

# Swedish Film:

Issue 2 • Summer–Autumn 2015

## Glam slam

The 80's are back with a vengeance  
in David Sandberg's retro fest *Kung Fury*

## Outside the walls

A young criminal tries to return to normal  
life in Magnus von Horn's *The Here After*

# Ingrid Bergman

Stig Björkman paints a personal  
portrait of Sweden's iconic movie star



**Film Väst Congratulates**

Un Certain Regard: ONE FLOOR BELOW by Radu Muntean  
Quinzaine des Réalisateurs: THE HERE AFTER by Magnus von Horn  
Semaine de la Critique: BOYS by Isabella Carbonell

## A glorious year at Cannes

2015 is a big year for Swedish film at the Festival de Cannes.

Ingrid Bergman would have turned 100 years old this year. It's important for Sweden to celebrate one of our greatest international actors. She not only turned the eyes of the world on Sweden, but also blazed a trail for other Swedes wanting to seek their fortune in Hollywood.

Role models do matter. Ingrid Bergman showed that not only is it possible to make a career in Hollywood, but that it's possible for a woman. Ingrid Bergman was a strong, independent woman who showed that a career doesn't need to stand in the way of children and family, nor vice versa. And many other Swedish female actors have followed in her wake. Actors such as Lena Olin, Noomi Rapace and Alicia Vikander, for example.

It's especially gratifying that the Cannes Film Festival is showcasing Ingrid Bergman's artistry in her centenary year. And it feels both appropriate and rewarding that they are paying closer attention to the opportunities for women making films. Much has happened since the Swedish Film Institute, during our 50th anniversary two years ago, presented our action plan for increased equality. We can now conclude that this action plan has had an effect. 2014 was the year when Sweden divided its support funding equally between the genders. We believe that this will soon manifest itself in future selections for Cannes.

But naturally we're also extremely proud of this year's selections. Stig Björkman's documentary *Ingrid Bergman - In Her Own Words*, to be screened as part of Cannes Classics, is joined by four Cannes newcomers. Magnus von Horn with *The Here After* and David Sandberg's short *Kung Fury* screening in Directors' Fortnight, Isabella Carbonell with her short film *Boys* in Critics' Week and

Sanna Lenken's *My Skinny Sister*, which will screen in Cannes Ecrans Juniors. The Swedish company Chimney is also a co-producer of *One Floor Below*, directed by Radu Muntean and selected for Un Certain Regard.

This refreshing mix of new and experienced filmmakers demonstrates the value of our efforts both to seek out new voices and to support those who are already established. *Kung Fury* is also a result of Moving Sweden, a broad partnership between various financing bodies in Sweden (the Swedish Film Institute, Sveriges Television and the regional film funds), which strives to seek out the new and the challenging. It's reassuring that Cannes has had the courage and curiosity to find this particular film, which managed to secure almost half a million euros through its Kickstarter campaign alone.

*Joe Hill* is a result of our recently started initiative to digitize Sweden's film heritage. Our aim is for these digitized films to be screened for the general public, and now they have the chance to see one of the absolute classics at the Cinéma de la Plage. So, if Ingrid Bergman and Stig Björkman have shown us the way to the stars, we also have four newcomers to demonstrate that Swedish film is still on a pathway of the highest quality.

**Anna Sermer**  
CEO, Swedish Film Institute



Director, International Department  
**Pia Lundberg**  
Phone: +46 70 692 79 80  
pia.lundberg@sfi.se



Festivals, features  
**Gunnar Almér**  
Phone: +46 70 640 46 56  
gunnar.almer@sfi.se



Festivals, documentaries  
**Sara Ruster**  
Phone: +46 76 117 26 78  
sara.ruster@sfi.se



Festivals, shorts  
**Theo Tsappos**  
Phone: +46 76 779 11 33  
theo.tsappos@sfi.se



Special projects  
**Andrea Reuter**  
Phone: +46 73 652 83 06  
andrea.reuter@sfi.se



Special projects  
**Brita Osafo**  
Phone: +46 76 501 20 46  
brita.osafo@sfi.se



Head of Communications & Public Relations  
**Rebecka Ioannidis Lindberg**  
Phone: +46 76 501 20 73  
rebecka.ioannidis.lindberg@sfi.se



Press Officer  
**Jan Göransson**  
Phone: +46 70 603 03 62  
jan.goransson@sfi.se

Swedish Film Institute  
International Department  
P.O. Box 27 126  
SE-102 52 Stockholm, Sweden  
Phone: +46 8 665 11 00 Fax: +46 8 661 18 20  
www.sfi.se

www.twitter.com/swedishfilm

www.instagram.com/swedishfilm

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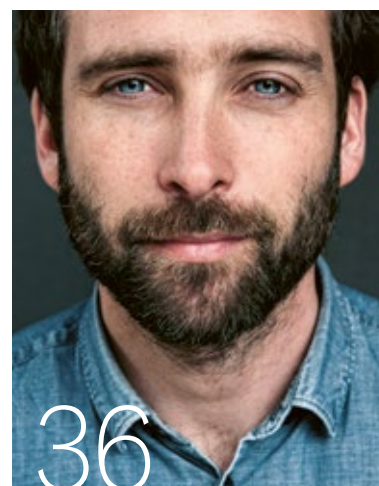
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Cover photo **All Over Press** Translation **Derek Jones** Print **Norra Skåne Offset**

Advertising **Fredrik Johnsson fredrik@annonshuset.se**

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PHOTO, CLOCKWISE FROM TOP LEFT: EMELIE ASPLUND, KARIN ALFREDSSON, IDA KNUDSEN, JOHAN BERGMARK, KARIN ALFREDSSON, JOHAN BERGMARK

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# In Bergman's footsteps

Ingrid Bergman's face may well appear on this year's Cannes poster, but it's Alicia Vikander who provides her voice. And it's not just in Stig Björkman's Cannes Classics film *Ingrid Bergman - In Her Own Words* (*Jag är Ingrid*) that Vikander is currently hitting the news. Like Ingrid Bergman, this particular Swede's international career has really taken off. 2015 will see the US premiere of no fewer than nine of her current films.

"You might well say that I've maxed out, and sometimes I've only had one day of rest between two films. But there's also a sort of 'ketchup effect' depending on how long certain films take in post-production: suddenly they all come out at once," says Vikander, who has just finished shooting Tom Hooper's *The Danish Girl* with Eddie Redmayne. And whether she's playing Michael Fassbender's wife in Derek Cianfrance's *The Light Between Oceans* or Ava the artificial intelligence in



Alicia Vikander in *Testament of Youth*.

NORDISK FILM

Alex Garland's *Ex Machina*, Alicia Vikander clearly adores her job.

"Getting the chance to work with actors and filmmakers you've always admired gives you

such amazing energy. When people ask what my dream role is, it's always the one I've just finished, the one I'm currently working on or the one that's next in line. Right now I'm really

excited about my next project, which I hope will start shooting this summer. Who knows, it might just be announced at Cannes!"

**Camilla Larsson**

## Swedish musicians behind Cannes theme

In addition to the films selected, Sweden's presence at this year's Cannes festival will be both seen and heard on the celebrated Croisette. With centenarian Ingrid Bergman adorning this year's poster, Swedish musicians Patrik Andersson and Andreas Söderström have produced a Swedish-style version of the festival's official theme music, Camille Saint-Saëns' "Carnival of the Animals."

Andreas Söderström is best known for his score to Lisa Langseth's *Hotell* (2013), and Patrik Andersson is a producer and head of development at the prolific Swedish film production company B-Reel.

