DYKE HARD
A queer rock’n’roll adventure hits Berlin

THE CIRCLE
Director Levan Akin brings a teenage fantasy to the screen

Sisterhood
Sanna Lenken’s *My Skinny Sister* is a dark exploration of a family in crisis
Download the Swedish Film app for free and get info on new Swedish films, extra features, trailers and dynamic links. Available on iPad and Android. New issue out now.
Let’s not get lost

LIKE ALL EUROPEAN countries, Sweden has high ambitions for its new films. And the Berlinale always holds a special place where our hopes are concerned. Its selections measure the quality of our film productions: the higher that quality, the easier it is to find the right audience.

This year we Swedes are rightly satisfied. Several features and shorts have been selected for Berlin. Making her debut is Bitte Andersson, whose *Dyke Hard*, a queer genre film which is totally original and unique in Swedish cinema, will screen in the festival’s Panorama section. Screening in Generation is the first feature by Sanna Lenken, *My Skinny Sister*, which looks at the globally growing problem of eating disorders, an illness most common among young people, and what it can do to an entire family. Another feature, also headed for Generation, is *The Circle* by Levan Akin, a drama about issues such as suicides and bullying among young people under the guise of a fantasy thriller with young witches.

Sweden is renowned for its focus on films for children and young people, but we try to avoid putting films in strict categories. Good films are films for people of all ages. This year’s Berlinale selections from Sweden confirm our ambition to encourage a larger audience by placing the films in new contexts. Just as the Generation titles are also for an adult audience, a Panorama film can also be for teenagers. *Dyke Hard* will surely attract a younger core audience, queer or not. The Berlinale programmers understand that young people can grasp complex stories and that adults want to understand a child’s perspective.

We must keep our minds open to our audiences’ abilities to find unexpected themes and stories. To be at its best and attain the highest quality, art should always encourage freethinking. Let’s not get lost along the way: let us believe in the potential both of art and audiences to create unexpected meetings.

Anna Serner
CEO, Swedish Film Institute
5 NEWS

Dyke Hard: Bitte Andersson’s quasi-musical rocks Berlin. Alexandra Dahlström, star of Lukas Moodysson’s Show me Love, makes her first feature as a director. Plus all the Swedish films in Berlin, Sundance and Clermont-Ferrand.

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Following his exposé of the sinister side of the fruit industry in Bananas!* and lobby groups in the follow-up Big Boys Gone Bananas!*, documentary filmmaker Fredrik Gertten is back. In Bikes vs Cars he examines global cycling activism.

32 NEW FILMS

All the latest Swedish features and documentaries…

45 NEW SHORTS

… and the shorts, too.
Bitte Andersson’s feature debut Dyke Hard, which world premiered at the Stockholm Film Festival in November last year, has been selected for Panorama. The prestigious crossover section is being held for the 36th time, and Bitte Andersson’s film will screen alongside festival veterans such as Hal Hartley and Raoul Peck.

“A zany, quasi musical of post-punk-lesbo-rock ‘n’ roll calibre: this is underground fun at its purest”, the Panorama programmers write about Dyke Hard in a press release.

With a passion for B-films and a patchwork of funding, Bitte Andersson’s film is a wild John Waters-inspired queer comedy following a lesbian rock band’s passionate adventures in the 1980’s.

“The Berlinale is one of the world’s biggest film festivals, but also one of the most open minded. For us to get to premiere there feels like we died and went to heaven – is this for real?”, asks the director.

Dyke Hard goes on general release in Sweden on March 6, 2015. Bitte Andersson, a total newcomer to the Swedish film industry, was recently selected as one of ten Nordic talents in Variety’s Up Next at the Stockholm Film Festival.
CONGRATULATIONS!

In Official Selection in the Berlinale:
EVERY THING WILL BE FINE/ Wim Wenders

In Generation K & Kplus:
MY SKINNY SISTER/Sanna Lenken
FLOCKING/Beata Gårdeler

YOUR PARTNER IN CO-PRODUCTIONS

OUR LINE UP IN SELECTION:

THE COLLECTIVE/Thomas Vinterberg
THE KING’S CHOICE/Erik Poppe
MEN & CHICKEN/Anders Thomas Jensen
THE CHILDHOOD OF A LEADER/Brady Corbet
GRAIN/Semih Kaplanoglu
A MAN CALLED OVE/Hannes Holm
THE SERIOUS GAME/Pernilla August
FORCE MAJEUERE/Ruben Östlund
A SECOND CHANCE/Susanne Bier

Film i Väst is one of Europe’s leading regional film funds, located on the Swedish west coast in Västra Götaland. Annually involved in 30–40 Swedish and international feature films and TV-dramas as investor and co-producer. www.filmivast.se

FILM I VÄST
A new life

- For a while Carolina Hellsgård commuted between Stockholm and Berlin, but after finishing her short film trilogy with Heroes (Hjältar) in 2012 (the first two parts were Karaoke and Hunger) the director settled in the German capital. Now Hellsgård, together with producer and fellow Swede Johanna Aust, is ready to release her first feature film. German funded Wanja is the story about a 40-year-old woman trying to start a new life after being released from prison. She finds an unlikely friend in a troubled teenage girl at a horse race track and Wanja decides to help the girl not to repeat the mistakes she made herself in her youth. Just like Heroes, which was included in the Generation Kplus section three years ago, the new film will be shown at the Berlinale: it will premiere in the Perspective Deutsches Kino section.

JON ASP

Sibling love

- One of three Swedish shorts at this year’s Berlinale, debutant Anja Lind’s Agnes has been selected for the Generation Kplus section. Screened at the Göteborg International Film Festival in 2014 and praised at the BUFF festival in Malmö, the film is a low-key yet very touching drama about 6-year-old Agnes and her close relationship with her 16-year-old brother. When he brings home a new girlfriend, the divide between adult life and her child’s perspective seems hard to cope with.

“It’s very exciting to be picked for the Berlinale, and way beyond my initial expectations when I started the project”, says Lind.

JON ASP

Lost in the supermarket

- Nanna Huolman’s Play Time has been selected for Generation 14plus at the Berlin Film Festival. Not a new take on Jacques Tati’s vintage 1967 comedy, this is a dramatic exposé of a young, distressed mother who leaves her 3-year-old son playing at the supermarket under the supervision of a member of staff.

“The fact that she’s a teen parent further complicates our view of her, challenging our prejudices”, says Nanna Huolman.

The director is certainly no novice in the film industry: her feature debut That Special Summer (Kid Svensk), a youth drama about dawning sexuality, was well received at the Göteborg International Film Festival in 2007.

JON ASP
**NEWS**

**Sami Stories**

*The project 7 Sami Stories is the result of an initiative of the International Sami Film Institute to give new Sami filmmakers the chance to get their projects off the ground easily.*

“For a Sami it’s generally twice as difficult to get national funding,” says Åsa Simma of the Sami Film Institute.

The Swedish Film Institute has funded three of the seven films: Sámi Bojá by Elle Sofe Henriksen, Oh Mágon Girl by Marja Bál Nango and Edith & Aljosja by Ann Holmgren.

All the films have been shot in the area around Kautokeino in the far north of Norway, using the same equipment and crew, but different cinematographers. The films had their world premiere at the Tromso International Film Festival in January and will be screened within the framework of the NATIve section in Berlin.

**Afripedia**

*Based in Stockholm, Stocktown Films has long been dedicated to the portrayal of urban subcultures, often with a focus on music. With the Afripedia project, they’ve turned their gaze southwards towards the continent of Africa.*

“We see Afripedia as a Wikipedia-like visual platform and guide to new art, film, photography, design, music and other art forms created in Africa or the African diaspora. A lot’s happening, and it’s happening fast,” says film director Teddy Goitom, founder of Stocktown.

First out of the blocks are five high-tempo 30-minute documentaries, each one focusing on a different country: Ghana, Senegal, South Africa, Kenya and Angola. They feature artists such as the kuduro star Titica, performance artist Nástio Mosquito and 3D animation specialist Andrew Kaggia. The company is also about to begin a feature length film looking at female artists.

“We’re keen to find people who’ll come to life on camera, and we’re making use of local contacts in our search for them. What’s important is that we always let the artists speak for themselves. People have a very one-sided view of the arts from the various African countries, and that’s something we want to change.”

CAMILLA LARSSON

For more information afripedia.com

**Punk’s not dead**

*With All We Have Is Now, Guldbagge award-winning actress Alexandra Dahlström (Show Me Love/Fucking Âmal, 1998) makes her documentary debut as a director with a life-affirming and intimate film about the Swedish band Vulkano. Dahlström herself got behind the camera to record rehearsal room tears, tour adventures, magical stage appearances and finally – a tearful breakup.*

“The first time I saw them play live I felt an immediate affinity with Ciss, Lisa and Rebecka. Their energy was so strong and I instinctively felt there was a very strong story to be told,” says Dahlström.

The band members, all of whom were previously in the internationally renowned Those Dancing Days, are on the verge of serious commitment when one of them starts to have doubts.

“*To begin with I loved all their ambitious plans to take over the world, but by the end it wasn’t important for the film whether they made it or not, because I’d found something more interesting. It all comes down to a lifelong friendship and that endless journey you can only experience together with your best friends.*”

CAMILLA LARSSON
Swedish short films in Clermont-Ferrand

Strong presence of Swedish shorts at Clermont-Ferrand International Short Film Festival this year.

Winner of the 2007 Grand Prix with The Last Dog in Rwanda, festival veteran and one of last year’s jury members Jens Assur returns to the festival in central France for the fourth time with Hot Nasty Teen, a 40-minute film about a teenage girl and the older man who abuses her and sells her to the members of a sex network. The film will screen in the International Competition.

Cams, a one-man project in which Carl-Johan Westregård stood for everything except the sound design, is competing in the experimental section LAB Competition. The film, which was also selected for the Orizzonte Short Film Competition in Venice, is set in a post-apocalyptic landscape, abandoned by human beings and reclaimed by nature.

Lotta and Uzi Geffenblad’s Spot and Sploge Do Earstanding (Prick och Fläck står på öronen), an animated short film about two rabbits that visit a circus and get inspired by the acrobats will be shown in the Youth Audience Competition.

Juan Libossart and Johanna Lind will attend the co-production forum with their animated project Amalimbo. This Swedish-Estonian-Danish co-production, with an unusually high budget for a short film, is one of 15 European projects – and the only Nordic production – to pitch at Euro Connection.

