ROY'S VISION
After four years in the making, Roy Andersson is finishing his new masterpiece

NEW TALENTS
Ninja Thyberg, Lovisa Siren and Bitte Andersson challenge the status quo with their edgy films

LEAGUE OF GENTLEMEN
Mikael Marcimain brings author Klas Östergren’s epic novel Gentlemen to the screen

LASER MAN BECOMES DANDY
Character actor David Dencik receives a total makeover in Gentlemen

DRAWING A LINE
Producer on the Move Petter Lindblad is the whiz kid of Swedish animation

RUBEN RETURNS
Ruben Östlund is back in Cannes with Alpine relation drama Force Majeure
Elections and a time to choose...

Once again it’s film festival time in Cannes. And once again an industry is gathering together to watch films which in so many ways reflect the society we live in. Films help us to understand how people in other parts of the world live, or even those just around the corner in our own countries.

That’s why international film festivals are so important: they give us a qualitative reflection of the state of the world. A greater understanding of people’s everyday lives, regardless of their country, gives us a greater understanding of each other. And hopefully, to the same degree, it reduces our prejudices and intolerance.

Stories told in film also have the capacity to bring events and situations to life indirectly. Last year in Cannes we launched Augmented Society, a website where various people explain what’s happening in society with reference to films. This year we have a film that is an excellent example of what the site is all about. Ruben Östlund’s Force Majeure (Turist), in competition as part of Un Certain Regard, features a family on holiday in the Alps who experience an avalanche. The father’s instinct is to run for his own life, leaving the rest of his family to their fate.

When the flurry of snow subsides and it becomes clear that the avalanche hasn’t reached them, he’s forced to return. Nobody talks openly about the fact that he abandoned and let them down, but under the surface nothing will ever be the same again.

On May 25 we have elections to the European Parliament. In Sweden we’ll be electing our own parliament and government in September. The financial crisis of recent years has seen an increasing rise in power of xenophobic and racist parties. But on the surface everything goes on as usual. The Winter Olympics were held in Sochi and film festivals are held in Europe and around the world as if everything were as normal.

Except that it isn’t. Nothing is as it was. The fact that more people are watching films from around the whole world might not perhaps solve the entire question of respect and understanding for our fellow human beings, but surely it must be one of the most important cultural expressions helping people to gain greater understanding of themselves and others?

That’s why it’s so important for film festivals, and for those like us at the Swedish Film Institute who help to finance films, to ensure that a diversity of film narratives get made and screened. But it’s also important that we should dare to talk about what’s going on beneath the surface. Above all it’s vital that we should vote for humanity and against racism.

Anna Serner
CEO, Swedish Film Institute
NEWS

10 WHAT’S NEXT

With the help of a wig and a dental implant, character actor David Dencik is transformed into a dapper leading man in Mikael Marcimain’s Gentlemen. Five years after the success of Force Majeure, Erik Gandini returns with Last in Lust on an introspective look at Swedish and Scandinavian crumbling welfare state.

12 NEW TALENTS

Three directors on a mission; Bitte Anderson with her ‘teenage rock’n’roll adventure’ Olyke, Linnea Siren with Pump! Now the Pharaohs about power structures in the arts, and Nina Thyberg’s Her Choice, a story of identity, sexuality and group dynamics on the set of a music video.

18 PRODUCER ON THE MOVE

Producer Peter Lindblad predicts a new wave of high-quality Swedish animation.

20 SNOW BLIND

Director Ruben Östlund returns to Cannes with Force Månsen, a relationship drama set in the Alps.

24 BIRD’S-EYE VIEW

Swedish Film follows the production of veteran director Roy Andersson’s upcoming A Pigeon Sat on a Branch Reflecting on Existence.

30 GENTLEMEN’S AGREEMENT

Director Mikael Marcimain follows up his Gentlemen with an adaptation of Klas Östergren’s epic novel Gentlemen.

34 BENEATH THE UNDERDOG

Östergren’s epic novel Gentlemen with an adaptation of Klas Östergren’s epic novel Gentlemen.

42 LINDA HAMBÄCK AND MARKA HEDEBLÄCK’S WHAT IF …

A musical with animated figures, a somewhat unusual combination in which Nina Persson, the singer from The Cardigans, plays a key part.

The sound of music (and animals...)

When producer and director Linda Hambäck visited India a few years ago she found herself staying in the same hotel as children’s author Lena Sjöberg. Since their children were attending the same school during their stay, the two grew closer and Lena took the opportunity of showing Linda a copy of her book What if…? (Tänk om…, 2010).

“I immediately fell in love with the book and my first thought was that it would make an excellent animated film,” Linda-Hambäck explains.

On her return to Sweden, Hambäck went straight to animator and director Marika Heidebäck who also fell in love with the book and was determined to make it happen. A year later, the Swedish Animation company in Trollhättan was approached by Hambäck who wanted to sell the film’s rights.

“Marika answered an advertisement posted by Hambäck who wanted to sell the film’s rights,” says Marika Heidebäck.

But telling the story by way of music was hardly something they had planned. It came about by complete chance when composer Martin Östergren answered an advertisement placed by Hambäck who wanted to sell her film’s rights.


“Martin was a composer who was interested in Wide-Eye Films, is also her first feature film. The film’s narrator is Nina Persson, who has recorded song versions of the books original verse texts.

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Director Lina Mannheimer and rapper Nina Persson.

Director Lina Mannheimer has already made two short films about theliquefied and freethinking woman with a certain and free-thinking woman with a certain

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“The film’s narrator is Nina Persson, who has recorded song versions of the books original verse texts…

Whereas the world famous and Catholic France has always enjoyed a high intellectual status, approached the world in an analytical rather than a straightforwardly emotional way. ‘Catherine is resolutely fearless. She has great integrity and intellectual courage. She’s non-judgemental and non-empathetic, firmly grounded and free-thinking.’ Lina Mannheimer describes her work as the world’s most exciting journey.

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“The film’s narrator is Nina Persson, who has recorded song versions of the books original verse texts…

When Martin came to collect the book, he said: ‘I want to make an animated film. What if…? Is it possible?’” says Marika Heidebäck.

What if…? is set to screen at Cannes in the Short Film Corner and goes on to the right way to present the film.”

Director Lina Mannheimer has already made two short films about theliquefied and freethinking woman with a certain and free-thinking woman with a certain

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“I wanted to go back to Catherine’s world – the world of S and M – as something universally human, a magnifying glass for the world outside.”

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CHICAGO LOOKS NORTH

As a part of its 50th anniversary this October 9-23, 2014, The Chicago International Film Festival presents Spotlight Scandinavia, a series of films and programs showcasing “the inroads of contemporary cinematic cultures in the free Nordic countries” as well as the history of Scandinavian films presented in the first five decades of the festival. Since the beginning in 1964, the festival has awarded several Scandinavian films, such as Jan Troell’s Women’s War (Här har du ditt liv, 1965), which won the Gold Hugo for Best Film in 1967, and the same director, Easy Money (En sålsliv, 1990) in 1992.

In the past ten years, the number of Nordic films that we have shown and the awards the films have won really exploded. Scandinavian cinema has arrived at the festival with its audiences, and the 50th anniversary is the right time to celebrate these vibrant cinematic cultures and incredible history. The festival founder and artistic director Michael Kutza

KIDS’ STUFF

One of the world’s major film festivals for children, Cinemal in Amsterdam, screens films for young people up to 14 years of age in some 5,000 venues each year. This year’s festival, which runs from October 9-18, will have a special Scandinavian focus with screenings, seminars and producer forum. As we go to press, it has yet to be announced exactly which films will be taking part (the programme will be announced in September), but many Scandinavian children’s films of recent years are sure to feature.

Journey in time

Director Måns Månsson is back with Stranded in Canton. More political than ever.

One of Sweden’s most creative directors and cinematographers appears to be cultivating a more political side. Månsson recently finished shooting The Yard, a film based on Kristian Lundberg’s highly-acclaimed novel about four paid dockworkers in the Swedish port of Malmö.

Now it’s time for Månsson’s Stranded in Canton, a film about the Congolese superpowers (those responsible on behalf of the owners for the cargo of a ship) in Guangzhou (formerly Canton). Part of the CPH:DOX Lab programme, the film was made in collaboration with Chinese director Li Hongqi, whose previous work was shown at the Locarno Film Festival in 2010.

Månsson compares the situation to that of the Swedish East India traders in the 18th century, when the port of Canton was the only one in China which was open to Europeans.

