Music (2012), the winner of the Guldbagge Award for Best Short Film which was also selected by the Celsius Academy as part of the Golden Nights 2013.

Displaced Perssons **DOC**

Per Persson left Sweden 40 years ago. In Pakistan he fell in love and became the father of two daughters. Trouble starts when the girls grow up and the family decides to emigrate to Sweden. When they end up living in a caravan outside Hässleholm, all their expectations are dashed.

**ORIGINAL TITLE** Displaced Persons **ALTERNATIVE ENGLISH TITLES** Andorren, Per Persson **PARTICIPANTS** Anna Blance, Johan Palmgren **SCREENWRITERS** Asa Blance, Per-Olof Wallis **PRODUCED BY** Sveriges Television i co-production with SVT, with support from the Swedish Film Institute/The Swedish Money, URF and YLE **DURATION** 85 min **TO BE RELEASED** August 23, 2013 **FILM TOUR** Sveriges Television

Asa Blance, born 1970, and Johan Palmgren, born 1987, have together made several national and international award-winning films such as: The Sukkotov (2006), the Sweders(2008), Anders & Kent (2008), Endless Love (2010) and Guppy & Me and their new film, LittleBig.

Hallahallå **(English title TBA)**

There used to be Disa, her husband Laban and their two children. But now Disa is stuck in a life put on hold. Then a smooth-talking father of seven turns up at the library. An angry patient comes to live at work. And a new martial arts course comes to town. Suddenly life takes a whole new turn...

**ORIGINAL TITLE** Hallahallå **DIRECTOR/SCREENWRITER** Maria Blom **PRODUCED BY** Ingrid Lammberg, Tore Hylén, Leena Lundgren, Svea Lindeborg **PRODUCED BY** Måla Bambina **PRODUCED IN CO-PRODUCTION WITH** Stockholm Film Institute/Lars GL Lundin and Veritas **DURATION** 90 min **RELEASE DATE** TBA

Maria Blom was born in 1971. Her first feature, De fröken De la Falaise (2004) became her huge success in Sweden and was distributed in a number of countries. The film was followed by Asa Folk in 2007. Maria Blom is also an acclaimed writer and director for the stage.

Freak Out! **DOC**

Freak Out! – the Alternative Movement Begins tells the little-known story of a group of young people from the middle class who in 1930 declaimed against the values of their time and started the original alternative community based on vegetarianism, pacifism and free love. Through their eyes we reveal the uncanny similarities between our own times and what they revolted against back then.

**ORIGINAL TITLE** Freak Out! **DIRECTOR/SCREENWRITER** Carl Jäver **SCREENWRITERS** Carl Jäver, Fredrik Lange **PRODUCED BY** Nordic Sales Office/Denmark, Karin Elisabet Hammar Møller, Ole Th. Elsen, Allan Bons, Andrew Schaub, Gordon Kennedy, Christian Birkard, Nicholas Braun, Jochem Thormans **PRODUCED BY** Thel Block Film in co-production with Majpie Filmproduktion, Find fel för Real, Helén og Jensen, Filmeteks and Film i Väst in collaboration with MEDIAKULT, SVT, YLE, DR, ELR with the support of the Swedish Film Institute/Lars GL Lundin and Cecilia Lön, DFF, NRKOP, The Swedish Arts Grants Committee and MEDIA **DURATION** 90 min **TO BE RELEASED** TBA **FILM TOUR** Deckert Distribution

Carl Jäver is a Swedish filmmaker and pioneer of small crew, observational style documentaries. Since his debut the age of 23 in 1988 he has worked on a number of documentaries, shorts and three major documentary series. Freak Out! marks his feature film debut.

Hemra

Bright, but socially awkward Liu grew up in the city thinking her mother is her only living relative. Shockingly she finds out that her grand mother just died and her grandmother is still alive in a small village by the seaside. Liu packs her bags, moves in with her schizophrenic grandmother and gets her ordinary life overturned.

**ORIGINAL TITLE** Hemra **DIRECTOR/SCREENWRITER** Maximilian Hull **PRODUCED BY** Måla Bambina **PRODUCTION** Anna & Angy Lofmark, Anna Granström **PRODUCED BY** MiP Productions **PRODUCED IN CO-PRODUCTION WITH** Spillover Productions, with support from the Icelandic Film Centre Margrét Schréd and the Ministry of Industry and Innovation (Iceland) **DURATION** 90 min **TO BE RELEASED** May 2014 **FILM TOUR** The Yellow Affair

Maximilian Hull, born in 1982 in Luzern, Switzerland. After moving to Stockholm Hull started making short films with his parent’s video camera. After graduation from high school Hull attended film school. He worked on commercials and music videos before his focus turned to script writing and directing his own films.
Hotell
Enka 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 trauma. 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 person and become whoever you want to be – they start checking into hotels.