### How come you were approached for the job?

"We've both worked previously with Hervé Chigoni at the Paris-based agency which produced last year's poster of Marcello Mastroianni. They wanted to complement Ingrid Bergman's image on the poster, and came up with the notion of arranging the Saint-Saëns in a Swedish style," says Patrik Andersson.

"We said *oui* to the challenge straight away and decided to use the Swedish key harp for the theme instead of the rather bright piano of the original. With the addition of a few more traditional instruments, I think we managed to



Patrik Andersson

achieve a truly appropriate feeling of Scandinavian melancholy."

### How high up in your career does this rank?

"Definitely top five! It's amazing to be an official part of the Festival de Cannes, whether as a musician or a film producer. I see this as the first stage in a long and healthy

relationship, and I'm counting on being offered the finest suite at the Hotel du Cap during the festival for years to come."

As producer, Patrik Andersson has recently started shooting Pernilla August's costume drama *The Serious Game*, the long-awaited film version of the classic novel by Hjalmar Söderberg. Starring Sverrir Gudnason and Karin Franz Körlof, the film also features Michael Nyqvist.

The Swedish premiere is planned for September 2016.

### Is Cannes your goal for the world premiere?

"We'll have to see how that luxury hotel suite works out first."

**Jon Asp**

## Unleash the fury

With the help of crowd funding, **David Sandberg** made his dream project come true. 30-minute *Kung Fury* has been selected for Directors' Fortnight at Cannes.



It's some coincidence: on the same day a new trailer was released for *Star Wars: The Force Awakens*, David Hasselhoff's out-there music video for *True Survivor* was posted on YouTube. The song is part of the sound track for David Sandberg's retro fest *Kung Fury* – and one of Sandberg's all-time favourite films just happens to be *The Empire Strikes Back* (1980).

After several years of hard graft in celebration of the 80's and its cop action thrillers, he is close to realising his dream in the form of a 30-minute, action-packed feast for the eyes. Sandberg himself stars as a fully-fledged kung fu cop in a leather jacket and vest. In his hunt for the arch villain Kung Führer he travels through time between neon lit mean city streets and the Stone Age.

*Kung Fury* is a heady fusion of genre film-loving fantasy and green screen work production with dinosaurs, Norse gods, hacker geeks, Nazis, arcade game aesthetics and wildly exaggerated fights. All set against a backdrop of synthesizers and pulsating hard rock.

With his background in advertising, 29-year-old Sandberg has watched his project grow into an internet phenomenon greatly changed since its inception. His incredible Kickstarter campaign, the most successful in Sweden, produced

SEK 1.4 million in 24 hours and an overall total of SEK 4.3 million (USD 630.000). Almost 18.000 people expressed an interest and he was soon getting calls from the likes of Elijah Wood and Seth Rogen.

"Yes indeed, expectations have certainly grown more than I could have imagined when I released the trailer. I was overwhelmed not only by the reaction, but also by the storm of ideas that came from people worldwide. But I've never lost sight of why I started doing this, and I've tried to stick as close to the original vision as possible," says David Sandberg.

Eleni Young Karlsson, formerly a freelance motion graphics artist in the advertising industry, and short film producer Linus Andersson, are the film's producers.

"It's quite nerve racking. There

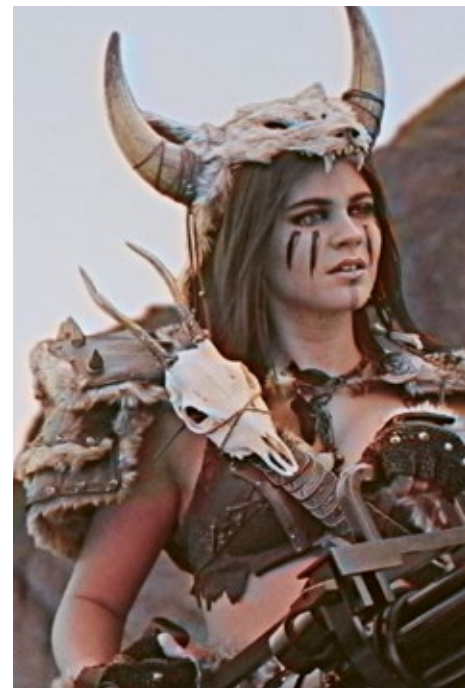
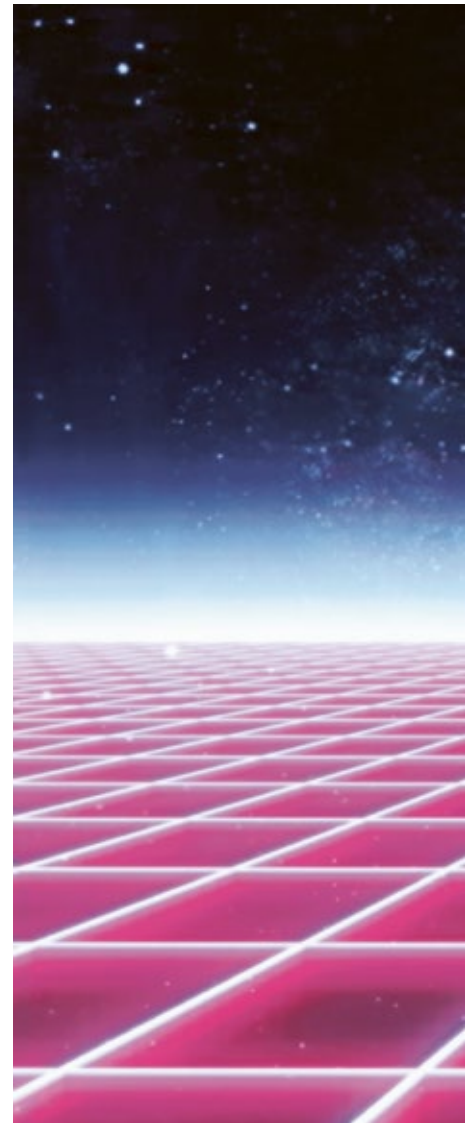
are so many things we're doing for the first time that every day feels like some kind of bungee jump. We're so delighted to get so much support from our partners. Sometimes you just have to jump, otherwise nothing happens," says Linus Andersson.

Four days after it was uploaded, *True Survivor* had received over 4 million hits. And if everything goes as planned at Cannes, the next goal awaits – a full-length feature.

"That depends somewhat on how audiences react to *Kung Fury*, if they love it and want to see more it opens up the possibility for future *Kung Fury* productions," says David Sandberg.

Linus Andersson laughs: "But all we can prepare for right now is chaos."

**Martin Frostberg**





LASER UNICORNS PRODUCTIONS (DIRECTOR AND ALL STILLS)



**Above:** A heavily disguised Jorma Taccone, known from *Saturday Night Live* and the comedy music group The Lonely Island, plays the villain Kung Führer. **Left:** Producer Eleni Young Karlsson makes a cameo appearance as Barbarianna.



## Joe Hill at the Cannes Plage

The popular Cinéma de la Plage, part of the Cannes Classics' section, will screen a newly restored version of Bo Widerberg's film *Joe Hill*. The biopic about the eponymous Swedish-American labour activist won the Cannes Jury Prize back in 1971. Unavailable for many years, it has now been digitally restored by the Swedish Film Institute.

"This is huge. Not least because seven of Widerberg's films were screened at Cannes, he sat in a jury and he scooped awards," says Lars Karlsson, head of digitization at the institute.