Three Swedish short films will have industry screenings at the Short Film Market: Amanda Kernels Northern Great Mountain (Stoerre Være), Mikael Bundsen’s The Moment That Passed (Det bor inga bögar i Bollebygd) and Hugo Lilja’s Security (Väktare).

Mer information på www.stdh.se

stockholms konstnärliga högskola

Ansökningsperiod 9 februari–26 mars

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- Baskurs i mimskådespeleri, 7,5 hp
- Internationell scenkonst, 60 hp
- Kunskapsfilosofi 1, 10 hp
- Movit – regi och dramaturgi för rörelsebaserad scenkonst, 60 hp
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- Perukmakeri och maskering för film, 30 hp

Mer information på www.stdh.se

Stockholms konstnärliga högskola
No walk in the park

In their documentary *Pervert Park*, selected for Sundance World Cinema Documentary Competition, Frida and Lasse Barkfors portray the inhabitants of a stigmatized trailer park in Florida – the only place where sex offenders can find a place to live.

Sex offenders find themselves in limbo in a trailer park in Florida.

American trailer parks have been the subject of countless films, but in directors Frida and Lasse Barkfors’ debut documentary feature we encounter a different kind of trailer park than the ones we’re used to. *Pervert Park* is about a group of convicted sex offenders living there because nobody else wants them as neighbours.

Having read an article about the park, Florida Justice Transitions, Frida and Lasse Barkfors made their first visit there in 2010 to conduct some initial research. What they thought would be a film about a place, a unique parallel world with its own society functions, turned out four years later to be a film about sexual abuse and the people behind it. Florida’s laws are tough where sex crimes are concerned: minor transgressions attract convictions, and even if they’ve served out a sentence, it’s hard for offenders to get back into normal society.

“As time went on it grew increasingly easy to get people to take part. A few years passed between our first visit and shooting the film itself, and during that time everyone realised we were serious because we didn’t give up on the project. In the end there were so many people who wanted to take part that we had to turn some away. In situ our strategy was to proceed with caution, to listen and let them do the talking,” Frida and Lasse Barkfors explain.

In the film we encounter a number of characters who tell their stories in an intimate, matter-of-fact and extremely open way. For one of the main participants this was the first time she had ever told another person the details of what she did.

“The film is definitely not a plea for their defence. But we wanted to show the complexities and nuances of their situation, to try to find out and understand where these people have come from and what they’ve experienced. It wasn’t at all straightforward. Various feelings came together, and sometimes we would break down when the interviews were finished,” says Frida Barkfors.

**CAMILLA LARSSON**

Animated short *Bath House* by Niki Lindroth von Bahr will also screen at Sundance.

**DE ANDRA**

*Directors Frida and Lasse Barkfors.*
To serve and protect

Hugo Lilja’s short *Security* (Väktare) is about a newly trained security guard who wants to be an everyday hero, but various prejudices mean that he ends up in some rather complicated situations.

“The background to the film is that private security companies in Sweden appear to be taking over many of the functions of the police,” says the director.

*Security* has been selected to screen at the Göteborg International Film Festival. Lilja is also currently working on two feature films: one based on his previous short *The Unliving* (Återfödelsen, 2011) and one in collaboration with Mistre Tesfaye, screenwriter of *Security*.

Roll the dice

One of Swedish cinema’s true veterans of the short film genre has made a new short that premieres at the Göteborg International Film Festival. The man in question is Johan Hagelbäck and his *Ture the Dice* (Ture Tärning), a film about a dice and a ladybug brought together by their spots.

A love story of sorts beckons when Ture decide to run away from a game of Monopoly. In nine minutes we find out everything about the life of a dice: birth, childhood, and schooldays.

For almost half a century Hagelbäck has touched audiences both young and old around the world, especially with his animations in filmjölk (a Swedish delicacy rather like yogurt).
Free Love

“I want to show sex as it is, to make a commercial for intimacy without demands,” says Fanni Metelius, who plays the lead in her own feature film debut as a director The Boyfriend.

The Boyfriend isn’t an autobiographical film, but certain parts are based on experience. Metelius first thought of the idea when she herself felt sexually rejected for a time and was unable to find any images that reflected the way she felt.

“I recognized a need for new images,” she says. “There are so many norms, so much shame around sexuality and there’s a gap between what we teach young people and what they go on to experience. I want to bridge that gap.”

Fanni Metelius sees a clear dynamic between sexual liberation and the forces of conservatism. More sexual freedom inevitably leads to a conservative backlash, as happened in the 1930s and again in the 70s.

“It feels as though we’re heading back there again. Parallel with feminism and LGBT movements we now have a rise in right-wing extremism across Europe which hates liberation.”

Have you been surprised by anything?

“The number of people who recognise themselves in the film. It makes me feel a bit sad that gender roles are so set. Many girls have the words to express themselves, but so many guys are tongue-tied. There are so many layers of shame, guilt and fear that you want to break down.”

Do you present a solution?

“Not directly, but I hope that the film can draw attention to the roles people play. Intimacy and sexual desire can’t be created by demands and performance. I want to show that you can find intimacy everywhere – from the feel of the sun on your skin to holding a baby in your arms, or from just sitting and watching a film with someone. So, yes, I want it to be a commercial for how to make yourself happy without consumption.”

Fanni Metelius’ work includes the short Unruly (Banga inte, 2012) and the pilot project for The Boyfriend (Jag vill inte bli gammal nu). She played a critically-acclaimed role in Ruben Östlund’s Force Majeure (Turist, 2014) and worked as an assistant to director Lukas Moodysson on We Are The Best (Vi är bäst, 2013).
We check out some of Sweden's most interesting film personalities in mid-production.

"Shall we make a film about mama?" This question was posed by actress Isabella Rossellini when she met Stig Björkman last year in Berlin. The "mama" in question is of course Swedish icon Ingrid Bergman, immortalised in films such as Casablanca (1942). And now a documentary about her is almost complete.

"I interviewed all of Ingrid Bergman's children and was given access to her personal archives at the Wesleyan University in Connecticut, which turned out to be an amazing collection of material," says Björkman.

"She seems to have saved most of the things from her childhood onwards. There were letters and diaries, and one thing that surprised me was just how much filming she did herself. I found almost eight hours of cine film on which she recorded her private life, occasionally with someone else holding the camera so that she herself appears. It was a wonderful discovery, especially since I want my documentary to be as personal as possible. She was a great and remarkable artist, and I believe I'm going to be able to show some new sides to her."

With her wide catalogue of films all over the world, Ingrid Bergman was an actress who devoted her life to the cinema, even though she was "a mother when she actually was at home."

Early in her life she suffered a number of major setbacks. "Ingrid's mother died when she was only three, her father when she was thirteen and her aunt died more or less in Ingrid's arms when she was fourteen." Björkman suggests that this might have made her unafraid to make drastic decisions both in her life and career. The "worst", as it were, was already behind her.

"I've been struck by the boldness of her life choices. Like the fact that she refused to change her name or to be moulded when she arrived in America, becoming instead a model for the 'new natural' actress. And then when she was perhaps the brightest star in Hollywood, she dared to get a divorce, setting out on an experimental film career with Rossellini in Europe."

"The more I delved into the archives, the more I realised that Ingrid Bergman created her own future all through her life."

PONTUS DAHLMAN

All about my mama

In time for the centenary of her birth, director Stig Björkman paints a personal portrait of legendary actress Ingrid Bergman.

We wish to congratulate our friends & clients at TANGY AB for being selected in the categories GENERATION K at the BERLINALE and DRAGON AWARDS at GÖTEBORGS FILMFESTIVAL with "MY SKINNY SISTER"

Viel Glück & Lycka till!
NEW TALENTS
FELICE JANKELL & HEDDA STIERNSTEDT

Friends in need

Felice Jankell and Hedda Stiernstedt play the leading roles in Amanda Adolfsson’s *Young Sophie Bell*, her debut film about friendship, sexuality and grief in which the two actors bring a close relationship to life.

*Young Sophie Bell* (Unga Sophie Bell) is a film about friendship – and about self-discovery when life doesn’t exactly go to plan.

Felice Jankell, 22, and Hedda Stiernstedt, 27, play childhood friends Sophie and Alice who graduate from high school and are about to take their first steps into adult life. Adventure in Berlin beckons, but when Alice suddenly disappears, everything is turned on its head.

“It’s a vibrant coming-of-age drama,” says Felice Jankell. “Sophie and Alice live in a symbiotic relationship: they’re very close, inseparable almost. I think that a lot of people on the threshold of adult life have their own Alice, or their Sophie. Yet adulthood has much to do with standing on your own feet, making your own choices. I think the film manages to capture that journey through a beautiful visual shimmer.”

Whereas Sophie is considerate and cautious, Alice is impulsive and vulnerable, with an almost boundless appetite for life.

“Alice is a complex person with lots of ambiguous feelings. She’s very comfortable with herself and her own body, yet at the same time she isn’t. She lives life to the full yet she finds it hard to live with herself. I think most people have an Alice somewhere inside them, or somewhere close at hand at least,” says Hedda Stiernstedt.

Felice and Hedda met during a screen test, a meeting that Felice describes as “love at first sight”.

“Screen tests are often stressful, your acting can be rather driven. You feel as if your oxygen’s running out. But with Hedda I felt straight away that I could breathe, that we could breathe together.”

Hedda Stiernstedt shares that feeling.

“You know straight away when you can have fun with someone, Felice and I had an amazing chemistry together. We virtually fell in love with each other,” she says.

*Young Sophie Bell* was filmed in Malmö, Ystad and Berlin during an intensive period in April and May 2014. Rehearsals for the film began at the start of the year.

“We rehearsed lots of hypothetical situations so that we could really become Alice and Sophie,” Hedda Stiernstedt recalls. “Amanda was amazing to work with. We would sit for hours in her kitchen talking and rehearsing or eating dinner together. It was nice to be able to take those moments with us to the shoot, which was very demanding and intensive.”

Felice Jankell adds:

“I lived the part of Sophie 550 per cent during the shoot. I’d find myself taking the milk out of the fridge in the evening imagining that the camera was still running. I’d think: “I’m going to take the milk out now, so… how am I going to take the milk out?””

TEXT ALEXANDRA SUNDOVIST
PHOTO KARIN ALFREDSSON
“I’d find myself taking the milk out of the fridge in the evening imagining that the camera was still running”
NEW TALENTS
AMANDA KERNELL

“The story has a local connection, but it’s a theme that will resonate everywhere”
In her short film *Northern Great Mountain*, Amanda Kernell uses her local knowledge to tell a universal story of origin and identity.