Original Title: Hotel
Director/Screenwriter: Lisa Langseth
Principal Cast: Alba Vikander, David Dencik, Anna Björk, Eva-Rein Act Kaland, Henrik Hallström, Simon Jäger
Producers: Patrik Andersson, Pia Jörnsson produced by BRed in co-production with SF, NLN, Wasteland Film and Nordic Filmatch with support from the Swedish Film Institute, Soderbergs Lag och the Danish Film Institute/Steel Bill. Duration: 87 min
Released: September 2017
Sales: MIA/International
Lisa Langseth, born 1975, is a cutting-edge playwright and stage director. Sex, class and power are recurring themes in her artistic world. She wrote and directed the play Below among Nordic Ram in 204. In 2017 she directed her first feature film. Pure based on the play and starring Alba Vikander. In 2011 Lisa Langseth won the GoldBag Award for Best Screenplay.

In the Country DOC
In the countryside of Sweden, retired couple Lena and Gunvall Carlsson spend their days doing as little as possible. Living in a house in desperate need of repair and a garden that is left to take care of itself, this film follows the challenges of aging and surviving in a city with no mercy. Odense.

Original Title: Oda på ett avtale
Director/Screenwriter: Anders J. Jenderfors
Participants: Lena Carlsson, Gunvall Carlsson, André Candini
Producers: Maja Niklasson produced by Maja in co-production with SF and Film i Väst, in collaboration with Nordic Film Institute, Gesara La, The Finnish Film Foundation/Elska Voithana, Frederik and Film Studio/anise blackbird/production. Duration: 11 min
Released: January 26, 2014
Sales: Maja
During his studies at Edinburgh College of Art, Anders Jenderfors made films for his BBC and Channel 4. Space Tropical according to John won the McLaren Award for Best British Amateur at the Edinburgh Film Festival and graduation film. The Carmines won the BAPTA New Talent Award in 2003. In 2010 Anders was selected for the Film Stockholm Talent Program.

JerryMaya’s Detective Agency – von Broms’ Secret
Detective duo Jerry and Maya find a mysterious chest that has been hidden for 250 years. It attests the three remaining descendants of the man who hid the chest – The Von Broms family. When the chest suddenly gets stolen Jerry and Maya have to find it and the thief.

Original Title: Leonarda sfedbyt - von Broms hemlighet
Director/Screenwriter: Pontus Klänge, Wailer, Siddar and Screenwriters: Mani Nawades, Peter Anthuressin and Mari Persbrandt, director: Pontus Klänge
Producers: Miriam Persbrandt, Pontus Klänge, Marcus Ljungblad, Stefan Ståhl, Kajsa Wrång, Kristina Ståhl, Monika Karlsson, Maria Karlsson, Jens Jonsson, Johanna St Michaels, Anna Nordström, Mikael Persbrandt, Ping Mon Wallén, Saga Samuelsson, Lisa Engvoll, Sofia Lidin, produced by Filmbygningen with support from the Swedish Film Institute, Soderbergs Lag och the Danish Film Institute/Steel Bill. Duration: 91 min
Released: November 4, 2012
Sales: Svensk Filminstitut
Director and screenwriter Pontus Klänge, born 1969, made his directorial debut with My Girl Ed Cledy in 2005. Family drama, Successful (2009), romantic comedy Let’s Play House and Somewhere Else (2011) are a few other successful films he has made.

Nobody Owns Me
After her patient’s sudden divorce, Lisa loses 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.