“Famous Swedish traders like Sahli, Green and Chalmers did virtually the same thing that many of the African businessmen are doing today.”

One of the aims of the film has been to create an understanding of Swedish history, a sort of journey in time.

The film is an outright homage to William I. Eggelston’s 2005 documentary of the same name.

“We talk so much about China being a closed country. But from an African point of view it’s much harder to travel to Europe or America. In Canton, on the other hand, you can get a visa and you can quite cheaply fly your suitcase with jeans, mobile phones and other consumer goods. The old world has had its day, China, the Middle East and Africa have now formed a new axis.”

The film’s main character, played by an amateur actor flown in from the Congo, is a globe-trotter businessman involved in the democracy industry.

“As an African he can go in and buy democracy. He’s a writer who leaves a lot to the reader, his own observations.”

KIDS’ STUFF

Award-winning director of short films Jonas Selberg Augustsson (Autumn Man, 2010, Augustin 2011) prefers to get inspiration from books rather than films. This summer sees the shooting of his first feature length film, The Garlic Helicopter (Slopenhaken), a tale taken from a poem by the Swedish poet Gustav Allén.

Restless by nature, Selberg Augustsson has recently finished a new short film, The Hunt (Jakten), an existential thriller based on an early-novella by P.S. Sandman. The producer of both films is Andreas Elmansson of Bob Film.

“Whereas Swedish is a major figure in Swedish literature, the original modernist Sundman is relatively unknown to a younger generation of readers.

“She’s a writer who leaves a lot to the imagination and poses plenty of questions,” says the director.

Set in the breathtaking mountain scenery of Lapland, The Hunt features a misunderstanding between a group of hunters which leads to a remarkable pursuit that seems perplexing for all concerned, viewers included.

What’s the film about as you see it?

“My view is based upon lack of communication and the effects it can have: not talking to one another, not trying to iron out misunderstandings, and how quickly confidence can break down and turn into a free-for-all.”

The film is made in a more conventional narrative style than his previous works. He cites American films from the 70s and 80s as his inspiration, films like The Deer Hunter.
THE SWEDISH JOB

Everybody who grows up in Sweden in the 1970s has a special relationship with the films about the brilliant yet bumbling Johan Gang (Stensölandet). Born in 1931, director Alan Döbring has now sunk his teeth into his childhood heroes with a robust of those cult-status films. His film Masterminded (Den jokerke stöten) presents us with a new set of actors and a somewhat different tone from the 80s classics.

The old Johan Gang films had more pure comedy and a rather childish appeal which I really appreciate, but we’ve opted to go a slightly different route with more action and excitement,” Alan Döbring explains. The inspiration is drawn from Oceana Eleven and other heist films and even though much of the comedy of the originals has gone, Döbring is keen to point out that the new film does contain humour, but of a slightly different type.

The old films are pure farce. Watching the new one is more of a roller-coaster ride, you laugh, but with your heart quite frequently in your mouth.”

TWO SWEDISH FILMS IN ANNECY

The annual festival for animated film in Annecy runs this year June 9-14. Two Swedish films have made their feature film debut. Set in a typical, medium sized inland Swedish town, his psychological thriller Blowfly Park (Flugparken) follows Kristian Keskitat, a day-nursery teacher with an alarmingly split personality, a man who may or may not have committed a violent crime.

“I don’t just want to portray a typically desolate place that people are desperate to leave. My aim was to tell a dark story about what happens when someone loses control through bad decisions,” says Jens Östberg. The 43-year-old managed to raise almost six million SEK in production funding from the Swedish Film Institute. But although Jens Östberg may be a relative newcomer in film, his cast and crew are all seasoned professionals. Swen Gudnason plays the lead, backed up by Peter Andersson and Maini Bukka. His producers, Rebecka Lahero and Mimmi Spling at Garagefilm were the highly acclaimed team behind Mikael Marcomn’s CallGirl, and behind the camera is Mårten Månsson, the award-winning cinematographer and director.

“My preference is for films in which you don’t have to say anything,” says Jens Östberg. “I like good dialogue but I prefer to express myself through movement and images.”

Jens Östberg has nurtured his passionate interest in film alongside his career in dance. He has made a number of shorts including Small Game (Notpol), which gained him an honourable mention at the 2009 Göteborg International Film Festival. As a dancer and choreographer, Östberg is interested in the kinetic and muscular elements of his art.

“What the body can express in large or small gestures is more important than what is said. Traditionally, whole bodies aren’t sufficiently valued in film, just tikis and faces. But when I was editing Blowfly Park I was looking for something more physical.”

In psychological terms, Jens Östberg is fascinated by people who have been shaped by previous experience, people whose behaviour has an explanation yet appears irrational to the outside world.

“It’s a psychological domino effect that’s hard to see if you don’t see the bigger picture. I want to show how the course of such destructiveness can develop, whereas the media, for example, tend only to emphasise the before and after aspects.”

Like many before him, Jens Östberg has clearly been inspired by American cinema of the 1970s, but among contemporary directors he most often cites Wim Wenders, Ang Lee, István Szabó and István Szabó. His work. This year for example, he made his first feature-length film, Nånting måste gå sönder (Småvilt), which gained him an award-winning cinematographer camera is Måns Månsson, the award-winning cinematographer.

“T o reach their audiences they all employ different methods,” says Frida Kempff. “To reach their audiences they all employ different methods.”

BIG NAMES GUEST BERGMAN WEEK

In keeping with tradition, at the church on Floda at 22 o’clock in the afternoon of June 23, Bergman Week will officially begin, the annual celebration of Sweden’s and one of the world’s greatest ever filmmakers. Since 2004 the event has staged screenings, plays, forums and seminars related to Ingmar Bergman and his work. This year for example we screen the production of a new ballet by dancer and choreographer Alexander Ekman based on Scena from Marriage.

Two Swedish films recently took part in the Narrative Feature section of this year’s Tribeca Film Festival. Newcomer Sofia Noirtis Broken NV (Brott) follows a group of teenagers in Kristne, a town in northern Sweden which is about to be completely moved and rebuilt because of mining works. The other film was Erik Martin Bergman’s Something About Andreas.”

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David Dencik’s qualities as a character actor have won him a growing number of international parts. In Mikael Marcimain’s Gentlemen this master of the eccentric finally gets to play the leading man.

"Ten years ago he gave me a career but also a defining type that I’ve been stuck with ever since. So he owed me a way out!" he says. Since his 2005 breakthrough as serial killer John Ausonius in Mikael Marcimain’s The Lauer Man, David Dencik has been increasingly busy. Impressively bilingual (Swedish-Danish), he’s been a transsexual in A Soap, a gay Neo-Nazi in Tinker tailor soldier dandy (2011), a young detective in The Girl with the Dragon Tattoo (2009), a small town that was formerly in Hungary. László Löwenstein in Ružomberok, a young piano player, a rogue and a gentleman.

"Obviously he saw some new qualities in me for this part. This is the guy so many of us wanted to be. Loaded with charm but also some decidedly dark sides, he’s a marvellous character. He just jumped out of the pages of the script." says Marcimain, who made a suggestion. "It may all sound a bit cryptic and highly theoretical," says Gandini, "but it’s a film full of characters, stories, humour and a great deal of music. Material filmed in Scandinavia, the UK and Africa is interspersed with archive material. My editor Johan Ständerberg and I – this is the fourth time we’ve worked together – are currently working like crazy on the post-production, it’s always that way when you’re editing a documentary."
NEW TALENTS
BITTE ANDERSSON

Wiggin’ out

A “lesbian rock’n’roll adventure”, Dyke Hard marks cartoonist Bitte Andersson’s debut as a director. With its low-budget feel, the feature length film is a “potpourri of genre-typical elements” ranging from splatter, horror and science fiction to crime, epic fairytale and musical.

“I love low budget films and amateur television. With my do-it-yourself background, I’ve produced fanzines and managed an alternative bookshop where we made our own queer television productions. What I really love about amateur media is that using yourself as a starting point, you can expand everyone’s consciousness. The typical images and characters of mass media and Hollywood are extremely normative and represent only a very small group in society. Very few people fit in with those norms. Many of us feel maybe too fat or too old or even downright inferior by comparison,” says Bitte Andersson. Together with cinematographer Alexi Carpentieri and producer Martin Borell, both of whom are responsible for the special effects, DYKE HARD is a film that she’s been working on for four years.

With a cast of almost 300 people, it’s a film crammed with humour and 80s references. Not to mention wigs.