Bo Widerberg, who died in 1997, has recently experienced a revival in France, thanks to Malavida Films' release of many of his titles. In November the French distributor will also bring *Joe Hill* to cinemas to commemorate the 100th anniversary of Joe Hill's execution.

## Co-production in Official

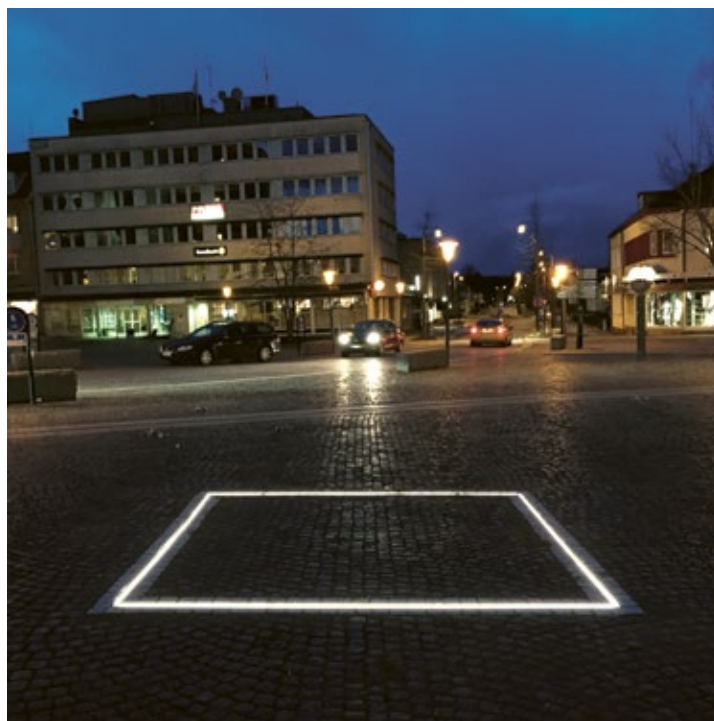
Romanian Radu Muntean's *One Floor Below (Un etaj mai jos)* will compete in the Un Certain Regard section at the Cannes Film Festival. The drama, about the unfortunate witness of a domestic quarrel that turns into a murder, is a co-production between Romania, France, Sweden and Germany. Muntean's previous feature, the critically acclaimed and Ingmar Bergman-inspired drama *Tuesday, After Christmas*, was in the same sidebar in 2010.

## Östlund thinks inside the box

Since Ruben Östlund's *Force Majeure* (*Turist*) won the jury prize in Un Certain Regard at last year's Cannes festival, the film has been sold to 68 countries and came within a whisker of an Oscar nomination (a YouTube clip with Östlund and his producer Erik Hemmendorff, which shows the two of them receiving the negative news, is already a classic). Östlund has travelled the world and been feted with a retrospective that toured 14 US and Canadian cities. Now he's concentrating on his next film:

"One fifth of the screenplay is ready. As usual, it's about a dilemma that people face," the director says.

The film's working title is *The Square*, a symbolic space with both physical and philosophical meaning, within which agreed rights and obligations prevail. In concrete terms everything and everyone inside the square are protected. Philosophically it's



about setting boundaries and other kinds of limits – such as land ownership and national borders.

In the middle of April Östlund presented his concept in the southern Swedish town of



Ruben Östlund

JOHAN BERGMARK

Värnamo, where he installed a "square" in the town centre and explored the subject in its art gallery.

"The film is due to be completed in 2017. In May, when else?" says Östlund.

But this time round his primary aim isn't Cannes. It's that elusive Oscar.

**Camilla Larsson**

## Actor on the up: Sebastian Hiort af Ornäs



Coming to Cannes this year is Sebastian Hiort af Ornäs, one of Sweden's most promising stars. Last seen in Levan Akin's Berlinale premiered *The Circle* (*Cirkeln*, 2015), he is currently making waves in Isabella Carbonell's short film *Boys*, screening as part of Critics' Week, in which he plays a troubled inmate in an institution for young sex offenders.

Despite his short career, 22-year-old Sebastian – grandson of Ingmar Bergman actress Barbro Hiort af Ornäs – already has an imposing track record. All three features he has been in so far have been well received at the Berlinale. And for his first appearance in Babak Najafi's *Sebba* (2010) he was also



TOBIAS HENRIKSSON

nominated for a Guldbagge Award. Hiort af Ornäs also starred in Sofia Norlin's *Broken Hill Blues* (*Ömheten*, 2013) a favourite with audiences and critics alike at last year's Tribeca festival.



GOOD COMPANY FILMS

### Home alone

Having premiered at the Göteborg Film Festival's Startsladden, Milad Alami's latest short *Mommy* (2015) is now set for the international festival circuit. The film is a low-key, tender portrait of a young woman both struggling to take care of her daughter and partying with her friends. Last year Alami's *Void*, co-directed with Aygul Bakanova, was screened in Directors' Fortnight at Cannes. The Iranian-born Swedish director is currently developing his first feature film *The Charmer*, a love story about a young Iranian gigolo living in Denmark.