Original Title: Ni ingen äger mig
Director/Screenwriter: Kjell-Åke Andersson
Producers: Gradvall, principal Cast Måns Pehrsson, Pern Gulljar, Saga Samuelsson, Lisa Engvoll, Petra Lexander, produced by Punt Production International in collaboration with Film i Väst, Filmpool Nord, Sonet Film, TV4, Fagerlind’s Punkt 15, Centrum Productions, Gotska Frälsaren, Hoppen Mose and Babylon with support from the Swedish Film Institute/Lars G Lindstrom, the Norwegian Film Institute/Ane Fredriksdotter 111 min
Released: November 4, 2012
Sales: Svensk Filminstitut
Alicia Vikander, born in 1975, is one of the most internationally acclaimed Swedish directors. For his shorts and his debut feature film: The King of Ping Pong (2005), Jansson has won numerous awards – such as the Berlinale Silver Bear, the Jury Prize at the Paris Film Festival in Sundance, Silver Medal at the Sundance Film Festival in Cannes and the Grand Prix in Genes. Life Deluxe and its second feature film as a director.

House Deluxe
Jaff now lives in exile and is determined to find out what happened to his missing sister Qanta. Jaff will do one last hit but meets a woman from his past, Nadia. Meanwhile, the Serbian mafia with its leader Ruslan Kojic get infiltrated by police cadet Martin Hlaginjak, Nadja, Rabkovic’s daughter, gets pulled into the ring power struggle within the mafia. Life Deluxe is the third installation in the Easy Money trilogy.

Original Title: Double Cash fe del duel
Director/Screenwriter: Jann Jermiek
Producers: Maja Niklasson, and Jann Jermiek, Karin Kluge, Joakim Blendulf, Cecilia Lidin, the Finnish Film Foundation/Elina Kivihalme, Filmbasen and Film Institute/Cecilia Lidin, The Swedish Film Institute/Magdalena Jangard, the Norwegian Film Institute/Anna Nordström, Tre Vänner Produktion in co-production with Film i Väst, SVT, Nordisk Film & TV Fond/Hanne Palmquist, in collaboration with C-more Entertainment/DVD 120 min
Released: August 31, 2013
Sales: TrustNordisk
Jessa Jersson, 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 (2005), Jansson has won numerous awards – such as the Berlinale Silver Bear, the Jury Prize at the Paris Film Festival in Sundance, Silver Medal at the Sundance Film Festival in Cannes and the Grand Prix in Genes. Life Deluxe and its second feature film as a director.

Penthouse North DOC
Agnes Eckery has one goal in life: to not be left to her home – Penthouse North. As a fashion designer and actor/actress she has led a fabulous life in her apartment overlooking Central Park in New York City. Today the former beauty queen lives in the shadow of her glorious past, struggling with the challenges of aging and surviving in a city with no mercy.

Original Title: Penthouse North
Director/Screenwriter/Producer: Johanna St Michaels
Participants: Agnes Eckery produced by Sant Michaels Production in co-production with SVT and Film i Väst, with support from the Swedish Film Institute/Film Tobin Kompass/Cecilia La and the Swedish Arts Grants Committee. Duration Approx. 80 min
Released: November 10, 2014
Sales: TBA
Johanna St Michaels has produced and directed both documentary, experimental films and art installations. Her work has been nominated both nationally and internationally, winning awards along the way. A hallmark of her work, across various visual mediums, is an unflinching gaze, in close-up detail, of individual characters and their intensely personal stories.
The Quiet Roar

Marianne is a 68-year-old woman diagnosed with a terminal disease. Left with anger, she seeks therapy at a clinic where she’s treated with psilocybin (LSD) and meditation with a counselor, Eva. 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: Henrick Helldorin
Screenwriter: Henrik Helldorin
Producers: Nina Haggqvist
Co-production: SVT, Dramatic Art and Nordisk Film & TV Fund
DURATION: 90 min
RELEASED: April 11, 2014
SALES: SPC

Henrik Helldorin, born in 1974, features debuted with the film Gunwanga, which premiered at Illustrate Forum in 2008, co-directed with PU/Pekka Wexler. It was received with great reviews. Helldorin has previously directed the documentary Brode-Davis’ Power (CPhP, 2006), released theatrically in 2009. Helldorin is trained as an actor at the Malmö Theatre Academy.

Remake

Lisa is a photographer. 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 behaviour, 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 viewfinder.

Original Title: Portraits
Director: Andreas Öhman
Producers: Per Savlin
Principal Cast: Lisa Hans, Martin Wallström, Lucas Håkansson
Production: Handel Film
Co-production: Nordisk Film & TV Fund
DURATION: 90 min
RELEASED: Spring 2014
SALES: TBA

Andreas Öhman has won Sweden’s longest short film prize for My Life as a Trailer (2008), been nominated for a Guldbagge Award with Single Simon (2012) and shortlisted for best foreign language film at the Oscars 2011, also with Single Simon.