- Director and screenwriter Amanda Kernell has always found inspiration from the people close to her. In her short film *Northern Great Mountain* (Stoerre Vaerie) she goes back to her roots in a story about the 78-year-old Elle, in frantic denial that she's actually a Sami since her childhood, returning home at long last for her sister's funeral.

  "*Northern Great Mountain* is about the marks that Swedish colonialism left on the older generations of the Sami people. It's a declaration of love as much for those who opted out and cut all ties with their Sami heritage as to those who stayed put," says Amanda Kernell.

  With a Sami father and Swedish mother, Kernell herself grew up in northern Sweden with one foot in each culture.

  "I grew up with the conflict which mostly existed between my father's generation and those that went before. I learnt the Sami language at school and can hold a basic conversation, so I certainly wasn't in the same situation as Elle's son Olle in the film, who's completely ignorant of his Sami origins".

  A graduate of the Danish Film School in Copenhagen, Amanda Kernell assembled a team of Sami, Swedes, Danes and Norwegians to work on *Northern Great Mountain*. The score is by the Norwegian yoiker and music professor Frode Fjellheim, known as the composer of *Eatnem Vuelie*, the title song for the Disney blockbuster *Frozen*.

  Already winning acclaim, *Northern Great Mountain* was competing at Sundance and the Göteborg Film Festival.

  "The story has a local connection, but it's a theme that will resonate everywhere."

  Elle is played by Maj-Doris Rimpi, a reindeer herder with a high cultural profile in the Sami world who only started acting in recent years.

  "She's a pioneer in Sami culture, an artist who started the first Sami theatre. Playing the lead, which she does brilliantly, she's a key part of the film."

  *Northern Great Mountain* is the prologue to a feature-length film, *Sami Blood* (*Sameblod*), which Kernell plans to start filming in summer 2015, provided the funding falls into place.

  "The feature has a prologue and an epilogue in the present day, but otherwise it's about the two sisters who are teenagers when one of them makes a decision to break away from it all and create a Swedish identity for herself," says Kernell.

TEXT DANIEL ÅBERG
PHOTO FRANS HÄLLQVIST
California love

John Skoog’s Berlinale Shorts entry Shadowland takes a serene and fleeting look at the rich and varied landscapes of California. It can also be seen as a meta film in which scenery from the Golden Age of Hollywood is suddenly injected with new life.

“We wanted a film where you don’t really know what period you’re in or where you are exactly. Shadowland is set outside conventional notions of a timeframe,” says John Skoog, explaining the nature of his latest film.

A graduate of the Frankfurt Städelschule School of Art, ever since his first short film Skoog has always had one foot in art and one foot in cinema. As an artist he has a deep-rooted interest in the ritual of watching a film, something that’s clearly discernible in Shadowland, produced by Erik Hemmendorf at Plattform Produktion.

Skoog and two cinematographers travelled round California filming places that have featured in Hollywood films, mostly from the first half of the 20th century. In the original films, the places Skoog chose to film were always supposed to represent somewhere else.

“One of the reasons why the film industry moved to California in the early 20th century is that all manner of landscapes and scenery were available relatively close to Hollywood, regardless of whether they wanted somewhere to represent the winter wastes of Alaska or a desert landscape on Mars.”

To underpin the feeling of not knowing when or where one is, Skoog has used fragmentary sound clips from the original films. And the fact that Shadowland is shot in black and white 16 mm film also helps to create the same feelings of timelessness and uncertainty.

John Skoog’s fascination with California is partly due to the fact that modern western culture in that part of the US isn’t so much older than the film medium itself.

“Generally speaking all that’s fictive is closer to reality in the US compared to Europe. And in California especially, the fictive landscape and the real landscape are intertwined in a very specific way. For me, that’s what this film is about.”

TEXT PER NYSTRÖM
PHOTO PLATTFORM PRODUKTION
Hello Dakar!
- Up for a crash course in Swedish?

When a Swedish company opens a call centre in Senegal the search for local language wizards is on. A warm and humorous film about ambitious young people striving to improve their conditions.

The Gymnast Who Learned To Walk
- A heartwarming tribute to life.

At 19 the talented gymnast Marcus Lilliebjörn missed a practice jump and broke his neck. Doctors told him he would never walk again and that he would always be hooked up to a respirator. But Marcus begged to differ…

A Dangerous Idea
- Revolting against the violence.

After yet another bloody war in Gaza, peace organisations experience fast-growing support among both Palestinians and Israelis. But could the idea of friendly coexistence pose a threat to the mighty men in power?

Read more on svtsales.com
The way forward

Antonio Russo Merenda wants to reinforce the broad spectrum of different voices in Swedish documentary films. Klara Grunning would like to see a creative exchange between the vibrant Swedish and Danish film industries. Helen Ahlsson gives Swedish film the chance to show more courage. Meet the Swedish Film Institute's new film commissioners.

Antonio Russo Merenda
New Documentary Film Commissioner.

What's behind the Swedish Film Institute's increase in the number of documentary film commissioners from one to two?

Above all it will give us better opportunities for quality assurance. It also means an important and justifiable rise in the status of documentary film, which will now be on an equal footing with fiction in terms of the number of doors to knock on.

As a commissioner I intend to focus my efforts on maintaining and reinforcing what I consider is the principal strength of Swedish documentary films, and something that has also become their distinguishing mark internationally, namely its broad spectrum of different voices. I want to carry on encouraging different kinds of documentaries, from small personal films to more ambitious projects. If this can help to avoid uniformity, it can also provide oxygen to filmmakers with very different aims by giving them the same opportunities for continuity in their work.

Can you name a couple of examples of documentaries with well-defined artistic and political ambitions?

I immediately think of the two strongest films I saw in 2014: Concerning Violence (Om våld) by Göran Hugo Olsson, a kind of “new meditation on Africa’s struggle for freedom” – as I read somewhere. And Hubert Sauper’s We Come as Friends, a film which isn’t just another condemnation of bad things happening in Africa, but one which in my opinion clearly exposes the prejudices behind our way of looking at the world.

Helen Ahlsson
Newly-appointed Commissioner for Moving Sweden, which is a three-year initiative primarily intended to give new, but also more experienced, filmmakers a chance to challenge their creativity and explore new formats – 60, 45 and 30 minutes.

Do you regard this format as an art form in itself, or as a project to bridge the sometimes perilously long step between short films and features?

Yes and no. One of the amazing things about Moving Sweden is that we basically fully-fund the films we select, so if you get the green light from us you know your film will actually get made. Instead of getting bogged down in development hell and long-drawn-out finance negotiations your money and distribution are guaranteed and you can reach out to a wide audience via SVT (Swedish Television). Hopefully that leaves more room to focus on the artistic content.

Regardless of the length, the most important question to ask yourself is: what do you want to say? Moving Sweden provides lots of new opportunities to focus on storytelling without getting stuck in any standard norms. It’s also intended as continuity support. We have several established filmmakers who apply because certain stories are better suited to formats other than the traditional feature film length.

What's the biggest challenge facing Swedish film today?

To dare to show more courage. Swedish film is grossly underfunded and therefore quite timid. We need to dare to connect with and surprise our audiences more. Those audiences are smart and demanding.

Klara Grunning
New Documentary Film Commissioner, starting September 1, 2015.

What's at the heart of Swedish documentary filmmaking's good reputation, and how can it become even better?

Even if Swedish filmmakers don’t think there’s enough money in the system, we have a very privileged funding scenario here compared to other regions of the world. But more important than upholding a reputation is making use of a stable platform for taking creative and artistic risks. What will you bring with you from your work as a film commissioner at the Danish Film Institute?

The role of film commissioner is complex and it can be hard to navigate your way through, so that’s something I’m used to now. I have strong connections with a talented, professional and vibrant industry in Denmark, which I hope will lead to creative exchange with its Swedish counterpart, and the same applies to my earlier years in the same role in America. Danish filmmakers have a very high level of ambition in terms of form, production and artistic content, and that’s something to work with here in Sweden too.

“Regardless of the length, the most important question to ask yourself is: what do you want to say?”

Helen Ahlsson
The new film commissioners from left to right: Antonio Russo Merenda, Helen Ahlsson and Klara Grunning.
The Engelsfors Trilogy consists of three bestselling fantasy books for young adults: *The Circle* (*Cirkeln*, 2011), *Fire* (*Eld*, 2012) and *The Key* (*Nyckeln*, 2013). The books were written by authors Mats Strandberg and Sara Bergmark Elfgren and have so far been published in some 30 countries.

The story is set in a declining Swedish smalltown, and revolves around a group of teenage girls who find out they have magical powers. Guided by an ancient prophecy, they set out on a mission to save the entire world from destruction.

Ever since the first volume was published, there has been talk of a film adaptation. After a few wrong turns and dead ends, the project was finally secured by producer Ludvig Andersson and his father Benny Andersson, legendary member of pop quartet ABBA. Benny Andersson has also written the soundtrack for the movie, guaranteeing additional interest from music fans around the world.

And now, the final result will be premiered as a Generation Special Screening at the Berlinale.

Swedish Film brought together director Levan Akin (*Certain People/Katinkas kalas*, 2013), producers Cecilia Norman Mardell and Ludvig Andersson and producer/composer Benny Andersson for a round-table discussion about this hugely anticipated project.

Benny and Ludvig, you two founded the film company RMV Film for the sake of this film. What's the backstory?

**LUDVIG:** I like reading, especially science fiction and fantasy. I came across this new Swedish fantasy book that I thought was brilliant, and I knew that Levan Akin, who I'd known for many years, was set to direct a film version. I called him and said I'd like to be a part of it in some way. But then I heard nothing for a couple of years until Levan called to say the project had come to a halt. I called my father and asked him if he'd read *The Circle*. He hadn't, but when he did he liked it too. So we started a film company together and managed to sort things out.

**BENNY:** I started thinking many years ago that...
it would be fun to work with films. I’ve produced stage musicals Kristina From Duvemåla, Mamma Mia and Chess. The difference isn’t so great but there are more parameters in films, more details. It was when I started writing music for director Marie-Louise Ekman that I first thought it would be fun, but I really got a taste for it when I was responsible for the score in Mamma Mia.

Are fantasy films expensive to produce compared to other genres?

BENNY: All films are expensive to make. But the budget for this film isn’t higher than for setting up Mamma Mia on the stage, quite the opposite.

You took over a project that had run into difficulties?