“My mentor, Lloyd Kaufman at Troma Entertainment, has taught me that you have to have wigs in a low-budget film. They’re a vital component, because a film on a low budget often takes an eternity to make, during which time people can change their hairstyles,” observes Andersson with a smile.

Basically, the film fits with all manner of genres.

“I think you need a more complex take on genres than the one you get in mainstream films. Dyke Hard weaves from road trip, ghost story, prison drama and biker movie to epic Goldilocks fairy tale with a few ninjas, a roller derby and cyborgs from the future thrown in! So far we’ve only screened the film for small audiences, but everyone sees different things in it.”

TEXT ALEXANDRA SUNQVIKT
PHOTO SARA MAC KEY
Battle of the sexes

Director Lovisa Siren likes to explore power, hierarchies and gender roles. Winner of the Startsladden award at the Göteborg International Film Festival, her recent short film Pussy Have the Power features a girl gang and their feminist principles. The subject of power also features in her latest project.

In Lovisa Sirén’s short film Pussy Have the Power a girl gang has hired a recording studio to lay down a feminist call to arms, a song in celebration of the punani, the pussy, the clit. Together, this female collective come up with a kick straight to the groin of patriarchy with an improvised rap that gives its name to the film. They agree that they don’t want the music to sound too butch, but when an experienced male producer enters the room and offers to help them out, an ideological schism arises.

Some of them are all for it, but Sigrid, their original producer, disagrees.

“I want to explore issues surrounding individuals and ideology in the film: how hard it can be to live up to an ideology when, as an individual, you’re part of a society and its inherent structures. What does it signify that the song is intended to be an all female production, and what happens when the man walks into the room? Is something lost, or conversely, is something gained perhaps? The consciously relayed different points of view and left the film open to different interpretations,” says Lovisa Sirén.

That open, exploratory style typifies the way Sirén works.

“My upcoming film takes place during an audition. I don’t want to give too much away, but once again it’s about power and how far you can go in the name of art. And like Pussy Have the Power, the film poses some open questions. I want to explore, not to provide pre-formulated answers,” says Sirén.
Hot stuff

Ninja Thyberg’s Pleasure, a film about the reality of a porn shoot, scooped an award at last year’s Cannes Festival. This year she’s back with Hot Chicks, a short that takes another hard look behind the scenes.

● With a cast including Jenny Hutton (from Pleasure, 2013) and Nana Blondell, Hot Chicks centres on the shoot for a music video.

"I’m interested in images in the media, how they’re created, and in the people behind the stereotypes. It’s fair to say that Hot Chicks is a continuation of Pleasure in some respects," says Ninja Thyberg.

"In this film I’m exploring the ‘good-looking girl’ as a cultural archetype. The kind of girl who’s right up there on a pedestal in our culture, yet at the same time someone we love to hate. You just have to look at any magazine rack: you’ll find the glorified young, beautiful girl who’s there to sell us all manner of things alongside a kind of contempt for what she represents. Especially if she’s seen as too vain, too superficial or something like that. Being deemed superficial means she can’t be much good at anything, a bimbo. But good-looking men aren’t seen as bimbos. These prejudices and the double blow they deliver to women are shared by men and women alike."

Last year Pleasure picked up the Canal+ Award at the critics’ week at Cannes. Canal+ broadcasts porn: what’s your view on that?

"It’s fun to get an award from a major porn distributor. It means they think the film is relevant and important. Pleasure doesn’t condemn porn straight out; it takes a more nuanced view of the industry, not a black-and-white one. It’s positive that the film is getting wide distribution, because it leads to discussion and breaks down stereotypes. And the fact that it’s reaching out to people who think it’s a relevant subject for our times is an achievement in itself."

You’re currently working on a feature film that’s also set in the porn industry. What is it that draws you to the subject?

"I’m interested in the relationships between the human body, power, identity, sexuality and group dynamics, and porn is very relevant in that context. The porn industry doesn’t exist in isolation; it’s closely linked to the rest of society. It shows us images of men and women as sexual beings taken to the extreme. And if it’s very extreme, then it leads to a vacuum which I want to fill with discussion."

TEXT: ALEXANDRA SUNDSÖST
PHOTO: NADJA HÄGGLUND

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As a producer of children’s films it’s a very special feeling to have the honour of representing Sweden as this year’s Producer on the Move in Cannes,” says Petter Lindblad. “I’m very keen to uphold Sweden’s long tradition of compelling narratives for children and to support directors with new and original stories to tell. Animation, which is my special passion, is ideal for international co-productions, and there’s a growing international interest in Scandinavian storytelling that puts us in the limelight right now.”

Three years ago Petter Lindblad came back home to Sweden armed with the experience of six years working as a producer in Denmark and a master’s degree in audiovisual management from Spain. From 2005 to 2011 he worked first at Zentropa in Denmark and a master’s degree in audiovisual management from Spain. From 2005 to 2011 he worked first at Zentropa and then at Copenhagen Bombay, focusing on animation and projects for children and young people.

Petter Lindblad was positively brimming over with knowledge and ideas around animated film.

BACK HOME HE started the Swedish subsid- iary of Copenhagen Bombay, via which he had produced the animated feature Beyond Beyond Beyond (Resan till fjäderkungens rike, 2012) which recently screened at the Berlin Film Festival and went on release in Scandinavia in March. Directed by the Dane Eiken Toft Jacobsen, the film is a Swedish-Danish co-production which has already been sold to more than 20 countries. It’s the story of a young rabbit who lives on a ship and sails off alone to the Kingdom of the Feather King in a quest to be reunited with his mother. Only 19 animated features have ever been produced in Sweden up until now, and this was the first of them to be shot in 3D.

“But things are on the move now,” enthus- iastically Lindblad over a coffee in Stockholm’s fashionable Södermalm district where he has his home. “Of those 19 films three are now our own Beyond Beyond, That Big Troll and Barne and the City of Thieves. I definitely think there’s room for a couple of Swedish animations per year going forward.”

Statistics usually show that Sweden is highly advanced in terms of digitisation and IT. The same applies to computer animation: advertising, visual effects and gaming are a strong part of Sweden’s recent success.

“But for some reason there hasn’t been much animated fiction in Sweden. It leaves a huge potential.”

It’s been almost 20 years since Toy Story hit our screens. How do you reach out to a mature audience for computer animation films these days?

“I think it’s down to a combination of training audiences in animated fiction and making sure that the stories live up to the technology. If you take Japan, they no longer regard animation as a genre per se, but as one of all manners of visual expression, from children’s films to horror. In Europe, the French are leading the way. But now Scandinavia is on the rise, with Denmark something of an example of how to build up an animation industry.”

And next it’s Sweden’s turn. Petter Lindblad regards himself as a trailblazer who only needs to scratch the surface to discover just how much interest there is in animation. There’s already a wealth of training, talent and ideas. People simply need to start writing more screenplays. One way forward, he believes, might be to show the career opportunities of animation compared, say, to advertising.

“A growing number of people are maintaining an interest in animation as they grow older. If we can only open their eyes to the career opportunities it offers then the future will look very bright indeed.”

And what can we expect in the short term?

“We’ve just put together production fund- ing for Leo och skogspiraterna, a children’s animated film to be directed by Maria Avramova. And I’m just about to head up a seminar where I intend to sow the first seeds of a proper animation network. It’s time for us to really grow the animation industry in Scandinavia.”

FACTS PETTER LINDBLAD

Born in 1975. Began his film career in the 1990’s with a number of special interest films before switching to a role as producer specialising in animated films for children. Since April 2014 he has headed up his own production company, Snowcloud Films.
An avalanche of fascination and fear

Ruben Östlund is back at Cannes for the third time. In Force Majeure he explores the links between nature and tourism, and ruffles our Hollywood-inspired notions of male bravery.

TEXT CAMILLA LARSSON PHOTO JOHAN BERGMARK

With almost exactly a month to go before the Cannes Film Festival gets underway, Ruben Östlund is in Copenhagen putting the finishing touches to Force Majeure (Turist). A compact three-storey building close to the notorious Christiania area of the city is home to Beofilm Post Production and a number of other film companies. Östlund is here together with the Swedish cinematographer, director and editor Fredrik Wenzel and Danish Sandra Klass who’s in charge of the grading and recently worked with Lars von Trier on Nymphomaniac.

“She’s amazing. And she’s used to working with eccentrics too,” enthuses Wenzel as we wait for Östlund in the small, private cinema where the film is due for its first start-to-finish screening. After ten days of editing in the Danish capital, the film will shortly be off to Norway for sound mixing.