McG Mardikou et Björn Stein formed a director’s team in 2003. Mardikou & Stein have extensive experience in directing, writing and developing TV, commercials and features. Their latest feature is Idyll in Idyll (2012), Shaka (2010) and Storm (2005). Their TV series The Bridge (co-created with Hans Rosenfeldt) was nominated for a BAFTA in 2013.

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; ultimately to find his calling.

Original Title: Berlinale Søndag
Director: Anna Odell
Screenwriter: Josefin Neldén, Tomas von Brömssen
Producers: Malcolm Lidbeck, David Olsson
Co-production: Anna Drama in cooperation with Film i Väst, TV4, Svensk Film Industri in collaboration with NordicScreenFILM, Filmkraft Rogaland, TV4, Svensk Film Industri in collaboration with Film i Väst, in co-operation with SVT, Ljud & Bildmedia, Tonemestrene, Film Produktion AB, CBA, which was formed a directors’ team in 2002.

Mårten Mårlind & Björn Stein

Eli Wallström, Sara Orlof, Maria Sjöström, Rex Stoltz, Per-Erik Nilsson, Edeklav, and Malin Jägergren are the main cast.

Something Must Break

A love story between two young men where one is the Emma, the other is Andras who is not gay. They form a couple. It’s them against the polished Swedish Ikea-society. They dream about escaping boredom and the risk of becoming what everyone else is. And then there is Eliz – the superwoman growing made of Sebastian who Andras loves and fears.

Original Title: My Partner
Director: Ester Martin Bergman
Screenwriter: Malin Lagerson, Ewa Mjövik
Producers: Anna Maria Karlsson, Malin Lagerson
Co-production: Sweden Film International, Dooley Films, and the Swedish Film Institute
DURATION: 81 min
RELEASED: July 19, 2013
SALES: TBA

Ester Martin Bergman’s projects are characterized by a willingness to experiment, an aesthetic drive and a skill for showing new images rooted in today’s Sweden that pushes the boundaries of the documentary as well as the feature film genre. Previous work include Magga in Wonderland (2008), and She Makes Snails (2012).

A Separation DOC

Is it OK to throw away your old wedding dress? What do you do with those crystal glasses that nobody wants? A Separation is a tragicomic documentary exploring the very last acts of a long marriage. A film about the tentative search for a new beginning when something – finally, and unfortunately – is over.

Original Title: A Separation
Director: Karin Ekberg
Producers: David Hellström, Fredrik Wenzel
Co-production: Film i Väst, SVT, Mer Film, Filmkraft Rogaland, Dagsljus, in collaboration with NFK, with support from the Swedish Film Institute/CocaLode and the Swedish Arts Grants Committee.

Duration: 90 min
Release date: March 7, 2014
Sales: Deuce Distribution

Karin Ekberg (born 1970) studied for her BFA in Fine Arts in the Netherlands, 2001–2012 she studied at the Stockholm Academy of Dramatic Arts, and is currently taking an MA in Film at the Valand Academy, Gothenburg. A Separation is Karin’s feature documentary debut. She is currently working on her next documentary project.
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. With Ms. Hultin leading and four other characters who through their own vanity and various conflicts eventually prove his theory to be right.

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 have to take care of themselves way too early. Who heat 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.

The Bench
Historically, Stockholm, in Sweden, is where Emil and his little sister Ida live with their father Anton, their mother Alma, the farmhand Alfred and the maid Katthult, in Lönneberga, in Småland, is where Emil and his little sister Ida live. That Boy Emil (2013).

No films from the late 60s. Among the productions she’s directed are the international co-production with Filmklubben’s Penguin Film Studio, S/T, Salikom Film & Salikom; Bilskärmen är Berg, ZDF & ZDF Enterprise, with support from the Swedish Film Institute/Lucie Trivel and Nordic Film & TV Fund/Herre Pihlaksha. Duration: 217 min Released March 7, 2014 Sales TBA
Karla Fahlén has worked in the film industry since the late 80s. 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.

Tommy
Estelle returns to Sweden to seek out her bank robbing husband Tommy’s former cronies and claims that Tommy is on his way home to get his share of the take. Word spreads like wildfire through Stockholm’s underworld. If former cronies and claims that Tommy is on his way home to get his share of the take. Word spreads like wildfire through Stockholm’s underworld. If former cronies and claims that Tommy is on his way home to get his share of the take. Word spreads like wildfire through Stockholm’s underworld.