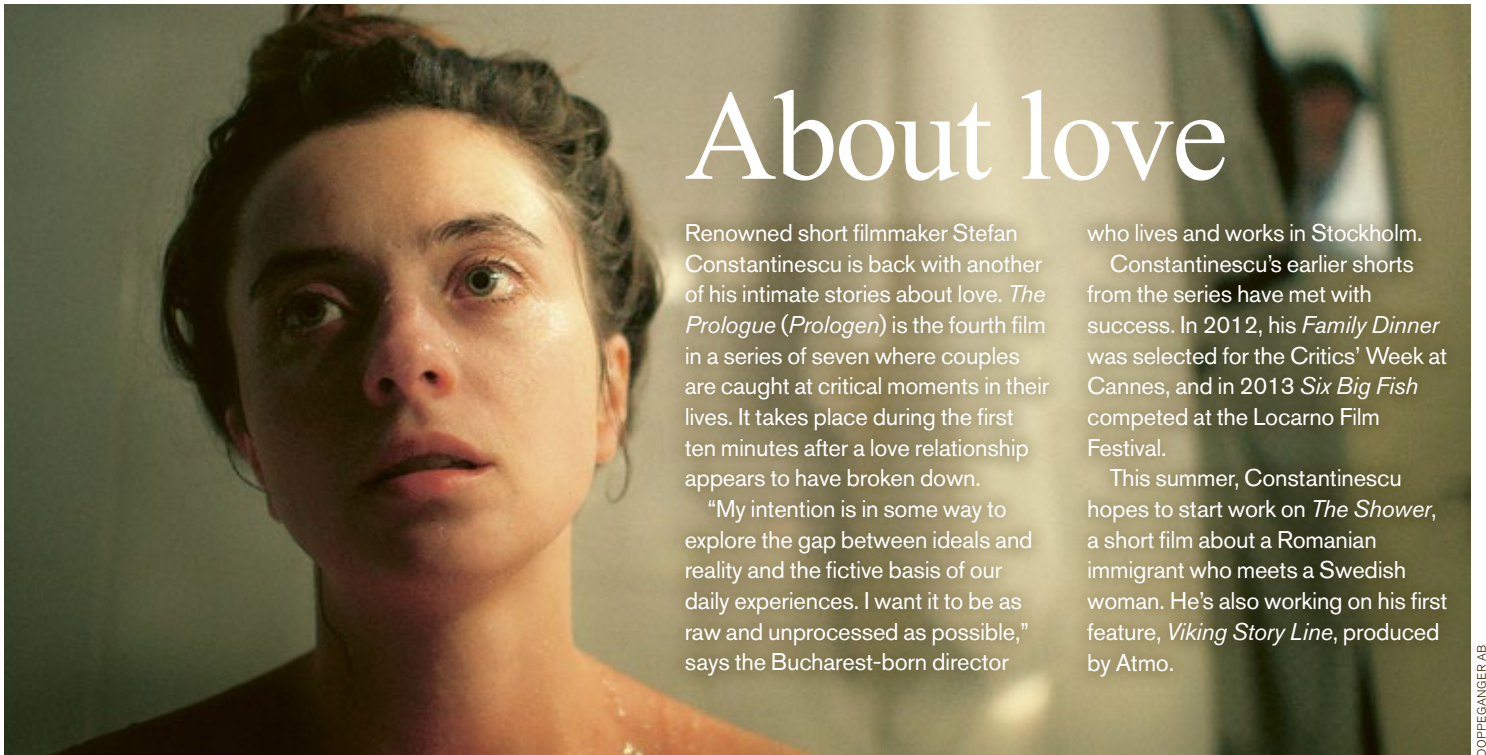
12 million

viewers have watched the film collective Crazy Pictures' Swedish-language productions on Youtube.

100

USD is the price of an analogue special edition copy of *Kung Fury* on Video Home System, better known as VHS.





# About love

Renowned short filmmaker Stefan Constantinescu is back with another of his intimate stories about love. *The Prologue (Prologen)* is the fourth film in a series of seven where couples are caught at critical moments in their lives. It takes place during the first ten minutes after a love relationship appears to have broken down.

"My intention is in some way to explore the gap between ideals and reality and the fictive basis of our daily experiences. I want it to be as raw and unprocessed as possible," says the Bucharest-born director

who lives and works in Stockholm.

Constantinescu's earlier shorts from the series have met with success. In 2012, his *Family Dinner* was selected for the Critics' Week at Cannes, and in 2013 *Six Big Fish* competed at the Locarno Film Festival.

This summer, Constantinescu hopes to start work on *The Shower*, a short film about a Romanian immigrant who meets a Swedish woman. He's also working on his first feature, *Viking Story Line*, produced by Atmo.

DOPPEGANGER AB

## Fashion victim

Ninja Thyberg's *Catwalk* won the Student Visionary Award shorts competition at the Tribeca Film Festival in April. The film is about nine-year-old Ella who realises the significance of fashion and starts revolting against her childhood.

Thyberg is known as a filmmaker who explores how stereotypes and hierarchies are reproduced in moving images. In 2013, her *Pleasure* won the Canal+ Award for best short film in Critics' Week

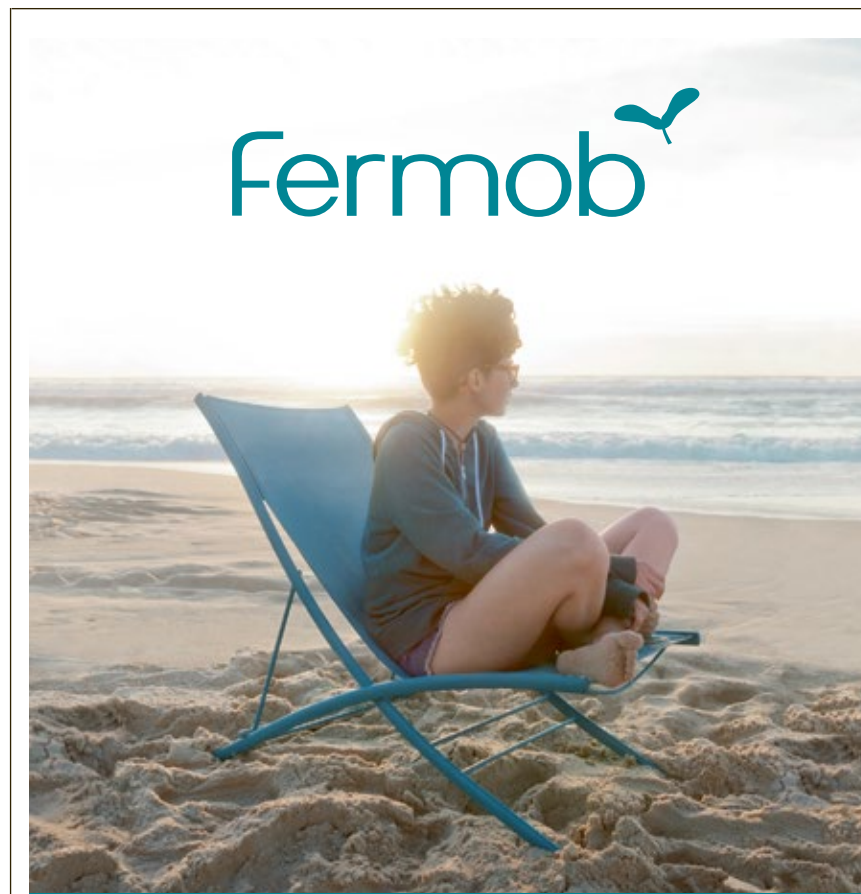
at Cannes. And last year she scooped the 1 Km Film Scholarship at the Stockholm Film Festival for *Hot Chicks*.

Currently in post-production of her next short film *Girls and Boys*, her graduation project from the Stockholm Academy of Dramatic Arts, Thyberg will soon start work on her first feature. Produced by Erik Hemmendorff at Plattform, it centres on a Swedish girl working in the porn industry in Los Angeles.

Jon Asp



KRISTOFFER JONSSON



# Fermob

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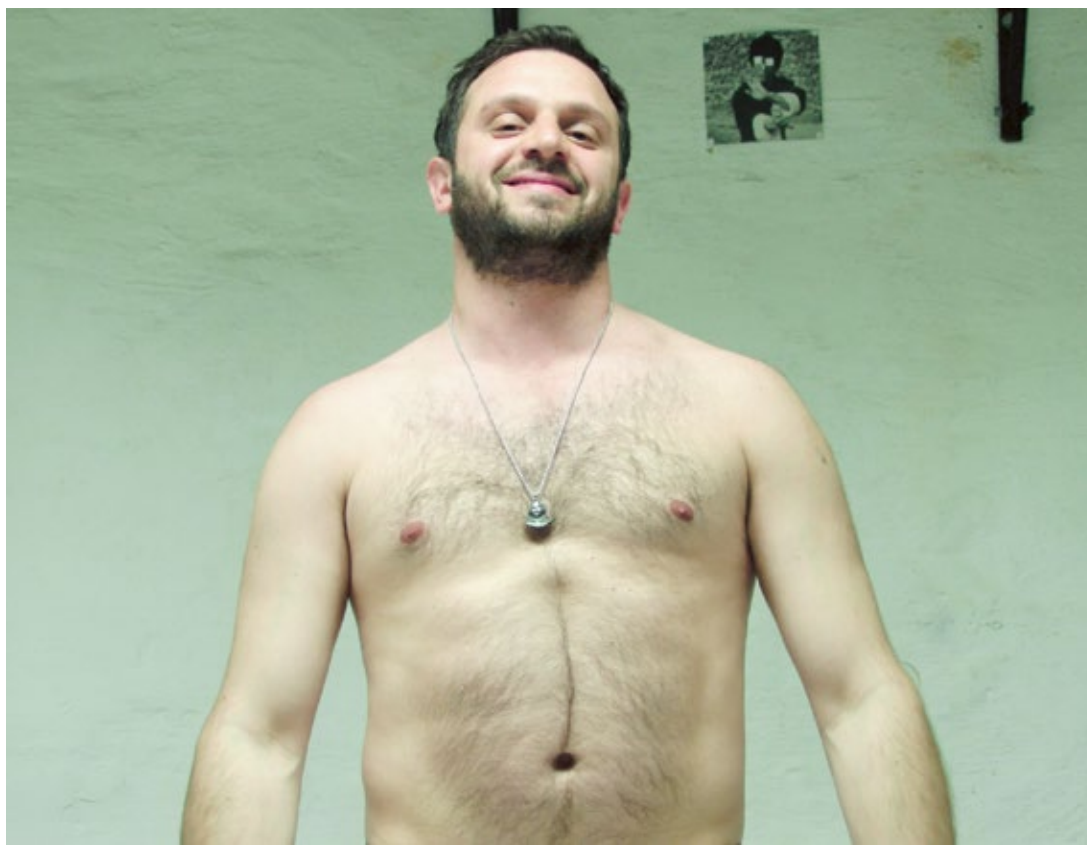
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LASER UNICORNIS PRODUCTIONS