BENNY: From the moment we came into the picture there’s been no trouble, things have been virtually friction-free. Cecilia got involved first, then our main question was what do we need before we press the button? We need a finished screenplay and a cast. Once that’s sorted we can fix the rest. So that’s what we did.

CECILIA: We were in a comfortable and privileged situation that meant we didn’t need to start on a specific date. We set a provisional start date for shooting and provisional date for a production decision. But we realised that we weren’t in an ideal situation and that we’d be forced to keep trying if we didn’t have a ready-made screenplay and cast.

What about your contribution Levan? What can we expect?

LEVAN: When something filters through one person you should hopefully be left with an impression. You probe, explore and every narrative has its own framework. This film is very different from Certain People. Yet I see some likenesses.

You’ve said you want to bring something special to the fantasy genre?

LEVAN: Have I said that? Yes, I like to think that fantasy can tell us something about ourselves. The reason I wanted to make the film was that I really liked the books and the characters. The character descriptions are basically what inspired all of us as a group, and that’s what we focus on in the film. If you don’t care about them, then all the rest doesn’t count for anything.

What is it about the characters that attracted you?

LEVAN: It was partly to do with the fact that they live in the kind of small town that scarcely exists these days and partly the girls themselves, their relationships with each other, how they met and how they learn to like each other. And then, of course, it’s about girls. It’s a source of controversy sometimes, but it’s amazing to think that it’s still strange in 2015 for a film to be about girls. It’s sad. The books are also about friendship and solidarity, working together to overcome differences. In all of them there’s a positive message that affects me on a deeply personal level.

BENNY: It’s about the perils of growing up, of the fate of the world landing on your shoulders.

LUDVIG: There’s a depth in the books which doesn’t exist in others of their kind, at least not in those that appeal to a mass cinema audience. If you compare them with Twilight or The Hunger Games, for example.

“From the moment we came into the picture there’s been no trouble, things have been virtually friction-free”

“We were in a comfortable and privileged situation that meant we didn’t need to start on a specific date.”

“I do love Katniss, I must confess.”

“From the six witches of Engelsfors...”
BENNY: What I like is the fact that it’s down to earth. The magic that comes in is fantastic in its way, but it comes to us here and now. It’s not on another planet, it’s not 100 years in the future or 400 years in the past. It has a real value. And it’s Swedish.

Tell us about the magic…

LEVAN: We’ve tried to anchor it in a kind of realism, in a rather grimy, physical way. When the girls first get their magical powers they start to bleed and sweat. The magic isn’t something that just appears, it’s built up slowly.

LUDVIG: It’s dangerous and very physical. I don’t presume to speak for the writers, but I think that one notion running through the story is, what happens when this lonely and bullied girl gets the power to control others with her thoughts? What happens when the articulate, good-looking girl becomes invincible? And all this happens in a supermarket…

Then we have the famous dilemma of a popular book that gets made into a film.

BENNY: It’s not a dilemma. It’s a fact, isn’t it? What are we to do about it? Nothing. We do the best we can based on the book. The good thing is that Sara [Bergmark Elfgren] has been involved in writing the screenplay. She’s been quite drastic, I think. We’ve had to leave out parts of the book because we don’t have room for them. But she’s been involved in the whole process.

How have you, Ludvig and Benny, been involved in the film process?

LUDVIG: I’ve been involved in every aspect. It means being free to have opinions about things you don’t understand and to trust the fact that your own feelings are worth something. Otherwise it wouldn’t be any fun. What is fun is being able to say, why is this car yellow and not blue? … we need to alter the sound here, what should we do? … every detail. It’s a real fantasy job. It’s very cool to be a part of.

BENNY: When you come in like us with no previous experience of making a film, you have to trust that those involved in key positions in the process know what they’re doing. You have to know when to stay out of certain things. On the other hand, it’s important to be on hand now for the mixing process.

LEVAN: It’s hard to make a film, of course, and it might seem that, as a director, it’s annoying to have producers who get involved. But that hasn’t been the case, quite the opposite. It’s been a big plus.

How would you sum up the result?

LUDVIG: We’ve used an expression that no one has named yet: kitchen sink fantasy.

FACTS THE CIRCLE

The Engelsfors Trilogy is an international bestselling book series about six Swedish girls who turn out to be witches. The authors, Sara Bergmark Elfgren and Mats Strandberg, first met in 2008 and started working on the first installment in the series, The Circle (Cirkeln), the following year. Sara Bergmark Elfgren has a background in the film industry herself, while Mats Strandberg was already an established journalist when they started collaborating. Published in 2011, The Circle was an immediate success with readers and critics alike, and has received several awards both in Sweden and abroad. A film adaptation was planned in 2011, but the plans were put on hold until Benny Andersson and his son Ludvig Andersson founded their company RMV Film and acquired the rights to the screenplay, written by Levan Akin and Sara Bergmark Elfgren. Producer Cecilia Norman Mardell previously worked on television drama series Bibliotekstjuven (2011) and Livet i Fagervik (2008), while Levan Akin made his feature debut with Certain People (Katinkas kalas, 2011). The Circle is set to premiere in Sweden on February 18, 2015.

“There’s a depth in the books which doesn’t exist in others of their kind, at least not in those that appeal to a mass cinema audience”
The look says it all. Stella is standing watching her big sister Katja as she figure-skates. Like so many younger siblings her look is filled with admiration and longing: on the verge of adulthood, Katja is gracious and poised. But in Stella’s eyes there’s also something else – fear, dread and an anxiety bordering on the maternal.

Sanna Lenken’s My Skinny Sister (Min lilla syster) is one of the few films to focus on eating disorders. Apart from Lenken’s own short film, the Guldbagge-nominated Eating Lunch (Äta lunch, 2013), about a group of young girls and one boy at a clinic for eating disorders, there has been virtually nothing on our film screens dealing with this type of abuse. Because abuse is what it is: checking meticulously how much and how often one eats, and a level of compulsive behaviour that’s hard to treat.

“There are plenty of films about alcoholism,” says Sanna Lenken. “But the mechanisms at play here are very similar. Reality becomes unbearable without something to deflect the focus away from it. Eating disorders are about trying to suppress angst, to take control and make life simpler with a detailed plan of what to eat. The sufferer might think it’s getting better, but it isn’t.”

“So yes, I see it as a film about abuse. But by having the little sister as the main character and not the person with the actual illness, I wanted to show how easy it is to end up in that situation. Stella herself goes through lots of the things that Katja went through. She constantly compares herself to Katja, so it’s a film about sisterhood, about the love and rivalry between two sisters.”

Katja vomits and Stella sees her. She confronts Katja, tells her she must talk to their parents, but is put off by Katja who threatens to reveal a secret if she does so. So time goes by and the frustrations grow for both sisters in their different ways.

“I suffered from an eating disorder between the ages of 15 and 19,” Sanna Lenken reveals. “It’s common either to feel that you don’t want to or can’t talk about it. Parents may notice that something’s wrong, but think they’ll deal with it when they have more time, or simply hope it’ll go away. That’s just human nature.”

The director is keen to point out however that this isn’t a film about her own illness or her family, but rather about a problem in society: the constant pressure as to what to eat and how to look. The message that it’s not enough just to be who you are.

“The film is also about all those crap dreams that the consumer society feeds us about the kind of life you should live. And things are just getting worse, much worse than when I was young. All over town you see advertising hoardings with bikini-clad girls – really slim but with enormous breasts. You just can’t live up to that. It really is a crap dream. But when you’re a teenager it’s especially hard not to let it get to you.”

Sanna Lenken feels that eating disorders have a lot to do with feeling trapped, that they’re a silent cry for help. So without spoiling the ending, can we say that anyone’s listening to that cry?

“I’d call it an open ending. We live in a society tainted by eating disorders, constantly thinking about what we should and shouldn’t eat, and the lack of freedom it creates in all of us is terrible in my opinion. Eating disorders are not just about counting calories, they lead to depression and some very dark places. But the film isn’t solely gloomy – there are elements of dark humour too.”

FACTS SANNA LENKEN
Sanna Lenken was born in 1978 in Göteborg and has studied film directing at Dramatiska Institutet in Stockholm and film at European Film College in Ebeltoft, Denmark. After graduating Lenken directed the youth TV drama Double Life (Dubbellev, 2010). Her first short film Yoghurt (2010) was in competition in Göteborg and her latest Eating Lunch (Äta lunch, 2013) was in competition in Göteborg, Berlin and Tribeca. My Skinny Sister (Min lilla syster) is her first feature.
Swedish Film: Berlin

Berlinale Shorts
Shadowland by John Skoog

Panorama
Dyke Hard by Bitte Andersson

Generation Special Screening
The Circle by Levan Akin

Generation 14plus
Flocking by Beata Gårdeler
Play Time by Nanna Huolman

Generation Kplus
Agnes by Anja Lind
My Skinny Sister by Sanna Lenken

SWEDISH CO-PRODUCTIONS
Out of competition
Every Thing Will Be Fine by Wim Wenders [GE/CA/FR/SE/NO]

Panorama
Misfits by Jannik Splidsboel [DK/SE]

Screening within the framework of Berlinale NATIVE
7 Sámi Stories

EFM
The Boy with the Golden Pants by Ella Lemhagen
The Ceremony by Lina Mannheimer
Dyke Hard by Bitte Andersson
Flocking by Beata Gårdeler
The Master Plan by Alain Darborg
My Skinny Sister by Sanna Lenken
Pele Penguin Comes to Town by Kenneth Hedenström, Gustav Forsberg, Fredrik Sandberg

sfi.se
Sophie and Alice in *Young Sophie Bell* (Unga Sophie Bell) have their whole lives ahead of them. Virtually inseparable, they’ve been friends since they were little and seem to share everything. They find it hard to tell where Sophie ends and Alice begins, and vice versa. After graduating from high school, freedom awaits them and life can begin in earnest. But Alice suddenly disappears under mysterious circumstances.

“Leaving school is the starting point for so much, a time for looking forward when anything can happen. With this film I wanted to show how someone can unexpectedly experience something dramatic. To show someone who’s forced to realise just how dark and destructive life can be away from all that’s beautiful and life enhancing,” says Adolfsson.

She got the idea for the film back in 2007, starting to work on the screenplay whilst studying Film Directing at Stockholm’s Dramatiska Institutet. Then in 2012 she was awarded the Stockholm International Film Festival’s feature film scholarship in order to develop it.

The scholarship, awarded to female directors, included production funding amounting to SEK 5.4 million on condition that the film would premiere at the festival in 2014.