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The Inheritance
The Inheritance is a poetic exploration of the fragile relationship between a group of nurses and the socially disadvantaged pregnant women they are trying to help. It’s a film about hope and dignity. About the people behind the faces that are only visible because they are touched by the hands of care. It’s a film about love and friendship. It’s a film about the things that are visible when the invisible is touched. It’s a film about the things that are invisible when the visible is touched.

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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 bigcity as a celebrated singer and actress in the golden era of jazz. Among artists and bohemians 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.

That Boy Emil
Kathul, in Lönneberga, in Sweden, is where Emil and his little sister Ida live with their father Anton, their mother Alma, the farmhand Alfred and the maid Lina. Emil is a sweet little boy who likes to help out, but his helpfulness often turns into mischief. He’s then sent to the woodshed, where he sits quietly and carves his wood figures until someone lets him out.

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6 Big Fish
Ann Soll and Andreas are a couple studying art in Rome. One afternoon they are given six large fish by their neighbours. Rather than accepting the fish they decide to fry them. The next day they discover that the fish have survived. Andreas takes the opportunity to display them and uses them as a way of starting a new career as a fish dealer.

Animal Friends
Animal Friends is based on the book A Bird Day. I’m Running Away! by Eva Lindström. The three films are connected by the same theme; the main characters’ assertion of their own way. Animal Friends tells about longing away, longing for something else. To leave and then find a way home again.

Hot Chicks
In a dressing-room are five girls, all taking part in the music video for the track ‘Hot Chicks’. It’s a ‘fun’, ‘wild’ video where the girls have to shake their backides and shout stuff to the main artist. A studio manager tells them what’s on the agenda, and using a styler they get ready for starting rehearsals in the studio.

Kalle Kran
Kalle Kran works high above our heads in one of those building crane. He sees almost everything, is a very rare guy and has a very strong crane. What a wonderful combination. When things are wrong, he puts them right. There’s no limit to what Kalle can fix.

Kilmanjaro
Qibbon and Kerinin are living in an emotionally distant relationship. Approaching relaxation while their intimacy is fading away caused by Kerinin’s asthma. Qibbon decides to make one last trip together with his friend Juan, trying to bring back meaning into his life. But things don’t turn out as expected.

But You Are a Dog
An odd group of people gather to see an unorthodox dance performance. They all have their own issues but nevertheless, they help but notice the odd one out. This is a nontraditional love story, between a man and... special friend. Original Title (But You Are A Dog) DIRECTOR/SCRNWRITER/PRODUCER: Maria Ernman PRODUCED BY: Scandinavian Animal Year 2014 Genres: Comedy Language: Swedish Subtitles: English Duration: 13 min.

Out of This World
Mehdi Rozwol, 12, lives near the second largest oil depot in Pakistan. He quit school before he learned to write and is one of Pakistan’s 10 million children who need to work in order to support their families. At home, he plays with his electric guitar. In his after-work he is meeting with a dangerous and claustrophobic job in the industry that keeps our economy rolling, like a grounded astronaut from a forgotten part of the universe. But he brings a camera.

Pussy Have the Power
Pussy Have the Power is the song improvised by four girls in a recording studio. When an established music producer walks in, they face the choice of selling out their work to something that could lead to success, while they risk losing their own messages.

A Living Soul
An ego wakes up in a laboratory. We soon realise it is Ulpson, a brain that is kept alive artificially. With black humour and a focus on the subjective experience, we follow Ulpson’s path to consciousness and the development of a personality.

Reel
Tomorrow Victor is moving to Stockholm with his family and he wants to make the evening memorable. Robert and Victor are best buddies but the parent they feel for each other is also confusing.

Production Company
Boutique Films
But You Are a Dog

Out of This World
DIRECTOR: Nima Noshad, Mona Slobodan
SCRNWRITER: Mona Slobodan, Marya Zacc

Pussy Have the Power
DIRECTOR: Erik Frisén

A Living Soul
DIRECTOR: Henning Mosbech
SCRNWRITER: Peter Molleby, Peter Möller, Niels Hansen, Per Petterson

Reel
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SCRNWRITER: Mona Slobodan, Marya Zacc

Kilmanjaro
DIRECTOR: Kalle Kran
SCRNWRITER: Kalle Kran

6 Big Fish
DIRECTOR: Stefan Schörfheide
SCRNWRITER: Kerstin Pedersen
One million reasons to join.

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