## Reversed roles

Last year Lovisa Sirén won the prestigious Startsladden short film award with *Pussy Have the Power* at the Göteborg Film Festival. This year she returned to compete with another film about inherited power structures, an

attempt to reverse the existing gender roles in the film industry. *Audition* features well-known male actors who are trying out for a woman director's first feature. The more they lose belief in her methods, the more she pushes

the limits in order to objectify them. Already one of Sweden's most interesting makers of short films, Lovisa Sirén will soon start the shoot of *Baby*, as a part of the Moving Sweden project.

Jon Asp

### 2016

is the year when Sweden will be the guest country at Clermont-Ferrand Short Film Festival – the largest short film festival and market in the world.

# 1.3

million

viewers watched the third episode of *Jordskott* on pubcaster SVT, which is a greater number than any of the top episodes in the first season of *The Bridge*.  
(Source: MMS)

### 3 654 734

is the audience number for *The 100-Year-Old Man Who Climbed Out the Window and Disappeared* in European cinemas, which makes it the 8th biggest European box-office success of 2014.

## Cutting Edge

One fine summer's day, a bullied boy decides to use a waterslide to get even with his tormentors. Peter Pontikis' new short *Boy Razor* is a menacing drama thriller in which pent-up anger reaches boiling point, children are intimidated and adults unaware. In 2008, Pontikis made his feature debut with the low-budget drama *Not Like Others* (*Vampyrer*), which starred Ruth Vega Fernandez and featured David Dencik in a minor role.



Boy Razor

BORDERLINE FILMS

## Sami story to Hamburg

Marja Bål Nango's *O.M.G (Oh Máigon Girl)* (*Hilbes Biigá*) has been selected for the Hamburg Short Film Festival in June. The film centres on two teenage girls who are bored with their small village life and hungry for sexual adventure. With support funding from the Swedish Film Institute, the film screened at the Berlinale in February as part of 7 Sami Stories, the Sami Film Institute's initiative to promote upcoming Sami filmmakers. *O.M.G (Oh*



JOHAN MATHIS GAUP

*Máigon Girl*) is Bål Nango's tenth film to date. Born in Norway in 1988, she was recently honoured with a retrospective at the Tampere Film Festival.

## Swedish films on NYC roofs

A special focus on new Swedish films will take place August 5-8 at Rooftop Films in Brooklyn, New York. Cannes-premiered *Kung Fury* provides a sneak early opening to the programme on May 29, with a screening introduced by director David Sandberg. Founded in 1997, Rooftop Films has become known internationally for combining US and world premieres, themed programmes and popular outdoor venues throughout the summer season. The focus, which will also include a live performance by a Swedish artist, is organised by the Swedish Film Institute.



## Nordic film rocks São Paulo

A major Nordic focus including some 50 titles is to be held at the 39th São Paulo International Film Festival – the biggest festival in Brazil – October 20 - November 4, 2015. The series will comprise both new feature films and a retrospective, plus industry related events with film professionals from the five Nordic countries meeting the local film industry in Brazil. The event is organised by the Swedish Film Institute together with the Danish Film Institute, Finnish Film Foundation, Icelandic Film Centre and Norwegian Film Institute in partnership with the Brazilian Film Agency ANCINE and the promotion organization Cinema Do Brasil.

LASER UNICORNS PRODUCTIONS

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SNOWCLOUD FILMS

## 100 years and still animated

Swedish animation is celebrating its centenary, and to mark the event the Swedish Film Institute is heading for MIFA, the market section of the animation festival in Annecy. Festivities kicked off at this year's Göteborg Film Festival, with a programme of works spanning from 1915 onwards including the first ever Swedish animation – Victor Bergdahl's intoxicating *Magic Brew (Trolldrycken)*.

The programme confirmed the ability of animation to unite the abstract and the figurative. And following that tradition are directors Ewa Einhorn and Jeuno Je Kim, whose short film *Sex & Taxes (2015)* was inspired by a series of reports by the award-winning journalist Maciej Zaremba for the Swedish newspaper *Dagens Nyheter*. The film is a colourful satire in which pornography receives generous tax breaks to help cure the population's winter blues.

"Ultimately we want to create other images of bodies and other forms of visualisation that expand political imaginations around issues such as gender, ethnicity, race and community," Ewa Einhorn and Jeuno Je Kim explain.

Aimed at a younger audience, Maria Avramova's debut *Lea & the Forest Pirates (2015)* is an adventure set in the Nordic forest in which a seven-year-old girl is looking for her little brother. Part of the Moving Sweden initiative, it's the first film from start-up company Snowcloud, whose owner and producer Petter Lindblad foresees major

potential for Swedish animation:

"It's exciting that so many animated films have come along at once, and I'm hoping to see even more in the future. We have to remember that feature length films are the powerhouse of the industry, creating long term employment opportunities for people working with animation."

**Sebastian Lindvall**

## CORNERSTONES IN SWEDISH ANIMATION

By Midhat Ajanovic, expert on Swedish animation

**1915:** *The Magic Brew* by Victor Bergdahl, the first pioneer in Swedish animation.

**1924:** *Symphonie Diagonale* by avant-garde artist Viking Eggeling, considered as the very pinnacle of experimental animation from the 1920s.

**1950:** Alongside the former Czechoslovakia, Sweden is one of the European countries with, relatively speaking, most animated feature films, which were almost exclusively produced in the Disney inspired cell animation technology.

**1974:** International recognition to *Dunderklumpen* by modern Swedish animation pioneer Per Åhlin.

**1980:** *Who will comfort Toffle?* by influential Swedish short film animator Johan Hagelbäck.

**2005:** Documentary short *Never Like The First Time* by Jonas Odell became a major international hit and Golden Bear winner at Berline.

**2008:** Annecy's Grand Prize to documentary *Slaves*, by tandem Hanna Heilborn and David Aronowitsch.

**2011:** Johannes Nyholm had another great success with short film *Las Palmas*, after his *Puppet boy (2007)* became Sweden's most award-winning animated film of all time.



LOCCIO

# 64

is the percentage of female recipients of the Guldbagge Award in the main categories – Best Film, Best Director and Best Screenplay – over the last six years.

# 235 340

tickets were sold for the two documentaries *A Thousand Pieces (2014)* and *Nice People (2015)* during their first 12 weeks in Swedish cinemas. This can be compared to 52 938 admissions for Academy Award winning *Searching for Sugarman (2012)* in the same time span. However, all three of them faded in comparison to *Palme (2012)* which was seen by 235 767. All these figures underline a positive trend for Swedish docs.