“With the film I wanted to show how someone can unexpectedly experience something dramatic. To show someone who’s forced to realise just how dark and destructive life can be away from all that’s beautiful and life enhancing,” says director Amanda Adolfsson.

*Young Sophie Bell* is a film about a symbiotic friendship, but also about self-discovery, about personal identity outside that bubble. “Friendships are among the strongest relationships a person can have. But friendships can also develop patterns, balances of power that aren’t so easy to see when you’ve known each other for a long time. Every relationship is its own little island,” says Adolfsson.

She got the idea for the film back in 2007, starting to work on the screenplay whilst studying Film Directing at Stockholm’s Dramatiska Institutet. Then in 2012 she was awarded the Stockholm International Film Festival’s feature film scholarship in order to develop it.

The scholarship, awarded to female directors, included production funding amounting to SEK 5.4 million on condition that the film would premiere at the festival in 2014.

“When we accepted the scholarship we committed ourselves to having a finished film in 2014, despite the fact that we lacked funding for the production as a whole. It set us a very concrete goal from which there was no turning back,” says Adolfsson.

*Young Sophie Bell* came in at a production cost of SEK 9.7 million, quite a small budget in Adolfsson’s view for a film with so many locations, both in Sweden and Germany. Despite its low cost, the film is a visually opulent film with a large cast.

“A film like *Young Sophie Bell* usually ends up costing at least twice that much. There are so few people who get to make a film in Sweden that I would jump at the opportunity if it came along again.”

**FACTS AMANDA ADOLFSSON**

Director Amanda Adolfsson was born in 1979. She graduated from Dramatiska Institutet (now Stockholms dramatiska högskola) in 2007. She was the assistant director on Maria Blom’s *Nina Frisk* (2006) and the television series *August* in 2007. In 2006, she received the 1 km Film Award at the Stockholm International Film Festival.
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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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Supplies and distributes film within all the different genres, from documentaries to feature films. We represent most of the major international and domestic studios.

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

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

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Producing, purchasing and providing films and e-learning in different areas mainly focusing on the business world.
The Freewheelin’ Gertten

In his successful documentaries *Bananas!* and *Big Boys Gone Bananas!*; Fredrik Gertten exposed the dirty business of the Dole Corporation and the power of lobbying organisations. His new film *Bikes vs Cars* attacks the global traffic chaos and will premiere at South by Southwest.

**TEXT CAMILLA LARSSON FOTO FLORA DIAS**

I’ve always wanted to make a film about cycling*, says Fredrik Gertten. “Living in Malmö, it has always been natural for me to cycle. But it’s not so easy in the rest of the world. This film is just as much about the strong opposition that cycling activists face as it is about the cyclists themselves.”

*Bikes vs Cars* reflects the reality of what’s happening in the world via a handful of people in four world cities. In São Paulo, with its growing economy, traffic and car sales are increasing at a chaotic rate. Here, the cycling movement is becoming a struggle for freedom uniting people of all ages and backgrounds. In Toronto, former mayor Rob Ford was fishing for votes and combatting the “war on cars” by closing cycle lanes and cutting down on public transport. And in Los Angeles, once the city with the world’s best public transport, the automobile now reigns supreme.

“It’s easy to imagine that traffic and car dependency have grown out of people’s love affair with the automobile. In Los Angeles lobbyism changed the entire city. In order to understand the world today you need to understand history and how things hang together,” says Gertten.

**FACTS FREDRIK GERTTEN**

Malmö-based Fredrik Gertten is one of Sweden’s most prolific documentary directors. Since the mid 90’s, his work has included films such as *True Blue* (*Blådårar*, 1998) and *An Ordinary Family* (*En familj som andra*, 2005). His international breakthrough came with *Bananas!* (*2009*), a documentary about the Dole Corporation and its controversial business practices. *Bananas!* attracted much attention and controversy around the world, as did the follow-up, *Big Boys Gone Bananas!* (*2011*), where Gertten battled the PR companies that worked for Dole.

“Most of the car journeys we make are less than three kilometres. Each and every one of us can really make a major difference just by getting on our bikes a little more often. It’s that simple.”

**Angry bikers on parade.**

TEXT CAMILLA LARSSON FOTO FLORA DIAS
It's springtime for Swedish cinema. No less than 35 feature length films and 21 new shorts are presented in this section. Please visit our website sfi.se for updated information on Swedish features, documentaries and shorts.
**All We Have Is Now** **DOC**

It just happens to be about a rock band. You know the dynamics. But this film takes you to a new level in how to handle the complexity of collaboration and friendship in relation to personal development. The film follows three über captivating young musicians, Lisa, Cissi and Rebecka, who have played together since kindergarten. After a successful stint in a teenage pop band they embark on a deeper musical journey. Along the way their relations are put to the test.

**American Jazz Musician** **DOC**

A snowy night in February 1972, jazz musician Lee Morgan was shot dead by his common-law wife during a gig at a club in New York City. “He said to me: Honey, I know you didn’t mean it. I know you didn’t mean to do this. . . . and then he was gone.” (The wife in a recorded interview about the moment right after the shot.) **American Jazz Musician** is a film about music, love and America.

**Autonom** **DOC**

Internationally Scandinavia is seen as ‘the perfect society’, a role model, an example of the highest achievements in what humans can achieve... Is this true? **Autonom** will try to penetrate the cracks of Scandinavian perfection and dig into dysfunctional sides of this on the surface perfect society.

**All We Have Is Now DOC**

**ORIGINAL TITLE** All We Have Is Now

**DIRECTOR** Alexandra Dahlström

**SCREENWRITERS** Alexandra Dahlström, Göran Hugo Olsson

**PARTICIPANTS** Cissi Efrahimsson, Lisa Pyk

**Wiström, Rebecka Wirström**

**PRODUCER** Göran Hugo Olsson

**PRODUCED BY** Story in collaboration with SVT/Emelie Persson, with support from the Swedish Film Institute/Cecilia Lidin

**DURATION** 85 min

**RELEASED** October 24, 2014

**SALES** Story

**Alexandra Dahlström**, born in 1984, rose to fame when she starred in Lukas Moodysson’s *Show Me Love* in 1998. She was also assistant director to Moodysson on *Lyra 4-Ever* in 2002. She has directed several short films and music promos, the latest for Giorgio Moroder, shot in LA. *All We Have Is Now* is Dahlström’s début as a documentary director. She lives in Stockholm.

**American Jazz Musician** **DOC**

**ORIGINAL TITLE** American Jazz Musician

**DIRECTOR/SCREENWRITER/PRODUCER** Kasper Collin

**PRODUCED BY** Kasper Collin Produktion in co-production with SVT and Film i Väst, in collaboration with NRK, YLE, Nordisk Film & TV Fond and SRF, with support from MEDIA, Ford Foundation, the Swedish Arts Grants Committee and the Swedish Film Institute/Lars G Lindström

**DURATION** 92 min

**RELEASED** 2015

**SALES** TBA

**Kasper Collin** is a Swedish filmmaker and producer. He has made films such as the feature documentary *My Name is Albert Ayler*, theatrically released in UK and US during 2007 and 2008, praised in papers such as *Sight and Sound* and *Variety*. Collin also works as a producer and consultant for other filmmakers, and gives lectures and master classes on filmmaking, producing and selfdistribution in the US and Europe.

**Autonom** **DOC**

**ORIGINAL TITLE** Autonom

**DIRECTOR/SCREENWRITER** Erik Gandini

**PRODUCERS** Erik Gandini, Juan Pablo Libossart

**PRODUCED BY** Fasad in co-production with SVT, Film i Väst, Indie Film, Zentropa and Nordisk Film & TV Fond, in collaboration with DR, NRK, YLE, with support from MEDIA, the Swedish Film Institute/Cecilia Lidin, the Danish Film Institute and the Norwegian Film Institute

**DURATION** Approx. 90 min

**RELEASED** 2015

**SALES** TBA

Bikes vs Cars DOC

The bicycle, an amazing tool for change. Activists and cities all over the world are moving towards a new system. But will the economic powers allow it? Climate change and never-ending gridlocks frustrate people more than ever. Instead of whining, people in cities around the world take on the bicycle as a ‘Do It Yourself’ solution. Road rage and poor city planning leads to daily death amongst the bicyclists. And now they demand safe lanes.

ORIGINAL TITLE Bikes vs Cars DIRECTOR/SCREENWRITER Fredrik Gertten PARTICIPANTS Aline Cavalcante, Dan Koeppel, Raquel Rolnik, Rob Ford PRODUCERS Margarete Jangård, Elin Kamler MProduced by WG Film in co-production with SVT and Film i Skåne, in association with YLE, NRK, VPRO, ORF, YesDoc and TV3 Catalunya, with support from Nordic Film & TV Fond, the Swedish Film Institute/Cecilia Lidin and Creative Europe-Desk MEDIA DURATION 90 min TO BE RELEASED March 6, 2015 SALES Autlook Filmsales

Fredrik Gertten is a Swedish award-winning director and journalist. His latest works Big Boys Gone Bananas!* (2012) and Bananas!* (2009) have met an audience in over 100 countries and at leading festivals such as Sundance, Berlinale, Hot Docs Toronto and IDFA.

Blood Sisters DOC

Julia and Johanna, from the high-rise flats of Rosengård in Malmö, inseparable for as long as they remember. Curled up beside each other at night, carrying equal memories of abduction and abuse in their home country Azerbaijan. In Blood Sisters we follow their journey from twin sisters in symbiosis to young women trying to stand on their own feet.

ORIGINAL TITLE Blodssystrar DIRECTOR/SCREENWRITER Malin Andersson PARTICIPANTS Julia and Johanna Yunusova PRODUCER Malin Andersson (co-producers Signe Byrge Sorensen, Cormac Ó Cuinn, Sonja Lindén, Hege Dehli, Alexandre Cornu) PRODUCED BY Malin Andersson Film in co-production with SVT, Film i Skåne, Solas Productions, Final Cut for Real, Avanton Productions, Mechanix Film and Les Films du Tambour de Soie, in collaboration with Arte France, Nordisk Film & TV Fond, DR, NRK and YLE Fem, with support from the Swedish Film Institute/Cecilia Lidin, the Danish Film Institute, the Irish Film Board, the Norwegian Film Institute, the Finnish Film Foundation, AVEK, the Swedish Arts Grant Committee and Boost Hög DURATION 80 min TO BE RELEASED 2015 SALES TBA

Director and producer Malin Andersson, born in 1972, produces out of Sweden and Ireland and makes documentaries around the world. She is also keen on digging close to home to maybe make us open up our own eyes. Andersson’s debut Belfast Girls (1996) won numerous awards and Blood Sisters is her first international co-production as both producer and director.