“I feel more and more that I want to make Scandinavian films. Sweden’s
“IF YOU SAY IT’S YOUR AMBITION TO MAKE THE MOST SPECTACULAR AVALANCHE SCENE IN CINEMA HISTORY, THEN YOU’VE SET A BENCHMARK. IT MEANS EVERYONE INVOLVED HAS TO STRIVE FOR THAT LEVEL OF ATTAINMENT”

On the set of Force Majeure. Left: cinematographer Fredrik Wexen, producer Marie Qvist and Ruben Östlund.

Fredrik Wenzel, producer Marie Kjellson and Ruben Östlund.

FACTS RUBEN ÖSTLUND
Born 1974. Between 1993 and 1998, Ruben Östlund spent his winters in the Alps, creating skiing movies featuring his ski team friends. After film studies in Goteborg, he directed his feature debut The Guitar Mongoloid (Gitarromoplisten) in 2004. Both his following films: Involuntary (De ofrivilliga, 2008) and Play (2011), it also marks a new beginning. Force Majeure has a clearer focus than his previous work on the actors and dialogue. He still uses many of the long shots that characterise his style, but he homes in more readily on the individual characters themselves.

“It’s fun to move on, to develop. I wasn’t so sure about using close-ups, but so much of this film takes place inside the characters themselves and what we can read from their faces rather than the way they act and move.”

THE TWO STARS of the film are relatively unknown for international cinema audiences. Johannes Bah Kuhnke, a Swede, plays Tomas, the man who loses his head and abandons his family when disaster seems to be upon them. His wife Lisa is played by Norwegian Lisa Loven Kongsli.

“I hadn’t written the part for a Norwegian, but Lisa turned out to be absolutely right for the role,” says Östlund. “What I’m really looking forward to,” he continues, “is the reaction of the tuxedo wearing Cannes audience when they’re exposed to Johannes Bah Kuhnke crying in what is a highly uncomfortable and unpoetical scene. I typed ‘worst man cry’ into Google to get some inspiration for it!”

This is also the first time Östlund has worked together with Fredrik Wexen, the director and cinematographer behind such films as Burrowing (Man tänker sitt, 2009) and most recently The Quiet Roar (2011). “Fredrik is a very intuitive cinematographer who adapts as he goes along, whereas I like to have a clear idea from the outset. Working together has allowed us to combine our approaches and I’m absolutely delighted with the results. While we’ve been editing together I’ve really been enjoying the camerawork in the film,” says Östlund.

A FEW MONTHS earlier, during a work in progress session at the Göteborg International Film Festival, Östlund declared that the aims of Force Majeure were to reduce the volume of Alpine tourism, to raise the divorce rate across the world and to make the most spectacular avalanche scene in cinema history. And to get to Cannes. He appears to have succeeded at least two of these aims already.

“If you say it’s your ambition to make the most spectacular avalanche scene in cinema history, then you’ve set a benchmark. It means everyone involved has to strive for that level of attainment. There’s no hiding place. Normally such a scene might last for twelve seconds. Ours lasts for four minutes,” says Östlund.

IN FORCE MAJEURE Östlund certainly pulls out all the stops. To depict the collision of nature’s grandeur with human failings he uses of a kind of visual hyperrealism peppered with comedy and mundane tragedy. A recurring musical motif through the film is Vivaldi’s Summer from Vivaldi’s Four Seasons, which he uses in some of the longer sequences to distill the tempo and drive the action forward.

But for the director himself the focus has been shifting more and more throughout the course of the work towards the leading male role, Tomas, and the way he completely goes against the traditional film cliché of the brave male hero.

“It’s so interesting that the most common of all film clichés doesn’t even tie in with reality. Yet still we continue to churn it out, and over and over again.”
Amn, this is like Chekhov. Better than Chekhov. That’s my only comment on this scene."

Roy Andersson looks around contentedly in his large studio in the stylish Östermalm district of central Stockholm. He’s three years into shooting his latest film and plans to finish it in four. In common with all the scenes, this one is entirely realised in the studio with every detail carefully planned and prepared.

“It’s so beautiful,” says Roy. “I could just eat up this set. With a spoon.”

The scene he’s shooting on this day in April 2013 is basically quite simple. A woman holding a couple of carrier bags walks past a kiosk. She gets a stone in her shoe. She takes off the shoe, takes out the stone then walks on. A man, as if he’s recalling something beautiful, remarks in a shrill yet pensive voice: “She had a stone in her shoe. It was nice. It was nice when she took it out...”

Then he turns to a man sitting next to him and asks if he’d like to buy some novelty items: “Forgive me for asking... but I have some vampire teeth I can sell you for half price...”

“WHAT WE’RE DOING IS UNIQUE. AND THE WHOLE WORLD IS INTERESTED”

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“Damn, this must be one of the finest sets ever made!”

In his latest film, Roy Andersson is more ambitious than ever. A Pigeon Sat on a Branch Reflecting on Existence is a fresco of a film, a cornucopia of comedy, tragedy, musical and grotesque nightmare. “This film has everything”, he claims.

Renaissance man

"WHAT WE'RE DOING IS UNIQUE. AND THE WHOLE WORLD IS INTERESTED"
properly in an age when people don’t care about quality.

What puts an end to those doubts?

“I want to make films. I love films. I’ve been privileged to see so many excellent films that I want to do something for myself - to give something back. And I got reminded that what we’re doing here is unique. We screened the first 70 minutes recently for a group of German financial backers who said: ‘we loved Songs from the Second Floor (Sånger från andra våningen, 2000), it’s a masterpiece – but this is even better.’”

Filming starts up again. The woman walks across the gravel, takes off her shoe. A man stares up into the tree. He starts to speak. The woman walks on. Roy Andersson makes adjustments and additions, changes small details.

And with the 8th take, he finally announces it’s a wrap.

Fast-forward one year. Filming has ended. A few floors up in the same building post-production is underway in the form of some fine adjustments to the sound. Roy Andersson is sitting together with Robert Hefter and Owe Svensson, slowly working through the film.

54 minutes and 26 seconds into a film of 106 minutes, there’s a scene in which a man in a dripping wet military uniform is standing in a bar. He’s holding forth about how he was on his way to a lecture but got caught in a downpour without an umbrella. Nothing much more happens, but the scene is hilarious, absurd and vaguely discomforting at the same time.

In the scene that follows we encounter another man, possibly a banker, who’s talking on the telephone. Although he’s speaking in a friendly and reassuring way to the person at the other end, he’s holding a large pistol in his other hand. It’s clear from his body language and facial expression that he’s on the verge of taking his own life.

These two scenes are linked together by a music loop and the sound of stormy weather, rumbling thunder that fades in and out.

“In a film like mine, which isn’t an epic narrative, the switch from one scene to the next assumes an almost greater importance. It needs to give the scenes a lift, to surprise the viewer. And not only to surprise the viewer with images, but with sound too. That’s why this part of the process is so important. It tests your patience, but you

"DAMN, THIS IS LIKE CHEKHOV. BETTER THAN CHEKHOV. THAT’S MY ONLY COMMENT ON THIS SCENE"
mustn’t be slapdash. What we’re doing right now can mean the difference between success and a failure. The soundscape has such an incredibly strong effect on the power and fascination of a film."

The film is virtually finished. After four years’ work everyone’s eyes are now on the Venice Film Festival since it’s not quite ready for Cannes as originally intended. "The film has turned out... almost better than I thought it could be. I practically get goose bumps from some of the scenes. So is it finished? It might sound a little presumptuous, but I’m satisfied. At least I know that I’ve done the absolute best I can based on my abilities. All the production elements have been good too, so I can’t blame anyone else if it doesn’t turn out well."

Do you feel comfortable with it?

"Very. I’m sure of this one, much more so than my previous films. OK, so sometimes during screenings I might react to something different, something in a different style. A chamber work perhaps? But one thing I’ll never do is a basic narrative film, something that tells a straightforward story. That doesn’t appeal to me. It bores me, in fact."

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"I’ve always dreamt of becoming an author. And those who know me usually say that it’s words that I really have a talent for. I already have a title: I Understand Nothing. It could be amazing."