# 5

is the number of languages Ingrid Bergman spoke fluently. She also had acting roles in all of them – Swedish, English, German, French and Italian.

## A crowd-funded escape from reality

Given the experience of their first collaboration, *Nasty Old People* (2009), a film financed by a bank loan and premiered on the file sharing website The Pirate Bay, it seemed natural for director Hanna Sköld and producer Helene Granqvist to involve their audience from the outset. Six years ago they started working on *Granny's Dancing on the Table*, a feature film using different media and means of expression to explore a broad narrative universe.

"Hanna started writing about the process on Facebook. 'Have you ever felt isolated? Have you ever been the victim of a natural disaster? Have you ever had make-believe friends?' She



asked questions on the subjects she wanted to explore and got plenty of responses," Helene Granqvist explains.

Claymation and conventional film are combined to create the hybrid environment where teenager Amy (played by Blanca

Engström from *The Girl (Flickan, 2009)* lives with her violent father, cut off from the rest of the world. Fantasies about her grandmother provide her only escape from reality.

The story harks back to Hanna Sköld's own experiences. It was important not to underplay the depictions of violence, which were in place long before full funding was secured.

"We couldn't afford animators, so Hanna began to do the animations herself. And straight away the characters started hitting each other. It brings tears to my eyes just thinking about how deep-rooted those issues are for her," says Helene Granqvist.

**Sebastian Lindvall**

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# New talents

**Isabella Carbonell.** *Boys* is a short film set in an institution for young sex offenders. "I wanted to create an intimate close-up of real people," says director Isabella Carbonell.



It all began when Isabella Carbonell read a book by journalist Katarina Wennstam entitled *A Real Rapist* (*En riktig våldtäktsman*, 2005). Now, some years later, she brings us *Boys* (*Pojkarna*), a short film selected for Critics' Week at Cannes.

"The book made me realise just how dysfunctional our view is of who actually commits rape. The general public tends to imagine some kind of mythical, faceless

monster. I wanted to create an intimate close-up of real people to add nuance to that notion which is so dangerously simplified in present day society."

Carbonell was especially fascinated by the most common answer given by rapists of all ages to the question of why they did it: "I don't know, it just happened."

"I found that both fascinating and provocative to such an extent



TOBIAS HENRIKSSON

that I felt I had to make a film about it."

She wrote the screenplay together with Babak Najafi, the director of films such as *Easy Money II* (*Snabba Cash II*, 2012) and *Sebbe* (2010), Sebastian Hiort af Ornäs' breakthrough film. Hiort af Ornäs also plays the lead as Markus in *Boys*.

Isabella Carbonell has no

formal film training, but she has worked in various positions in the industry for ten years or so. Currently concentrating on directing, it's that role she envisages for herself going forward, and she would relish the challenge of a longer film.

"For some years now I've wanted to make a film about the difficulties of arriving in Sweden as a refugee and automatically finding oneself at a disadvantage, however hard one struggles. Such a film would give me the opportunity to create a female role that's never been seen before in Swedish film."

**Text Jenny Damberg  
Photo Nadja Hallström**

**Name:** Isabella Carbonell  
**Background:** Her film work has included directing music videos and acting.  
**Making waves:** *Boys* has been selected for Critics' Week at Cannes.





**Victor Lindgren.** "What you get angry and can't stop thinking about, the cause of sleepless nights, is the thing that you have to write." Director Victor Lindgren has finished two new short films, both about 10-year-old girls.

"I don't really know why I've chosen this particular age, but I think in some ways you have to work on things you've recently experienced," says director Victor Lindgren on the subject of the young leading actors in his 2015 short films *It's OK to Eat Fish 'cause They Don't Have Any Feelings* (*Fiskar har inga känslor*) and *I Turn to You* (*Jag vill nå dig*).

"And it's also fun to work with children and young people since they're so challenging. Lots of people say it's so damned difficult."

**Do you agree that it's difficult?**

"Yes, it can be difficult. Especially with youngsters. They have so many notions of how they should behave and how people perceive them. I recognise that from growing up myself."

Hoping to find the right young people whose own lives match in some ways the stories he wants to tell, Lindgren took great care with the casting process.

"I think it's so much more fun to use people who can define something themselves and contribute their own experience rather than having to instruct my actors. It provides a completely different authenticity."



BAUTAFILM AB

In the on-going project *Tiny, Tiny Pieces* (*Små små bitar*), a drama series for young people, the crew ran screen tests on 130 people, first in the city of Umeå, then in the smaller towns of Lycksele and Vilhelmina.

"That's where we found two real diamonds who can really carry the stories that the series centre on. One of the people in the series drives a Swedish A-tractor\*, and so too did one of the actors. That's not exactly commonplace."

Jenny Damberg

\* a sort of hybrid truck/tractor

**Name: Victor Lindgren**

**Background:** Self-taught screenwriter and director. One of four people behind *Bautafilm*, based in Umeå and Tärnaby in the north of Sweden.

**Making waves:** With his short films *It's OK to Eat Fish 'cause They Don't Have Any Feelings* and *I Turn to You*. Has recently completed a pilot episode of the television series *Tiny, Tiny Pieces*.

**Jerry Carlsson.** Central to Jerry Carlsson's *All We Share* is a tall and stately sycamore which the owners want chopped down as soon as possible. But just why the tree has to come down, they're unwilling to say.

The short film *All We Share* is about tree surgeons Samir and Sara, who quickly realise that the totally healthy sycamore tree they are called in to chop down has an emotionally charged history. "Finding the right tree was essential," explains director Jerry Carlsson. Having posted flyers through a couple of thousand letterboxes, the crew had got 80 or so responses from house owners who wanted a tree chopped down on their plot, but unfortunately mostly unsuitable pines and firs.

"I didn't want any old tree, I wanted something special in which we could create a space up in the leaves. With only a week to go before filming was due to start we found the perfect tree. As soon as we got to the house, we could see it would work. The place had a character all of its own, exactly the kind we needed."

Jerry Carlsson insists that the characters in his films should be well rounded, without necessarily having a clear gender identity. Because in his view, although we live surrounded by images, we suffer in many ways from a lack of images. Citing an example from his own life, he explains how as a young teenager, he happened to



TJOCKSHJÄRTA FILM

put on the television when the romantic comedy *The Object of My Affection* was being screened.

"Right then it struck me. I'd only heard the word 'gay' used as an insult or a joke. But that's what I was, and I hated that part of myself. I lacked an image to relate to, but that evening I gained a new image of what it might mean. I sat there alone with one thought going round and round in my head: 'I don't need to be unhappy just because I'm into guys.' I didn't have that insight before I saw the film, and my body really needed the feeling it gave me."

Jenny Damberg

**Name: Jerry Carlsson**

**Background:** Director and screenwriter. Degree in Film from the Valand Academy Film, University of Gothenburg, 2014.

**Making waves:** *All We Share* has been selected for *Future Frames*, a new initiative by European Film Promotion and the Karlovy Vary International Film Festival, July 3-11.



TJOCKSHJÄRTA FILM





# Concerning Annika

Known for her work on Göran Hugo Olsson's celebrated documentaries, Annika Rogell has now produced her first feature, the Berlinale-awarded drama *My Skinny Sister*. Meet Sweden's Producer on the Move.