Blowfly Park

When his bully-like friend Alex goes missing, Kristian, a has-been 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.

ORIGINAL TITLE Flugparken DIRECTOR/SCREENWRITER Jens Östberg PRINCIPAL CAST Sverrir Gudnason, Peter Andersson, Malin Buska, Leonard Terfe Producers Rebecka L afrenz, Mimmi Spång MProduced by GarageFilm International in co-production with FilmPool Nord/Per-Erik Svensson and Chimney/Fredrik Zander, in collaboration with C More Entertainment and YLE, with support from the Swedish Film Institute/Suzanne Glansborg DURATION 97 min RELEASED November 28, 2014 SALES Outplay

Jens Östberg has played football at elite level and is a dancer and choreographer as well as a film director. Östberg has produced a number of works for the stage, for which he has won several international awards. His short film Small Game (2009) received the honorable mention at the Göteborg International Film Festival 2009. Blowfly Park is his feature debut.
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, 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.

Boys (working title)

Kim, Bella and Momo are three 14-year-old girls who discover a fantastic flower with magic qualities: by drinking its nectar they are transformed into boys and they enter a new world. At first they enjoy their newly found freedom, but soon Bella and Momo realize that there are downsides to it. Kim however gets seriously addicted…

The Ceremony DOC

France’s most famous dominatrix, 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.

NEW FILMS

Conquering China DOC

Shanghai. Clubs. Music. Swedish pop singer Johan Jonason finds himself challenged as he gets nothing but the silent treatment from the Chinese star producers he sets out to collaborate with. An altogether humiliating experience. Jonason is forced to evaluate his methods and motifs.

Dead Donkeys Fear No Hyenas DOC

A new form of colonization is sweeping the world. Masquerading as well-needed economic investment in developing countries the super-rich have found a new way to squeeze profit out of the poorest people on earth. And YOU are an accomplice! Dead Donkeys Fear No Hyenas is a documentary thriller that starts out investigating the desperate situation in rural Ethiopia but soon finds a bloodstained trace leading all the way back to Europe and our own need for the ‘green gold’.

The Circle

One night, when a strange red moon fills the sky, six young women find themselves in an abandoned fairground, drawn there by a mysterious force. A student has just been found dead. Everyone suspects suicide. In that deserted fairground an ancient prophecy is revealed. They are ‘The Chosen Ones’, a group of witches, one which could destroy them all. In this gripping first installment of The Circle trilogy, a parallel world emerges in which dreams, insanely annoying parents, bullying, revenge, and love collide with dangerous forces and ancient magic.
Dyke Hard
A lesbian rock band 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 numbers.

ORIGINAL TITLE Dyke Hard  DIRECTOR Bitte Andersson  SCREENWRITERS Bitte Andersson, Alexi Carpenter, Martin Borell, Josephine Wilson  PRINCIPAL CAST Alle Eriksson, Peggy Sands, M. Wågensjö, Iki Gonzalez Magnusson, Lina Kurttila, Josephine Wilson  PRODUCERS Tomas Michaelsson, Bonnie Skog Feeney, Martin Borell  PRODUCED BY Filmflance International in co-production with Tribad Film, with support from the Swedish Film Institute/Baker Karim, Kulturbyggar, Långmanska kulturfonden, Konstfack, Sensus studierönd, Filmincentrum Stockholm and crowdfunding  DURATION 95 min  TO BE RELEASED  March 6, 2015  SALES Outplay

Bitte Andersson, born in 1981, is a comic book artist with a background in both D.I.Y. culture and fine arts. She learned about low budget filmmaking by doing special effects for the B-movie company Troma. In 2006 she started a queer bookstore through which she met most of the cast and crew of Dyke Hard.

Fonko DOC
Fonko is a feature length documentary about social and political changes in the new Africa as seen through an avalanche of striking, innovative and visual music.

ORIGINAL TITLE Fonko  DIRECTORS/SCREENWRITERS Göran Hugo Olsson, Lamin Daniel Jadama, Lars Lovén  PARTICIPANTS Sista Fa, Wanlov the Kubolor, Nneka, MCK and various artists  PRODUCERS Tobias Janson, Göran Hugo Olsson  PRODUCED BY Story in co-production with WDR/Jutta Krug, First Hand Films/Esther van Messel, with support from the Swedish Film Institute/Cecilia Lidin and Nordisk Film & TV Fond/Karolina Lidin  DURATION 85 min  TO BE RELEASED  Spring, 2015  SALES First Hand Films

Göran Hugo Olsson is a Sundance- and Berlin award-winning documentary filmmaker. A selection of his films: Concerning Violence (2014), The Black Power Mixtape 1967–1975 (2011), Am I Black Enough For You (2009). From 1999 to 2002 he was the Documentary Film Commissioner at the Swedish Film Institute. Lamin Daniel Jadama is a music journalist, DJ and musician with his roots in West Africa. He’s been producer and radio host at SR, the Swedish public service radio. Lars Lovén works as a freelance journalist and a music critic at the Swedish newspaper Svenska Dagbladet.

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.

ORIGINAL TITLE Tura  DIRECTOR/SCREENWRITERS Ruben Östlund  PRINCIPAL CAST Johannes Bah Kuhnke, Lisa Loven Kongsli, Clara Wettergren, Vincent Wettergren, Kristoffer Hivju, Fanni Metelius, Karin Faber  PRODUCERS Erik Hemmendorff, Marie Kjellson  PRODUCED BY Plattform Produktion in co-production with Eurimages, Film i Väst, Rhône-Alpes Cinéma, Société Parisienne de Production, Coproduction Office and Motlys, with support from the Swedish Film Institute/Baker Karim, Kulturbyggar, Långmanska kulturfonden, Konstfack, Sensus studierönd, Filmincentrum Stockholm and crowdfunding  DURATION 120 min  TO BE RELEASED  August 15, 2014  SALES Coproduction Office

Ruben Östlund, born in 1974. As an avid skier, Östlund directed three ski films, testifying his taste for long sequence shots. Östlund went on to study film at the University of Gothenburg and has become known for his humorous and accurate observations of human social behaviour. With films like The Guitar Mongoloid (2004), Involuntary (2008) and Play (2011), he has acclaimed great international recognition.
**NEW FILMS**

**The Garbage Helicopter**
A gigantic dumpster breaks loose from a helicopter with a terrible crash. Meanwhile, an old Roma woman wakes up with a tremendous longing for her old wall clock. She calls a grandchild who promises to bring it to her. A journey along Sweden’s long, winding highways begins and it proves to be very rich in content despite the rather trivial purpose.

**ORIGINAL TITLE** Sophelikoptern
**DIRECTOR/SCREENWRITER** Jonas Selberg Augustsén
**PRINCIPAL CAST** Christopher Burjanski, Daniel Szoppe, Jessica Szoppe
**PRODUCER** Andreas Emanuelsson
**PRODUCED BY** Bob Film Sweden in co-production with Filmpool Nord, in collaboration with Jonas Selberg Augustsén and Ljudbang, funded by TorinoFilmLab, and with support from Doha Film Institute and the Swedish Film Institute/Magdalena Jangard
**DURATION** 100 min
**TO BE RELEASED** TBA
**SALES** TBA

Jonas Selberg Augustsén, born in 1974, has made himself a name with award-winning shorts such as *Autumn Man* (2010). He tells stories in his own distinctive and humorous style about people and places that seem to exist in a borderland. He has a rare ability to glean existential questions from the most mundane situations provoking entertaining trains of thought. *The Garbage Helicopter* is his feature debut.

**Gentlemen**
Beaten up, bruised, and scared, a young writer hides in a Stockholm apartment, writing the story of its disappeared inhabitants: the flamboyant and charismatic Morgan brothers. 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.

**ORIGINAL TITLE** Gentlmen
**DIRECTOR** Mikael Marcimain
**SCREENWRITER** Klas Östergren
**PRINCIPAL CAST** David Dencik, David Fukamachi Regnfors, Sverrir Gudnason, Ruth Vega Fernandez
**PRODUCERS** Fredrik Heinig, Mattias Nohrberg, Johannes Åhlund
**PRODUCED BY** B-Reel Feature Films in co-production with SVT, Svensk Flmindustri, 4 ½ Fiksjon, Film i Väst, Film i Skåne and Reel Ventures, in collaboration with WildBunch, with support from the Swedish Film Institute/Lars G. Lindström and the Norwegian Film Institute and Nordisk Film & TV Fond
**DURATION** 139 min
**RELEASED** December 5, 2014
**SALES** Wild Bunch

Mikael Marcimain has directed some of the most appreciated Swedish TV series of recent years. Both *The Laser Man* (2005) and *How Soon is Now?* (2007) received international acclaim and won numerous prizes. His latest feature *Call Girl* focused on a controversial part of Swedish history and received rave reviews.

**Hear My Words Straight Hard**
**DOC**
Håkan Petterson can’t talk, walk or eat himself. Still, this is not a film about a victim. It is a film about a poet. To Håkan the poetry always comes first. Disability, everyday struggle and women comes after. It is as if his existence, and ours, has two sides. One worldly, full of resistance and difficult logistics. Another magic, that transcends Håkan’s, and our, reality the way only poetry can.

**ORIGINAL TITLE** Hör mina ord raka, hårda
**DIRECTOR/SCREENWRITER** Gunnar Hall Jensen
**PARTICIPANTS** Håkan Pettersson, Jonas Engström, Roland Pettersson, Magnus Lundberg, Mundaw Jammeh
**PRODUCER** Carina Möllerberg
**PRODUCED BY** Thorelli Film in co-production with SVT, in collaboration with Film Västernorrland/Ingrid Bergman, with support from the Swedish Arts Grants Committee and the Swedish Film Institute/Cecilia Lidin
**DURATION** 58 min
**TO BE RELEASED** June 4, 2015
**SALES** SVT Sales

Gunnar Hall Jensen has directed several documentaries for cinema, independent productions and documentary TV series. Cinema documentaries are *Gunnar Goes Comfortable* (2003), *Gunnar Goes Goor* (2011) and *A Cup of Tea* (2014).
**Ingrid Bergman In Her Own Words (working title) DOC**

Accessing Ingrid Bergman’s diaries and her own private footage, this film gives an inside perspective of one of our most distinguished actors and a woman who always chose her own path. To be released in 2015, marking the centenary of her birth.