To give an accurate description of this virtually finished film isn’t exactly easy. Inspired by a 16th century painting by Pieter Bruegel, the title, A Pigeon Sat on a Branch Reflecting on Existence (En duva satt på en gren och funderade på tillvaron), hints at an objective look at the human condition. In the film, the main characters are two men who live in a hostel for single men and try to muddle through in life. Interspersed with this are dreams and other fragments presenting scenes from world history from the beginning of time to the present day. "This film has everything," says Roy Andersson. "It has comedy and tragedy, it’s a musical too. It also has grotesque, nightmarish scenes that bring me out in a cold sweat. In a way it represents my entire vision of the cinema. It’s the film I always wanted to make."

FACTS ROY ANDERSSON

Born 1943. After his influential debut with A Swedish Love Story (En kärleks historia, 1970), and the less successful Glimps (1975), Roy Andersson left the music business for a 20-year long career as a director of commercials. In 2000, he made a spectacular comeback with Songs from the Second Floor (Sånger från andra våningen), which won the Prix de Juny a Cannes that year. His most recent film, You, the Living (Du levande), was released in 2007.
Gentlemen

They said it couldn't be done. That it would be too costly or difficult to turn Klas Östergren's classic 1980 novel Gentlemen into a film. Director Mikael Marcimain refused to listen.

"Actually, it's been translated into a number of languages," notes Klas Östergren, recalling the English, German and French editions and a particularly handsome version in Polish. "The Dutch edition looks nice too, and there's one published in Brazil. I've seen some flattering reviews, but it would be an exaggeration to say there's been any sort of major international breakthrough."

Nationally, the Gentlemen phenomenon is something completely different. Published in 1980, the 422-page epic by the then 25-year-old author instantly struck a deep chord. A majority of critics spoke highly of Östergren's elegant use of language, his flawless, intricate evocation of present and bygone eras and places (not least a portrait of Stockholm one could almost smell, feel and virtually touch). They praised his sumptuous gallery of picturesque characters (including a version of himself as both narrator and protagonist).

"I think it's a good thing for a writer to get a lot of attention," Östergren says. "It means you're reaching a large audience."

"I think that's the main thing. When something is talked about, it's good for the author and the book. "

TEXT JAN LURHUOLT PHOTO NADJA HALLSTRÖM
above all, his diabolical juxtaposition of facts and fiction, the hilarious and the harrowing. They pronounced, in loud unison, “a definite breakthrough.”

Over time, a good half a million Swedish readers have heartily savoured this rich tale of two brothers, Henry and Leo Morgan, and their remarkable odyssey through neutral Sweden and beyond during the cold war years. A journey brimming with enough headstrong heroes, vile villains, femmes fatales, Nazi affairs, paranoia, coming of age, loss of innocence, poetry, jazz and general zeitgeist to set the scene for one crackerjack of a movie.

FOR A LONG TIME and for all sorts of reasons Klas Östergren, who is now 59 and has just been appointed one of the Nobel Literature Prize jury members of The Swedish Academy, didn’t share this opinion. "It hasn’t happened so often, but I’ve been approached with ideas for adaptations over the years and have always remained sceptical. The most serious proposition came from two Norwegian brothers, the Rosenlunds, back in the early 90’s. They wanted to move the story from Stockholm to Oslo and to change some other things around too, making the plot slightly bonkers in my opinion. They actually had an option on it, but I certainly didn’t groan when that option expired."

ENTER MIKAEL MARCIMAIN, who in 1983 and at the age of fifteen came across the works of Östergren in general and Gentlemen in particular. With time he has become a film director of note, specialising in complex, atmosphere-laden, fact-based fiction as seen in several acclaimed television mini-series. His feature debut Call Girl (2013) took inspiration from a real-life political scandal involving prostitution and members of parliament that shook Sweden back in 1976 and led to the fall of the government. Domestically, the film even went through something of a suitably - if hypothetical – director. He told Östergren as much late one night in a bar in Stockholm’s Old Town back in 2008. "We’d previously been brought together, several times actually, to discuss ideas. None of them quite gelled though," Marcimain recalls.

So instead, he popped the “G” question. "To which I replied with my usual rebuff," Östergren remembers. "But as soon as I was on board my first abso-lute explosion was that the name entered the frame – the author himself. "It’s always a good idea to speak with the original authors towards the world of fiction, even before they think about or are interested in a film adaptation," Östergren says.

"But with hindsight it’s interesting to observe that Östergren’s 2005 sequel to Gentlemen, Upp till kamp, was not regarded as entirely coincidental. The ensuing festival season saw Call Girl picking up accolades in Toronto and Turin, where jury members, by their own admission and in a moment of absentmindedness, thought the movie had actually been shot in the late 70’s. Like others before them, they praised Marcimain’s extraordinary blend of photography, costumes, settings, props and direction.

Marcimain, if anyone, was the right person to direct an adaptation of Gentlemen. He told Östergren as much late one night in a bar in Stockholm’s Old Town back in 2008. "We’d previously been brought together, several times actually, to discuss ideas. None of them quite gelled though," Marcimain recalls.

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"But with hindsight it’s interesting to observe that Östergren’s 2005 sequel to Gentlemen, Upp till kamp, was not regarded as entirely coincidental. The ensuing festival season saw Call Girl picking up accolades in Toronto and Turin, where jury members, by their own admission and in a moment of absentmindedness, thought the movie had actually been shot in the late 70’s. Like others before them, they praised Marcimain’s extraordinary blend of photography, costs..."
Norway always used to be seen as Sweden’s little brother: a bit smaller, a bit poorer and lagging behind on most fronts. There has always been good-natured if somewhat uncouth banter between the two countries, but the less savoury fact remains that Norway was forced into a clearly unequal union for almost a hundred years, and that Norway, not Sweden, was occupied by Nazi Germany during the War. Even when Norway started extracting oil and its economy grew, this self-image still prevailed, and what finally changed the dynamic has actually surprised people on both sides of the mountain chain that divides the two countries.

THINGS AREN’T GOING badly for Sweden, but in common with many other European countries there’s high youth unemployment which forces young people to look for work abroad. Many have ended up in Norway, or more specifically Oslo. One young person out of every five in Oslo is a Swede. It’s a massive invasion which has been described as a win/win situation. The Swedes get jobs, the Norwegians don’t have to work in the service industries. The Swedes have become the Mexicans of Scandinavia.

“It’s a situation that makes a good starting point for a discussion about power, and that’s what I want my film to address,” says director and screenwriter Ronnie Sandahl.

Although Underdog (Svenskjävel) marks his feature film debut, Ronnie Sandahl is hardly an unknown. He started out as a teenager working on the local newspaper in Falköping where he grew up, then became a reporter on the national tabloid Aftonbladet. Since the age of 21 he has been a high-profile columnist on the same newspaper. He has also published a novel (Vi som aldrig sa hora, 2007) about some nice guys who never fought and never sexually harassed anyone yet didn’t manage to pick up the best-looking girls. Certain critics questioned the young author’s take on society, but the book certainly served its purpose and sparked a debate on the ways in which maleness is generally represented.

“Underdog is an attempt to portray the political by way of the private,” he says. “There are power relationships on many levels: Norwegian/Swedish, employer/employee and man/woman. But above all I’m telling a story.”

The film centres on Ana “Dino” Dinovic, a young girl lacking ideas for her future who stays on as a casual worker in Oslo a little too long. An agency finds her a job in a restaurant owned by a former tennis pro, Steffen (played by Henrik Raafelson), who is now a middle-aged father of two who lives apart from his career woman wife. Ana ends up as a sort of au pair both in his home and his life.

THE PART OF Ana is played by Bianca Kronlöf: “I’ve never wanted anything so much in my life as I wanted to land this part. I’m so proud of the whole project. We talked all the time about gender, about power and politics. I had quite a lot of input into the development of my character, even though Ronnie was always conscious of what he wanted. For me, working out who holds the power is the key element in portraying a character.”

Both Ronnie and Bianca speak well of Oslo, which despite its size offers more dynamic urban living than Stockholm. The film shows clearly the contrast between the Oslo of the young Swedes and the sedate residential street where the Swedish girl looks after the children of the unhappy middle-class man. In Oslo you’ll find poverty, tedium and newly acquired wealth, but no longer any trace of the inferiority complex which used to typify its relationship with neighbouring Sweden.

Falling down
In his feature debut, journalist turned filmmaker Ronnie Sandahl examines the emergence of a new proletariat of Swedish migrants in neighbouring Norway.