Text Karoline Eriksson  
Photo Karin Alfredsson  
Production info p. 57

"There was a time when Annika had to choose between a career as a floorball professional and a film producer. Sport has made her fearless and insanely stubborn, and she's also one of the least deferential people I know," says director Sanna Lenken, who has been working with Annika Rogell since they were students together at Stockholm's Dramatiska Institutet (now Stockholm Academy of Dramatic Arts).

The duo's first feature *My Skinny Sister* (*Min lilla syster*) premiered at this year's Göteborg Film Festival and then went on to win the prestigious Crystal Bear award for Best Film in the Generation Kplus section at the Berlinale.

In the film a talented 16-year-old figure skater is suffering from an eating disorder, something Lenken and Rogell had already explored in their award-winning 2013 short, *Eating Lunch* (*Äta lunch*). The choice of subject, a problem much debated in society, is indicative of the way Annika Rogell selects her projects.

"I can't work with something just because it's fun and cool, I have to feel a passionate involvement with it. And naturally, the choice of director is extremely important to ensure that the film has a visual distinctiveness," says Annika Rogell.

As a new graduate from Dramatiska Institutet's film production course, she was recruited by



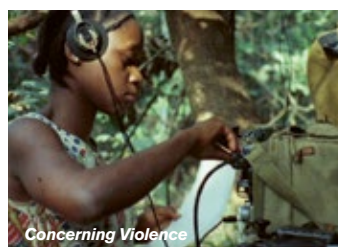
"I can't work with something just because it's fun and cool"

Annika Rogell

the documentary film company Story to produce her first feature-length documentary, Göran Hugo Olsson's *The Black Power Mixtape 1967-1975*. The film, a study of the American black Civil Rights movement, became a major international success following its premiere at the 2011 Sundance festival.

On working together with Rogell, Göran Hugo Olsson observes:

"Annika has an amazing feel for film. One of my best professional memories to date is of just the two of us sitting in the cutting room putting the finishing touches to the film."



## Facts

Annika Rogell was born in 1981. Trained at Dramatiska Institutet in Stockholm. A producer at Tangy and Story, she has previously worked at Fasad, Memfis and Garagefilm. Selected filmography: *The Black Power Mixtape 1967-1975* (2011), *Concerning Violence* (2014), *My Skinny Sister* (2015).

*My Skinny Sister* is also among eight titles competing in Cannes Ecrans Juniors this year. The special section aims particularly at presenting films for a young audience between 13 and 15 years, and the jury consists of students. The most recent Swedish contributions in this section are Babak Najafi's *Sebbe* in 2011 and Fredrik Edfeldt's *The Girl* in 2010.

Annika Rogell was also one of the principal producers for Göran Hugo Olsson's most recent documentary, *Concerning Violence* (2014), which also premiered at Sundance. Currently she alternates between documentaries at Story and feature films at her own, newly founded company Tangy. The upcoming projects include a feature film developed in partnership with the documentary filmmaker David Aronowitsch, and a documentary directed by artist and filmmaker Sara Jordenö.

"I'm also planning to produce Sanna's [Lenken] next film. In the future I'd like to make more feature films." ●





# La Dolce Vita

Ingrid Bergman is the talk of the town in Cannes. Again. Marking her 100<sup>th</sup> birthday, director **Stig Björkman** paints a personal portrait of the Swedish Hollywood star.

**I**t was in the late summer of 1968, in the Italian town of Sorrento. Here, not far from Naples, Gian Luigi Rondi, the renowned film critic who would later become president of the Venice Biennale, was in charge of a film week dedicated to a single country each year. This year it was Sweden, and attending were Vilgot Sjöman, Bo Widerberg, Jan Troell, Mai Zetterling and others, including Stig Björkman, then the editor of Sweden's lead-

ing cinema periodical *Chaplin* as well as a director in his own right.

“Grand affair, red carpets, one of our princesses was there, even Ingmar Bergman was coming, supposedly. He didn't, eventually. Ingrid Bergman was there, however, as appointed honourable chairperson. On the last day, we were all heading to an opera house in Naples for the grand finale, but when I got on the bus, all the seats were taken. ‘You'll have to go in the limousine with Ingrid Bergman.’



Text Jan Lumholdt  
► Production info p. 55

# Björkman picks Bergman



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## The Count of the Old Town

(*Munkbrogreven*, 1935, Edvin Adolphson)

Her Swedish films aren't really very good. She tends to overact quite a bit, not least in her two films with Gösta Ekman, especially *Intermezzo* (1936), where the two of them ham it up as if it were a competition. But in this one, her first speaking part, there is a nice unaffected quality.

## Dr. Jekyll and Mr. Hyde

(1941, Victor Fleming)

Her fourth Hollywood film. She was supposed to play Jekyll's fiancé. Lana Turner was cast as the bargirl who is caught in Hyde's claws. She suggested to Victor Fleming that she and Turner did a swap, which was met with great scepticism. "I'm an actress, I can play different parts", she said. She got her switch and could certainly play the part.

## Europa '51

(1952, Roberto Rossellini)

The films she made with Rossellini were not well received at the time, not at all. Even Ingrid Bergman herself was frustrated, both with the bad reception but also Rossellini's lack of directing. He would write the script on the set and hand over little pieces of paper. Later the French critics of the New Wave resurrected these films, and she's very good in them.

I sat next to the driver while she sat in the back with some secretary or assistant. I never said anything, I was a shy fellow at the time. Such was my one encounter with Ingrid Bergman."

**F**lash forward to Berlin in February 2011. The Deutsche Kinematek hosted a grand Ingmar Bergman exhibition and a number of Bergman associates attended. Actresses Liv Ullmann, Gunnel Lindblom and Harriet Andersson were present, as was Björkman, who in print and on film has followed the director through the years.

One evening, Stig Björkman and Harriet Andersson had just sat down in a restaurant for dinner.

"I got a call. Isabella Rossellini, who headed the film festival jury that year, wanted to meet Harriet. She arrived, she brought Guy Maddin and his wife, we sat at a big round table. I had Isabella next to me and after a while and out of the blue she said "Should we make a film about Mamma?" Before that evening, I'd not had any intention of doing a film on Ingrid Bergman. But I was immediately triggered."

Meetings were arranged to discuss and develop. In Paris, Björkman sat down with Rossellini and her brother Roberto. In New York, he touched base with the two other Bergman siblings Isotta Ingrid Rossellini and Pia Lindström.

"They all gave me carte

blanche to the Ingrid Bergman Collection at the Wesleyan University in Middletown, Connecticut. By now, I've been there about six times. It's quite remarkable. She saved her parents' correspondence with each other, her own personal letters are there, she started writing diaries at the age of nine or ten, they're there. There are diaries in Swedish that go up to 1945, there's one in English from 1980, where she writes about

**"It's very much told through her, her writings and the films she shot"**

Stig Björkman

the reactions to her then-published biography, *My Story*. There are report cards and compositions from her school days, there are photos and films. She filmed throughout her life, first 8 mm, later 16. There's even footage from her 1937 wedding with Peter Aron Lindström. Her father Justus was a photographer and artist, and had a photography shop in Stockholm. He filmed her on occasion, I found footage of little Ingrid at the ages of three, five and eight years old. Tremendously exciting. She would sometimes bring a cine camera to the set. There are ninety minutes from the set of *Joan of Arc* in 1948. In all, there are some seven or eight hours spanning all the years. And

## Autumn Sonata

(*Höstsonaten*, 1978, Ingmar Bergman)

Not an uncomplicated film to make, as you will see in the film. Two great and uncontested artistic temperaments met and some of the sparks that flew were significant. The finished result, the portrait of the concert pianist, is exceptionally moving. Extraordinary, very vulnerable. Some of her performances hold a perfection of style that can create a shell around the character. Here we see cracks in that shell. She managed this with Hitchcock and Rossellini as well.