**How to Stop a Wedding**

On a train from Malmö to Stockholm two strangers end up in the same compartment on their way to the same wedding. Things get a little more complicated when they discover that this is the wedding both of them want to stop. *How to Stop a Wedding* was shot in five hours, the time it takes to travel between Malmö and Stockholm.

**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.

**Drazen Kuljanin**

Drazen Kuljanin, director and screenwriter living in Sweden, born in Bosnia in 1980 where his grandfather worked at the local cinema. A graduate in screenwriting from Broby Grafiska. Discovered filmmaking at an early age and has made numerous short films. *How to Stop a Wedding* is his feature film debut.

**Magnus von Horn**

Born in Göteborg in 1983, director and screenwriter Magnus von Horn studied directing at the Polish International Film School in Lodz. While still a student he made a number of short films which won various international awards. *Echo* (2009) was selected for the official short film competition at the 2010 Sundance Festival, and *Without Snow* (2011), which premiered at the Locarno Film Festival in 2011, was nominated for a Guldbagge Award in 2012. *The Here After* is his feature film debut.

**Stig Björkman**

Stig Björkman, director and writer. His recent work includes the documentaries *Fanny, Alexander and Me* (2013), *Images from the Playground* (2009) and *...But Film is my Mistress* (2010). As a writer, he has authored books based on interviews with Lars von Trier, Woody Allen and Joyce Carol Oates.
NEW FILMS

JerryMaya's Detective Agency x 3

The Master Plan
When the stepfather of mastermind Charles-Ingvart 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.

The Modern Project
A group of young people isolated in an old house in the countryside are searching for a cure against today’s hyper individualism. Sara and Simon initiated the retreat together but as Simon starts acting more and more as a cult leader they both lose control over the group. The Modern Project is a comic poetic drama about ego vs ideal and mankind’s urge to find the meaning of life.
**My Skinny Sister**

Just as Stella enters the exciting world of adolescence she discovers that her big sister and role model Katja is hiding an eating disorder. The disease slowly tears the family apart. A story about jealousy, love and betrayal told with warmth, depth and laughter.

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

Through two travelling 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.

**Pervert Park **

With the harsh laws in the state of Florida, even the smallest sex offence can make you become an outcast. In the trailer park Florida Justice Transitions – the only one of its kind in the US – they welcome the offenders that no one wants as a neighbour. We follow the everyday life of the sex offenders in the park, as they struggle to reintegrate into society, trying to understand who they are and how we can break the circle of sex crimes being committed.

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

**NEW FILMS**
NEW FILMS

**Storm in the Andes DOC**
Against the will of her parents Swedish Josefin travels to Peru to find out the truth about her aunt Augusta la Torre. Together with her husband Abimael Guzman Augusta created the terrorist movement Sendero Luminoso (Shining Path) and started a 20-year-long civil war. In Peru Josefin meets with peasant daughter Flor who blames the war that killed her brother on the family of Josefin. Despite their conflict they embark on a common journey into the Andes searching for the truth. It changes Josefin’s life forever.

**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.

**Those Who Said No DOC**
For the first time an International People’s Tribunal convenes in The Hague court of justice to investigate the mass executions of political prisoners in Iran during the 1980’s. Iraj and Mehdi are two survivors who lead this fight for justice. Together with other survivors they testify against a crime that has been kept secret from the world for over 25 years.

**ORIGINAL TITLE** Storm över Anderna
**DIRECTOR/SCREENWRITER** Mikael Wiström
**PARTICIPANTS** Josefin Ekermann, Flor Gonzales
**PRODUCED BY** Månharen Film & TV and SVT Documentary, with support from the Swedish Film Institute/Lars G Lindström, YLE and NRK
**DURATION** 90/56 min
**TO BE RELEASED** February 6, 2015

Mikael Wiström has been producing and directing documentary films for cinema and television since 1982. His Peruvian trilogy *The Other Shore* (1992), *Compadre* (2004) and *Familia* (2010) has been awarded around the world. He is also a lecturer on documentary film, still photographer and writer.

**ORIGINAL TITLE** Nakangami na Guangzhou
**DIRECTOR** Måns Månsson
**SCREENWRITERS** Måns Månsson, Li Hongqi, George Cragg
**PRINCIPAL CAST** Lebrun Iko Isibangi
**PRODUCERS** Måns Månsson, Tine Fischer, Patricia Drati, Vanja Kaludjercic
**PRODUCED BY** CPH:LAB in co-production with Mampasi and Paprika Films, in collaboration with SVT, with the support of the Swedish Film Institute/Cecilia Lidin and the Swedish Arts Grants Committee
**DURATION** 80 min
**TO BE RELEASED** 2015

Måns Månsson, born in 1982, holds an MFA from the Royal College of Art in Stockholm. His films have been screened at festivals and venues around the world such as the Berlinale Forum, IFF Rotterdam Bright Future, Slamdance Film Festival, Cinémathèque Française, CPH:DOX and FESPACO Pan African Film Festival.

**ORIGINAL TITLE** De som sa nej
**DIRECTOR/SCREENWRITER** Nima Sarvestani
**PRODUCER** Mariana Abrahamian
**PRODUCED BY** Nimafilm in co-production with SVT, ZDF/ARTE, DR and Majade, with support from the Swedish Film Institute/Cecilia Lidin and the Art Grants Committee
**DURATION** 90 min
**RELEASED** November, 2014

Award-winning director Nima Sarvestani started his career as a journalist in Iran, and turned to documentary filmmaking after moving to Sweden in 1984. Among films he has made are *Iranian Kidney Bargain Sale* (2006), *I Was Worth 50 Sheep* (2010) and *No Burqas Behind Bars* (2012).
NEW FILMS

**Underdog**

*Underdog* is a film about love, with political undertones. A raw but tender relationship drama of a young Swedish working class woman, fleeing the unemployment of her home country, who gets hired as a housekeeper by a Norwegian middle class family – and during a few sultry summer weeks, the lives of everyone involved are changed forever.

**White People**

Alex arrives in a place where some can come and go as they wish and others are locked up. She is determined to escape. Viktoria is head of security, but is secretly involved with the most serious crime of all.

**Winter Buoy**

In icy mid-winter Toronto, a group of pregnant women desperately strive to regain control of their lives. They have insurmountable forces against them: homelessness, drug addiction and violent relationships. But following closely are the attentive eyes of their guardian angels, the social workers of a unique public health initiative. If the expectant mothers can only manage to break free of the vicious cycles dogging their steps, they have a chance to keep their newborns.

**Winter Buoy** is Kempff’s first feature film.
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.

**Yarden**

**DIRECTOR** Måns Månsson

**SCREENWRITER** Sara Nameth (based on the novel by Kristian Lundberg)

**PRINCIPAL CAST** Anders Mossling, Hilal Shoman, Axel Roos

**PRODUCER** Emma Åkesdotter Ronge

**PRODUCED BY** Anagram Film & TV in co-production with Film i Skåne and SVT and Nadcon, in collaboration with C More Film and YLE, with support from the Swedish Film Institute/Magdalena Jangard, Nordmedia, MEDIA and Malmö stad

**DURATION** approx. 75 min

**TO BE RELEASED** Autumn, 2015

**SALES** TBA

Måns Månsson, born in 1982, holds an MFA from the Royal College of Art in Stockholm. His films have been screened at festivals and venues around the world such as the Berlinale Forum, IFF Rotterdam Bright Future, Slamdance Film Festival, Cinémathèque Française, CPH:DOX and FESPACO Pan African Film Festival.

Young Sophie Bell
After high school graduation, life is finally going to begin for real. At least that’s how best friends Sophie and Alice feel about the upcoming move to Berlin. But their plans are crushed when Alice disappears in Berlin under unclear conditions. Sophie ends up on a life-changing journey that will bring her a taste of the exuberant parts of life.

**Unga Sophie Bell**

**DIRECTOR** Amanda Adolfsson

**SCREENWRITERS** Amanda Adolfsson, Josefin Johansson

**PRINCIPAL CAST** Felice Jankell, Hedda Stenstedt, Iggy Malmborg, Jëlla Haase, Murat Dikenci, Claes Bang, Pheline Roggan

**PRODUCERS** Gila Bergqvist Ulfung, Anna Knochenhauer

**PRODUCED BY** Breidablick in co-production with TeliaSonera Sverige, Film i Skåne, Dagsljus, Europa Sound & Vision and Stiftelsen Ystad Österlens Film Fond, in collaboration with Stockholm International Film Festival, NonStop Entertainment and SVT, with support from the Swedish Film Institute/Magdalena Jangard

**DURATION** 84 min

**RELEASED** January 23, 2015

**SALES** TBA

Amanda Adolfsson, born in 1979, has a BA in Film directing from Stockholm Academy of Dramatic Arts. In 2006 she won the 1 km Film Award at the Stockholm International Film Festival, a scholarship that financed her short film *Spending the Night* (2007) which was screened at the Berlinale in 2008. *Young Sophie Bell* is Adolfsson’s feature film debut.
All We Share

Two arborists, Samir and Sara, are hired to cut down a healthy tree in a family’s backyard. Why the family wants the tree removed seems at first quite incomprehensible, yet the wife is determined, while the husband behaves rather strangely. It’s obvious there’s something they don’t want to talk about. While taking the tree down, Samir observes the backyard and the people he meets.

Original title All vi dela Director/Screenwriter Jerry Carlsson Produced by Tjockishjärta Film Production year 2014 Genre Drama Language Swedish Subtitles English Duration 25 min

Crisis Document.
A Survival Guide  doc

Can one get used to everything? 50 per cent youth unemployment. Doctors forced to choose whom to cure. Social security disappearing.

Public services closing down. Fascism increasing. We ask our friends in Greece to make a list of their images of the crisis. It turns into a warning list for the North.

Original title Krisdokument, en överlevnadsguide Directors/Screenwriters Elisabeth Marjanovic Cronvall, Marla Daulitis Produced by MDEMC Production year 2015 Genre Documentary Languages Swedish, English, Greek Subtitles English Duration 14 min

The Moment That Passed
(warking title)

In a small town in Sweden, twenty something Niklas meets up with some friends of his for some fun time in the local bowling alley after work. When he’s there he sees someone whom he hasn’t met for a long time. A film about courage and coming to terms with the past, about chances once had and never took, chances that, deep inside, one wishes one could have again.