TEXT PÅ TIDHOLM PHOTO FRANS HÅLQVIST

FACTS RONNIE SANDAHL
Born in 1984. Began his career as a journalist in hometown Falköping, and was later picked up by national newspaper Aftonbladet, where he is still working as a columnist. Released the novel Vi som aldrig sa hora in 2007. Directed the shorts Lucky Bastards (Lyckliga jävel, 2011) and The Route 43 Miracle (Mirakel utmed riksväg 43, 2012) before his feature debut with Underdog.
Ten years have passed since the release of Maria Blom’s breakthrough film Dalecarlians (Mujisåtrur, 2004). That story about a single woman (Mia) who goes back to her childhood home in the central and rural Swedish county of Dalecarlia for her father’s 70th birthday was not only a major box office success, it also scooped three prestigious Swedish Guldbagge Awards.

In her new drama comedy Hallåhallå, Maria Blom has once again centred her story on a geographical location plays a more second- ary role to the plot, a universal story of adult- hood not dependent on its setting.

FACTS MARIA BLOM
Born in 1971. Director and playwright Maria Blom has written and directed some ten plays for Swedish theatres. Her film debut Dalecarlians (Mujisåtrur, 2004) was a huge national success. She also directed Eva Pris (2007) and Firdy (2008).

In the film we meet Disa, a mother whose life has been more or less torn apart since her husband Laban left her for a younger woman. Whereas Laban has opened up a new identity. ”The film is based on a sort of frustration at being and adult and getting stuck in various routines. As an adult it can be very compli- cate to change things that you don’t like. It was easier when you were younger, those days when you could come back from a sum- mer away as a completely different person.”

Altogether film directing, Maria Blom has a solid background in the theatre: her experience of writing and directing a number of plays has been of great benefit in her prepara- tions for Hallåhallå. To help create authen- ticity, she took the actors up to Falun to rehearse their scenes in situ before shooting began.

Even though her plays and films aren’t based on real people or events, Maria Blom concedes that they still reflect her own situa- tion during various periods of her life. “You always base some of your writing around your own situation in life. It’s only later on that I can see why I’ve put certain things into my films.”

If Dalecarlians can be seen as a study of the desire for freedom and an unwillingness to fit in, then Hallåhallå is more about break- ing free and a fear of getting stuck in a rut. “I think people make it very hard for them- selves in our individualistic world. You need other people to give you the strength you need. That’s why it’s so important to keep meeting new people who can give you new angles on life.”

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

If you have any further questions, please contact

Maria Blom
Director

Hallåhallå

Email: maria.blom@memfis.se

Source: Maria Blom

SUMMARY

Growing up

A decade after her breakthrough with Dalecarlians, director Maria Blom is back once again in her home county, Dalecarlia. In Hallåhallå she takes up the theme of breaking free from fixed patterns of behaviour, of being an adult and still daring to make changes.

Text Per Nyström
Picture Karin Alfredsson

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

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

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Swedish Film • ISSUE 2 2014

36
New Films

It's springtime for Swedish cinema. No less than 46 Swedish films are presented in this section. Please visit our website www.sfi.se for updated information on Swedish features, documentaries and shorts.

The 100-Year-Old Man Who Climbed Out the Window and Disappeared

Hundred-year-old Allan Karlsson climbs out the window and disappears. Karlsson embarks on a hilarious and entirely unexpected journey involving several murders, a suitcase full of cash, and incompetent police. Soon he has turned the whole nation on its head. He does have some experience in these matters since he has previously done the same thing with the entire world.

Original Title: Hundraåringen som klev ut genom fönstret och försvann
Director: Felix Herngren
Principal Cast: Robert Gustafsson, Iwar Wiklander, Mia Skäringer, David Wiberg, Ralph Carlsson, Jens Hultén
Producers: Malte Forssell, Felix Herngren, Henrik Jansson-Schweizer, Patrick Nebout
Produced by: Nice FLX Pictures in co-production with Film i Väst, TV4, Buena Vista International Sweden and Nordicerna, in association with StudioCanal, Tele München Gruppe, C More Entertainment and WildBunch, Bendus Distribution, with support from the Swedish Film Institute/Suzanne Glansborg and Nordisk Film & TV Fond
Duration: 114 min
Released: December 25, 2013
Sales: StudioCanal

Felix Herngren is a director, screenwriter, producer and actor. He got his big break when he made comedy sketches for the talk show Sen kväll med Luuk. He has also participated in several major TV shows. His award-winning series Solsidan is one of today’s most beloved series, reaching more than two million viewers per episode. The 100-Year-Old Man... is Felix Herngren’s third feature film, but the first one as sole director.

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.

Original Title: Krakel Spektakel
Director: Elisabet Gustafsson
Screenwriter: Torbjörn Jansson
Principal Cast: Lea Stojanov, Vanja Blomkvist, Martin Eliasson, Anton Lundqvist, Lina Ljungkvist
Producer: Ulf Synnerholm
Produced by: Filmlance International in co-production with Filmpool Nord/Per-Erik Svensson, Svensk Filmindustri/Charlotta Denward, in co-operation with SIS and YLE, with support from the Swedish Film Institute/Linus Torell and Nordisk Film & TV Fond
Duration: 75 min
To be released: September 12, 2014
Sales: Svensk Filmindustri International Sales

Elisabet Gustafsson, born in Stockholm 1972, has a degree in literature and started her career producing interviews in Paris for Scandinavian TV stations. With one foot still in the French capital, she has directed several short films, such as The 7th Pullet (2011), The Great Magician (2007) and Awaiting Examination (2010). Annabell’s Spectacularities is her feature film debut.

Bamse and the City of Thieves

Bamse, Little Hop and Shellman must save Grandma from the evil Reynard Fox. Reynard and the thieves have kidnapped Grandma to prevent her from making thunder honey for Bamse – that’s the honey that makes him the strongest bear in the world. Bamse and his friends set out on a dangerous journey through the Goblin Forest to the City of Thieves.

Original Title: Bamse och tjuvstaden
Director: Christian Ryltenius
Screenwriters: Johan Kindblom, Tomas Twiecki
Principal Voices: Peter Haber (Bamse), Magnus Härenstam (Reynard Fox), Ia Langhammer (Grandma), Thomas Baba (narrator)
Producer: Jon Nohrstedt
Produced by: Tre Vänner in co-production with Nordic Film/Lone Korslund, SVT/Peter “Piodor” Gustafsson, BAMSE förlaget/Ola Andréasson and Dan Andréasson, Film i Väst/Jessica Ask, Sluggerfilm/Christian Ryltenius, with support from the Swedish Film Institute/Linus Torell and Nordisk Film & TV Fond
Duration: 65 min
Released: January 17, 2014
Sales: TrustNordisk

Christian Ryltenius started his career in animation at the Swedish studio Penn Film, where he worked on the feature film Voyage to Melonia (1989). He was hired by Warner Brothers to work on Space Jam and Quest for Camelot. For a number of years, Ryltenius worked in Asia as overseas supervisor before he launched Sluggerfilm in 2004. In 2008 he was animation director on Tarik Saleh’s Metropia.
Beyond Beyond

Johan and his dad live by the sea. He likes their ship and wishes that he could steer it some day. Then he’d go to the Kingdom of the Feather King to bring back his mom. One day when Johan’s dad leaves to get provisions, Johan receives a mysterious call on the radio with information about the Feather King and sets off on an adventure.

ORIGINAL TITLE: Runt M’s fjädrarhuvud
DIRECTOR: Esko Toft Jacobsen
SCREENWRITERS: Jesper Thurfjell
PRODUCE: Fredrik Wikström Nicastro, PERI, Artikler Filmsales, C More Entertainment, with support from the Swedish Film Institute/Cecilia Lidin and the Media Programme of the European Union.
DURATION: 78 min
RELEASED: March 21, 2014
SALES: Autlook Filmsales

Esko Toft Jacobsen graduated from The National Film School of Denmark as animation director in 2006 with the short film Hvingo, which received a special mention in Berlin 2007. Since then he has developed/directed/produced at Copenhagen Bombay, debuting with The Great Bear in Berlin 2011.