Original title Det bor inga bågar i Blindbygds Director Mikael Bundsen Produced Erik Hennemordorff Produced by Plattform Produktion Production year 2014 Genre Drama Language Swedish Subtitles English Duration 12 min

Four Women

Good – evil, black – white, woman – man, African – European, us – them. In Four Women we follow Frida’s journey from Africa through France and finally to Sweden. We witness her transformation, which reveals a world divided by a colonial heritage.

Original title Fyra kvinnor Director/Screenwriter Rushema Vinberg Producer Helene Adler Produced by Gosa Produktion Production year 2014 Genre Drama Language Swedish, French, English, Swedish Subtitles English Duration 10 min

Mini

Simon lives with his mother in northern Sweden. She is a body builder and is training hard ahead of her next contest. Simon sacrifices everything to help her, but at the same time he realizes that her body will not hold out much longer. Simon finds himself in an untenable position and has to make a very difficult decision. Leave his mother even if he knows she can’t cope by herself, or give up his own dreams and stay.

Original title Mini Director Milad Alami Screenwriters Milad Alami, Christian Gamst-Miller Harris Producer Stina Lassen Produced by Garafilm International, Windelov/Lassen Production year 2014 Genre Drama Language Swedish Subtitles English Duration 27 min

Agnes

Agnes is six years old and very fond of her older brother. When he brings his girlfriend home, Agnes becomes jealous and does her best to get his attention. A delicate story about a small scale everyday drama, told through the perspective of a little girl.

Original title Agnes Director/Screenwriter Anja Lind Producers Anja Lind, Simon af Wetterstedt Produced by Plain Pictures Production year 2014 Genre Drama Language Swedish Subtitles English Duration 15 min

Lea and the Forest Pirates

Lea, 7, goes in the woods to find her lost baby brother, Jonas. On her way, she meets three worm-like creatures who claim to be the forest pirates. Together they fight the evil snake, Roach, find their stolen treasure map and return Jonas home.

Original title Lea och Skogsparternas Director/Screenwriter Jonas Selberg Augustsson Producer Andreas Emanuelsson Produced by Bob Film Sweden Production year 2014 Genre Drama Language Swedish Subtitles English Duration 17 min

Auditon

Mika is auditioning male actors for her first feature. The actors are all well-established alpha dogs in the film business. The situation turns more sour as their confidence in her reaches new lows.

Mika starts pushing harder, reaching the limits for what’s okay in this kind of situation and what is not.

Original title Audition Director Lovisa Siren Screenwriters Lovisa Siren, Peter Modestij Producer Siri Hjorton Wagner Produced by Siri Hjorton Wagner Production year 2015 Genre Drama Language Swedish Subtitles English Duration 20 min

The Hunt

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

Original title Jakten Director/Screenwriter Jonas Selberg Augustsson Producer Andreas Emanuelsson Produced by Bob Film Sweden Production year 2015 Genre Drama Language Swedish Subtitles English Duration 17 min

Bath House

Six animals meet at the swimming pool. The horse, the pool’s manager, is a dedicated, conscientious friend of order. Over the years the premises have become her whole world. Two wolves come to the pool to bathe. Their relationship is hard to define, but one wolf constantly wields power over the other. Three mice also visit the pool, but they have a different agenda altogether.

Original title Simhål Director Niki Lindroth von Bahr Screenwriter Niki Lindroth von Bahr, Jerker Vrdberg Producer Karl Vetters Produced by Makadre Production year 2014 Genre Animation Language Swedish Subtitles English Duration 15 min

Moments of Silence  doc

At certain times, dates and places, pedestrians halt, traffic stops and silence ensues. For just a moment, generally counted in minutes, the world is a frozen arrow pointing at the thought of something important, so important that it should never be forgotten. As a meditative memento on the importance of a collective memory.

Original title Moments of Silence Directors/Screenwriters/Producers Bigert & Bergström Produced by Studio Bigert & Bergström Production year 2014 Genre Documentary Language No dialogue Duration 14 min

The Hunt

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

Original title Jakten Director/Screenwriter Jonas Selberg Augustsson Producer Andreas Emanuelsson Produced by Bob Film Sweden Production year 2015 Genre Drama Language Swedish Subtitles English Duration 17 min

Mini

Simon lives with his mother in northern Sweden. She is a body builder and is training hard ahead of her next contest. Simon sacrifices everything to help her, but at the same time he realizes that her body will not hold out much longer. Simon finds himself in an untenable position and has to make a very difficult decision. Leave his mother even if he knows she can’t cope by herself, or give up his own dreams and stay.

Original title Mini Director Milad Alami Screenwriters Milad Alami, Christian Gamst-Miller Harris Producer Stina Lassen Produced by Garafilm International, Windelov/Lassen Production year 2014 Genre Drama Language Swedish Subtitles English Duration 27 min

The Moment That Passed
(warking title)

In a small town in Sweden, twenty something Niklas meets up with some friends of his for some fun time in the local bowling alley after work. When he’s there he sees someone whom he hasn’t met for a long time. A film about courage and coming to terms with the past, about chances once had and never took, chances that, deep inside, one wishes one could have again.

Original title Det bor inga bågar i Blindbygds Director Mikael Bundsen Produced Erik Hennemordorff Produced by Plattform Produktion Production year 2014 Genre Drama Language Swedish Subtitles English Duration 12 min

Moments of Silence  doc

At certain times, dates and places, pedestrians halt, traffic stops and silence ensues. For just a moment, generally counted in minutes, the world is a frozen arrow pointing at the thought of something important, so important that it should never be forgotten. As a meditative memento on the importance of a collective memory.

Original title Moments of Silence Directors/Screenwriters/Producers Bigert & Bergström Produced by Studio Bigert & Bergström Production year 2014 Genre Documentary Language No dialogue Duration 14 min

The Hunt

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

Original title Jakten Director/Screenwriter Jonas Selberg Augustsson Producer Andreas Emanuelsson Produced by Bob Film Sweden Production year 2015 Genre Drama Language Swedish Subtitles English Duration 17 min

Mini

Simon lives with his mother in northern Sweden. She is a body builder and is training hard ahead of her next contest. Simon sacrifices everything to help her, but at the same time he realizes that her body will not hold out much longer. Simon finds himself in an untenable position and has to make a very difficult decision. Leave his mother even if he knows she can’t cope by herself, or give up his own dreams and stay.

Original title Mini Director Milad Alami Screenwriters Milad Alami, Christian Gamst-Miller Harris Producer Stina Lassen Produced by Garafilm International, Windelov/Lassen Production year 2014 Genre Drama Language Swedish Subtitles English Duration 27 min

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Moments of Silence  doc

At certain times, dates and places, pedestrians halt, traffic stops and silence ensues. For just a moment, generally counted in minutes, the world is a frozen arrow pointing at the thought of something important, so important that it should never be forgotten. As a meditative memento on the importance of a collective memory.

Original title Moments of Silence Directors/Screenwriters/Producers Bigert & Bergström Produced by Studio Bigert & Bergström Production year 2014 Genre Documentary Language No dialogue Duration 14 min
### Mommy
A young woman is partying at home with her friends in the presence of her daughter. As the party takes off, and the others want to go to the city, the mother struggles to put her daughter to bed so she can join them.

**Original title** 
Mommy **Director/Screenwriter** Milad Aliani **Producer** Stina Lascen 
Produced by Garagefilm International, Good Company Films **Production year** 2015 **Genre** Drama **Language** Danish **Subtitles** English **Duration** 12 min

### 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 message.

**Original title** Pussy Have the Power **Director/Screenwriter** Lovisa Siren **Producers** Lovisa Siren, Peter Modestig 
Produced by Lovisa Siren **Production year** 2014 **Genre** Drama **Language** Swedish **Subtitles** English **Duration** 15 min

### Security
Victor is new to his job as a security guard. He has some lofty ideals and does not want to be a bad guy. But the job is more complex than he thought.

**Original title** Vaktare **Director** Hugo Lilja **Screenwriter** Mistre Tesfaye 
Producer Mistre Tesfaye 
Produced by Wooya Film **Production year** 2015 **Genre** Drama **Language** Swedish **Subtitles** English **Duration** 13 min

### Shadowland
In the film Shadowland images from the Californian landscape pass by at a very slow pace, reminiscent of Scandinavian film noir. Shot on 16mm, the multifarious environment seems to be a place that functions outside the realm of time. Fragments of recognition and memory are resurrected by revisiting locations that have “played” other parts of the world in early Hollywood films. Echoes of classical films are heard within a collage constructed of audio fragments that were once recorded in the Californian landscape.

**Original title** Shadowland **Director/Screenwriter** John Skoog 
Producer Erik Hemmendorff 
Produced by Plattform Production **Production year** 2014 **Genre** Documentary **Language** English **Duration** 15 min

### Spot and Splodge Do Earstanding
Spot and Splodge visit the circus and get inspired by the acrobats. It is difficult though and they find themselves mostly standing on their ears.

**Original title** Pöck och Fläck står på öronen **Directors/Screenwriters** Lotta Geffenblad, Uzi Geffenblad 
Producer Uzi Geffenblad 
Produced by Zigzag Animation **Production year** 2015 **Genre** Animation for children **Language** Swedish **Subtitles** English **Duration** 8 min

### Still Born
Still Born is an animated documentary about when a child dies in the womb, about wordless longing, anger and powerlessness. But in the middle of the desperate sorrow there is also black humour, and the film is mainly about breaking the well-meant silence of the world around.

**Original title** Still Born **Director/Screenwriter** Asa Sandzén 
Producer Mario Adamson 
Produced by Medusa Production **Production year** 2014 **Genre** Animated documentary **Language** Swedish **Subtitles** English **Duration** 10 min

### Ture the Dice (working title)
Imagine that a small piece of wood can determine such large fortunes for us humans. And a ladybug can even fall in love in a red dice with black spots.

**Original title** Ture Täning **Director/Screenwriter/Animator/Producer** Johan Hagelbäck 
Produced by Johan Hagelbäck **Production year** 2015 **Genre** Animation for Children **Language** Swedish **Subtitles** English **Duration** 10 min

### What If...
Animated films for the very youngest. Tales about animals’ lives, mischief and about getting close. A declaration of love to the relationship between little and big, and about the desire to go on wonderful, fantastic adventures.

**Original title** Tänk om... **Directors** Linda Hambäck, Marika Heidebäck **Screenwriter** Lena Sjöberg 
Producer Linda Hambäck 
Produced by LEE Film **Production year** 2014 **Genre** Animation for children **Language** English **Duration** 12 min
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