Bikes vs Cars DOC

The bicycle, an amazing tool for change. Activists and civilians all over the world are moving towards a new system. But will those who hold financial power allow it? There’s an ongoing war: bikes vs cars. A multi-billion dollar industry that from early days has done everything to make society car dependent. Hundreds of billions of dollars are invested every year to sell the dream of car freedom. Now, oil prices and traffic gridlock have opened up room for bicycle freedom. Do politicians dare to challenge the lobbyists? Revenge. Creative initiatives pop up, politicians and activists take on the inner circle. We meet the unusual and fascinating author Catherine Robbe-Grillet and her innermost thoughts about love, friendship, dominance and submission – as Mayer in The Ceremony DOC

DIRECTOR: Lina Mannheimer
SCREENWRITERS: Lina Mannheimer
PARTICIPANTS: Catherine Robbe-Grillet, Bjarke Jongepier
PRODUCERS: Mathilde Dalry (co-producer), Sanna Stockström, Bertrand Soucy
PRODUCTION COMPANIES: French Quarter Film in co-production with Swedish Film Institute/Cecilia Lidin and the Media Programme of the European Union.
DURATION: 75 min
RELEASED: Spring 2015
SALES: Autlook Filmsales

Lina Mannheimer has worked with director Fredrik Bondes and at the New York-based company Salty Features. In 2010 she directed a short film, The Ceremony, presenting a glimpse of the universe of Catherine Robbe-Grillet. The film premiered at IDFA in 2010 and has travelled the world since then. The Ceremony is Mannheimer’s debut documentary feature.

The Boy with the Golden Pants

When Mats stumbles upon a pair of pants containing an unlimited amount of money, everything changes. Now he can buy everything he ever wanted, but not knowing that powerful forces are tracking him down. The Boy with the Golden Pants is an adventure film based on the Swedish youth novel bestseller by Max Lundgren.

DIRECTOR: Elina Lemhagen
SCREENWRITERS: Elina Lemhagen
PRODUCERS: Frida Hylleberg, Lena Sandgren
DURATION: approx. 90 min
RELEASED: Autumn 2014
SALES: Deckert Distribution


Blowfly Park

When his bully and his friend are gone missing, Kristian, a shy-born hockey talent, starts to unravel. Lying about events surrounding the disappearance and acting increasingly irrational, Kristian seems more interested in staying close to his friend’s girlfriend, and their child, than finding Alex.

DIRECTOR: Pelle Flugvall
SCREENWRITERS: Jannik Tai Mosholt, Perm-Axel Bakker
PRODUCERS: Björn Dinka, Fredrik Wikström Nicastro, Deckert Distribution
DURATION: Approx. 90 min
RELEASED: Autumn 2014
SALES: Deckert Distribution

Petter Lindblad
PRODUCER

Jannik Tai Mosholt, Esben Toft Jacobsen
PRINCIPAL CAST

Rufus – Child Soldiers in Liberia

The Ceremony DOC

France oozes famous domestic, two close friends and two lovers share their innermost thoughts about love, friendship, dominance and submission – as we meet the unusual and fascinating author Catherine Robbe-Grillet and her inner circle.

DIRECTOR: Lina Mannheimer
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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.

DIRECTOR: The Clip Directing/Screenwriting/Producing, Andreas Magne
PRODUCTION COMPANIES: Andreas Magne, Victor Nordenskiöld and EU Media Programme.
DURATION: Approx. 75 min
RELEASED: Autumn 2014
SALES: Deckert Distribution

Viktor Nordenskiöld has directed several documentaries for public-service Swedish television (SVT). His work includes One Like All – All Like One (2008) and Swedish Soldiers’ Factory (2008). Andreas Magnus has been a producer at SVT since 2004. His work includes the TV series Malou’s Moon (2004-2005) and the documentary films and Actors – Child Soldiers in Liberia (2004).
**NEW FILMS**

**Conquering China**

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 the future seems to lie. In Shanghai, Johan meets various people involved in the Chinese music industry – producers, DJs and promoters who give him insights into the new, young and contradictory China. Conquering China is an emotional and humorous music documentary that wormeats and problematizes the paradigm shift taking place in our world right now.

**Hallåhalla**

There used to be Disa, her husband Laban and their two children. But now Laban has found a new love, new clothes and a brand new future, while 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 life at work. And a new martial arts course comes to town. Suddenly life takes a whole new turn…

**The Here After**

The Here After is the story of 17-year-old John who has just been released from jail after having served a juvenile sentence for the murder of his ex-girlfriend. He returns home to his father and the community where the crime was committed in hope of a second chance at life. But the more he tries to move on the more he realises that he has not been able to leave the past behind. A journey, which eventually leads him to the only person who can set him free – the mother of the girl he killed.

**Gentlemen**

Beaten up, bruised, and scarred, a young writer hides in a Stockholm apartment, writing the story of its disappeared inhabitants: the flamboyant and charismatic Margarethe. Part love story, part international thriller the story simultaneously celebrates and mourns the post-WWII era with its jazz music, poetry, hidden treasures and espionage.

**Hvistrup**

There was once a photo of a woman and her two children. But now the woman has found a new love, new clothes and a brand new future, while 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 life at work. And a new martial arts course comes to town. Suddenly life takes a whole new turn…

**Force Majeure**

Well-to-do tourists lose their dignity. Through a “state of emergency”, a family on holiday come into contact with human mechanisms that they have never confronted before. They are now forced to ascribe to themselves urges and instincts they’d learned to despise and credit only to others.

**New Films**

A well-to-do family sets off on a road trip to a “Battle of the Bands” tournament. A mysterious billionaire with an army of ninjas, cyborgs and roller derby girls is doing everything to stop them. Their journey is a whacky adventure filled with motorcycle gangs, prison riots and flamboyant musical tournaments. A mysterious billionaire with an army of ninjas, cyborgs and roller derby girls is doing everything to stop them. Their journey is a whacky adventure filled with motorcycle gangs, prison riots and flamboyant musical tournaments.

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**NEW FILMS**

**JerryMaya’s Detective Agency x 3**

Three films about the small town of Vallby and detective duo Jerry and Maya, based on the bestselling children’s novels by Martin Widmark. The trilogy comprises of JerryMaya’s Detective Agency – Von Broms’ Secret (2013), JerryMaya’s Detective Agency – Högklackat (2011), both for television. When the stepfather of mastermind Charles-Ingvar Jönsson gets murdered, Maximilian Hult, born in 1982 in Luzern, Switzerland. After moving to Stockholm, Hult started making short films with his parents’ video camera. After graduation from high school Hult attended film school. He worked on commercials and music videos before his focus turned to script writing and directing his own films.

**Home**

Bright, but socially awkward Lou grew up in the city thinking her mother is her only living relative. Shockingly she finds out that her grandfather just died and her grandmother is still alive in a small village by the seaside. Lou packs her bags, moves in with his mischievous grandmother and gets her orderly life turned on its axis.

**Mastermind**

When the stepfather of mastermind Charles-Ingvar Jönsson gets murdered, he brings together a league consisting of Sweden’s best impostor, an explosives expert and a burglary specialist to finalize his plan for revenge and perform a complicated heist.

**A Pigeon Sat on a Branch Reflecting on Existence**

Through two traveling salesmen peddling novelty items, we gain insight into a staggering existence in the present, past and future as well as in dreams and unspecified fantasy. We’re presented with a multitude of human destinies that remind us of life’s grandeur as well as the frailty of humanity.

**Penthouse North DOC**

Agnete Eckemyr has one goal in life – not to let go of her home – Penthouse North. As a fashion designer and actress/model she has led a fabulous life in her apartment overlooking Central Park in New York City. Today she is transformed beauty queen lives in the shadow of her glorious past, struggling with the challenges of aging and surviving in a city with no mercy.

**The Quiet Roar**

Marina is a 55 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. Elsa. Through this she is transferred to her subconscious, where she meets and confronts her 25-year-old self and her former husband.

**NEW FILMS**

**Reflecting on Existence**

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something must break

a love story between two young men where one is the androgynous sebastian and one is andreas who is not gay. they form a unity. if they attempt to escape the polished swedish lgbt society, they dream about escaping boredom and the risk of becoming what everyone else is. and then there is ella – the supernova growing inside of sebastian who andreas loves and fears.

stockholm stories

stockholm stories is a multi-plot film about a young writer from stockholm. what happens is that his life turns into mischief. he's then sent to the woodshed, where he sits quietly and watches, and this is how sebastian is introduced to the boundaries of the documentary as well as the feature film genre. previous work includes maggie in wonderland (2009) and she's not dead (2012).

stranded in canton

every year tens of thousands of african supercargoes travel to guangzhou, china, to tie up business transactions with the local manufacturing industry. stranded in canton follows democracy entrepreneur lebrun on his increasingly desperate quest for the deal that will take him home to the congo and get him out of political turmoil.

that boy emil

kathull, in lönneberga, in småland, is where emil and his little sister liva live with their father anton, their mother alma, the farmhand alfried and the maid lina. emil is a sweet little boy who likes to help out, but he becomes more and more restless when events turn into mischael. he then begins to help out the woodshed, where he sits quietly and carries wood to unload until someone lets him out.

TBA

something must break

Karin Fahlén

DIRECTOR

97 min

PRODUCED BY

Torell and Tålangprogrammet/Joakim Blendulf and Filmresidens Subtopia/Jonas Månsson, Li Hongqi, George Cragg

DURATION

81 min

RELEASED

March 28, 2014

SALES

TBA

Ester Martin Bergsmark’s

DIRECTOR

TBA

PRODUCERS

Anna-Maria Kantarius

DURATION

TBA

RELEASED

March 14, 2014

SALES

TBA

Ronnie Sandahl

DIRECTOR/SCREENWRITER

Mårten Månsson

DURATION

100 min

RELEASED

TBA

SALES

TBA

Tommy

Ella returns to Sweden to seek out her bank-robbed 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 Tommy returns, the city will explode. Tommy is about two sisters, two mothers, three daughters and their men.

Tommy

TBA

PRINCIPAL CAST

Ewa Fröling, Ingela Olsson, Amanda Gren

PRODUCERS

Torell and Tålangprogrammet/Joakim Blendulf and Filmresidens Subtopia/Jonas Månsson, Li Hongqi, George Cragg

DURATION

85 min

RELEASED

March 14, 2014

SALES

TBA

Ester Martin Bergsmark’s

DIRECTOR

TBA

PRODUCERS

Anna-Maria Kantarius

DURATION

TBA

RELEASED

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DIRECTOR/SCREENWRITER

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DURATION

100 min

RELEASED

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TBA

PRINCIPAL CAST

Ewa Fröling, Ingela Olsson, Amanda Gren

PRODUCERS

Torell and Tålangprogrammet/Joakim Blendulf and Filmresidens Subtopia/Jonas Månsson, Li Hongqi, George Cragg

DURATION

85 min

RELEASED

March 14, 2014

SALES

TBA

Ester Martin Bergsmark’s

DIRECTOR

TBA

PRODUCERS

Anna-Maria Kantarius

DURATION

TBA

RELEASED

March 14, 2014

SALES

TBA

Ronnie Sandahl

DIRECTOR/SCREENWRITER

Mårten Månsson

DURATION

100 min

RELEASED

TBA

SALES

TBA

Tommy

TBA


**The Wizard’s Daughter**

Charlie is an orphan, brought up by two loving foster parents. But when her caretakers get a child of their own, she feels left out. This is when a travelling Wizard appears in Charlie’s life. He tells her about her mysterious past, but insists to be kept a secret. A great adventure starts when Charlie realizes that she’s the Wizard’s daughter.

**Winter Buoy DOC**

Winter Buoy 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 many of us choose not to see.

**The Yard**

Anders, a single father and poet, loses his job as a critic when he writes a review of a book that doesn’t exist. With no education, he ends up at the Yard, a transshipment hub for car imports, where he must face the suspicions of his co-workers and the regulations of the Swedish management. An unexpected friendship with a colleague triggers a rift between Anders and his teenage son. Personal morals are pitted against the demands of fatherhood in a conflict that is ultimately resolved by a lie.

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New Shorts

Animal Friends

In a dressing-room full of girls, all taking part in the music video for the track Hot Chicks. It’s a “fun”, playful video where the girls have to shake their backides and strut their stuff to the male artist. A stage manager tells them what’s on the agenda, and using a state-of-the-art camera, they start rehearsing in the studio.

Original Title: Animal Friends
Director/Screenwriter Ida Lövdén
Producers Ida Lövdén, Mats Hedblom, Stefan Holm
Production Company: Lee Film Production year 2015 Genre Animation Language Swedish Subtitles English Duration 15 min

Hot Chicks

In a dressing-room full of girls, all taking part in the music video for the track Hot Chicks. It’s a “fun”, playful video where the girls have to shake their backides and strut their stuff to the male artist. A stage manager tells them what’s on the agenda, and using a state-of-the-art camera, they start rehearsing in the studio.

Original Title: Animal Friends
Director/Screenwriter Ida Lövdén
Producers Ida Lövdén, Mats Hedblom, Stefan Holm
Production Company: Lee Film Production year 2015 Genre Animation Language Swedish Subtitles English Duration 15 min

Four Women

Six animals meet at a swimming pool. The horns, the pool’s manager, is a dedicated, conscientious friend order. Two wolves come to the pool to bathe. Their relationship is hard to define, but one wolf constantlyNeed power over the other. Three mice also visit the pool, but they have a different agenda altogether.

Original Title: Four Women
Director: Johan Hagelbäck
Screenwriter: Johan Hagelbäck
Produced by: Flodellfilm Year 2014 Genre Animal Production Year 2014
Duration 50 min

Kalle Kran

Kalle Kran works high above the earth in one of these building cranes. He sees almost everything, is a real nice guy and has a really strong core. What a wonderful combination. When things went wrong, he puts them right. There’s no limit to what Kalle can be.

Original Title: Kalle Kran
Director/Screenwriter/Producer Johan Hagelbäck
Production Year 2014 Genre Animation Language Swedish Subtitles English Duration 10 min

The Hunt

A misunderstanding between some hunters turns out to lead to an extraordinary, mysterious hunt in the mountainous landscape of Lapland.

Original Title: The Hunt
Director/Screenwriter: Jonas Johansson
Producer: Andreas Emanuelsson
Production Company: Zigzag Animation Produced by: Svenskt Filminstitut
Production Year 2014 Genre Adventure Language Swedish Subtitles English Duration 15 min

Mini

Simone lives with her mother in northern Sweden. She is a body builder and is training hard for her next competition.

Original Title: Mini
Director/Screenwriter: Mia-Charlotte Bengtsson
Producer: Maria Landgren
Production Company: Svenskt Filminstitut Produced by: Svenskt Filminstitut
Production Year 2014 Genre Drama Language Swedish Subtitles English Duration 15 min

Out of This World

Mohammad Rizwan, 12, lives nearly the second largest of depot in Pakistan. He Quits school before he learned how to write and one of Pakistan’s 10 million children who need to work in order to support their families.

Original Title: Out of This World
Director/Screenwriter/Producer Victor Boivin
Production Company: Cinepost Studios AB Produced by: Cinepost Studios AB
Production Year 2014 Genre Drama Language Swedish Subtitles English Duration 10 min

Pussy Have the Power

Pussy Have the Power is a 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 result in success, while they risk losing their own message.

Original Title: Pussy Have the Power
Director/Screenwriter/Producer Louise Solin
Production Company: Cinepost Studios AB Produced by: Cinepost Studios AB
Production Year 2014 Genre Drama Language Swedish Subtitles English Duration 20 min

Reel

Tomorrow Victor is moving to Stockholm with his family and he wants to leave his own memories. Robert and Victor are best buddies but the passion they feel for each other makes it almost impossible.

Original Title: Reel
Director/Screenwriter: Mareike Bollmann
Producer: Lee Film Production Year 2014 Genre Drama Language Swedish Subtitles English Duration 12 min

Spot and Sploge

Spot and Sploge dirt the circuit and get inspired by the films. Unravelling. It’s difficult though and they find themselves mostly standing on their ears.

Original Title: Spot and Sploge
Director/Screenwriter: Mia-Charlotte Bengtsson
Producer: Maria Landgren
Production Company: Svenskt Filminstitut Produced by: Svenskt Filminstitut
Production Year 2014 Genre Adventure Language Swedish Subtitles English Duration 10 min

Still Born

SV is born and animated documentary about when a child dies in the womb, about waiting, longing, anger and powerlessness. But in the middle of the desperate, someone is also at black humour and the film is mainly about breaking the self-imposed silence of the world around.

Original Title: Still Born
Director/Screenwriter: Mia-Charlotte Bengtsson
Producer: Maria Landgren
Production Company: Svenskt Filminstitut Produced by: Svenskt Filminstitut
Production Year 2014 Genre Documentary Language Swedish Subtitles English Duration 10 min

What If...

Animated films for the very young. They talk about animals’ lives, how they are about changing classes, A declaration of love to the relationship between life and death, and about the desire to go on wonderful, fantastic adventures.

Original Title: What If...
Director: Linda Janneke
Screenwriter: Lisa Hadzisick
Producer: Lee Film Production Year 2014 Genre Drama Language Swedish Subtitles English Duration 12 min
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