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ALL OVER PRESS



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## Notorious!

(1946, Alfred Hitchcock)

A difficult part. She is the woman who is used as a pawn to catch some Nazis in South America. Cary Grant is the agent who is supposed to charm her and then throw her to the wolves. The tricky bit is that they fall in love. Her chemistry with Grant is wonderful. She gets to show a full register here. Very, very refined. She also has a great drunk scene.

she was good, none of that shaky, unfocused stuff. Sometimes, she would hand over the camera so we also see quite a bit of her in person. Gradually, I came to use more and more of her private films in the finished work.”

One can safely say that gradually, Ingrid Bergman herself started taking over.

“It’s very much told through her, her writings and the films she shot. Either that or footage from newsreels, television, etc. It’s a rather personal account. The title, *Ingrid Bergman – In Her Own Words*, is indeed appropriate. In Swedish, I call it *Jag är Ingrid* – “I am Ingrid”. All in keeping with this unique material.”

Actress Alicia Vikander pro-

vides the voice of Ingrid Bergman, again quite appropriately.

“Every time we need to quote something, from, say, a letter, it’s Alicia who is reading. A bit of a new Ingrid, isn’t she? And she speaks a really fine English. We’ve run into each other from time to time and she was really into doing the voiceover. She has completed some eight or nine English and American films in a row. We’ve fought against her schedule – she has sometimes ended one shoot on a Friday and started the next one on the Monday – more or less for two years now. We got a Saturday in London and Sunday in Copenhagen. It has worked out well in the end, really well.”

Michael Nyman has scored the

film, his second work for Björkman after their collaboration on the 2012 documentary *Fanny, Alexander & I*.

“Beautiful score. Quite nostalgic, this one.”

**B**jörkman has also conducted conversations with all of Bergman’s children.

“I like a form where I don’t necessarily ask the questions, rather, I like to gather some people and take it from there. First, I shot at Isabella’s place on Long Island, where she, her twin sister Ingrid and Roberto sit and talk – all the Rossellini children at once. I have also shot them separately in order to get the more individual takes. Ingrid in Rome, Roberto in Paris ▶

## Stig Björkman

Born 1938. Swedish film critic and filmmaker. He was editor-in-chief of the Swedish film magazine *Chaplin* from 1964 to 1972 and has authored books of interviews with Ingmar Bergman, Woody Allen, Lars von Trier, Gena Rowlands, and Joyce Carol Oates. He has directed a number of short films and documentaries and seven feature films, including *Georgia, Georgia* (1972), *The White Wall* (*Den vita väggen*, 1975) and *Behind the Shutters* (*Bakom jalousin*, 1984). His debut feature *I Love, You Love* (*Jag älskar, du älskar*, 1968) was one of the last films to screen at the 1968 Cannes festival, just before it was called off in solidarity with the ongoing national protests.

and in Sweden, in the west coast archipelago outside of Göteborg, where Ingrid and her last husband Lars Schmidt had a summerhouse, and Pia Lindström in New York.”

Not many, but a few of Bergman’s famous and not so famous actor colleagues also took part, namely Liv Ullmann and Sigourney Weaver.

“We rented the Schubert Theatre on Broadway, where Sigourney had her first job, as Ingrid Bergman’s understudy in John

Gielgud’s direction of W. Somerset Maugham’s *The Constant Wife*. First, it was supposed to be just Sigourney and Isabella. Then, Liv was in town and when she heard, she insisted on joining us.”

“I feel that this style of documentary is different from many of the others out there. There may be those who will be bemused at times, but with Ingrid as our guide, I think it will be quite exciting.”

Björkman, who in the process watched and re-watched most of Ingrid Bergman’s films, is fond of



“I like a form where I don’t necessarily ask the questions”

Stig Björkman

the assessment of “the natural actress”.

“She refused to let Hollywood pluck her eyebrows, bleach her hair or change her name. All through her life, she maintained a very strong will. A brave woman, very modern. The fact that she found herself without a family at the tender age of fourteen must have created a driving force. It’s easy to see why she never settled for playing the sweet girlfriend of the hero, always preferring to play the heroine herself.” ●

PHOTO: SANNA SJÖSWÄRD (STIG BJÖRKMAN)

## Ingrid

### NICENESS FACTOR



Ingrid always knew the names of everyone on set, always came on time and according to most people was the nicest person they had ever met.

### LOVE LIFE GOSSIP FACTOR



Ingrid was married three times and had four children (one with first husband Petter Lindström and three with second husband Roberto Rossellini). She also had a brief but intensive relationship with renowned photographer Robert Capa.

### SCANDAL FACTOR



Ingrid left a brilliant career in Hollywood to make the movie *Stromboli* (1950) with Italian director Roberto Rossellini, got pregnant by him while they were both still married and stayed in Italy, thus leaving her husband and 12-year-old daughter behind in the US. This sparked a moral outrage that saw her banned from Hollywood for almost a decade.

### MEMORABLE QUOTE



“Happiness is being healthy and having a bad memory.”



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# Bergman vs Bergman

Sweden’s biggest film personalities share the same last name, but the Hollywood star and the demon director were not related. They did however make a movie together, *Autumn Sonata* (*Höstsonaten*, 1978), which was to be Ingrid’s last feature made for the cinema.

Text Andrea Reuter

### ACADEMY AWARDS RECOGNITION



Ingrid was nominated for seven Oscars and won three of them, including Best Actress for *Gaslight* (1944) as well as *Anastasia* (1956). She was, however, not nominated for her memorable role in *Casablanca* (1942).

## Ingmar

### NICENESS FACTOR



Ingmar is always referred to as a “demon director”, which pretty much says it all. He was also privately at times quite tricky, for example refusing to let actor Erland Josephson into his house at Fårö island.

### LOVE LIFE GOSSIP FACTOR



Ingmar was married five times, had nine children (one with a married woman) and pretty much hooked up with all his female protagonists, including Harriet Andersson, Bibi Andersson and Liv Ullmann.

### SCANDAL FACTOR



In 1976 Ingmar was apprehended by the police in the middle of rehearsals at the Royal Dramatic Theatre in Stockholm for alleged tax evasion, which created enormous attention internationally. He was cleared of all charges in court, but felt so violated that he left the country for Munich where he stayed for five years.

### MEMORABLE QUOTE



“I hope I never get so old I get religious.”

### ACADEMY AWARDS RECOGNITION



Ingmar was nominated for nine Academy Awards, but won none of them. However, he did receive the honorary Irving G. Thalberg Memorial Award in 1971, which was picked up by actress Liv Ullmann.

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And the winner is:  
Ingrid Bergman, for managing to be remembered as a nice person while living a scandalous love life!

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JIMMY SUNDIN (DIRECTOR AND STILL)

## Romani road movie

Award-winning maker of short films **Jonas Selberg Augustsén** makes his feature debut with *The Garbage Helicopter*, yet another film in a minority Swedish language.

Having previously explored Sami, this time round he brings us a road movie in Romani. Somewhere in northern Sweden, three Roma youths jump into a car to deliver an eagerly awaited clock to their grandmother who lives more than 1,000 kilometres to the south.

The director himself describes the film as a comedy drama with a serious undertone.

“The main theme, which I can identify with, is one of alienation in welfare Sweden, where the situation of the Roma people is clearly becoming more marginalised and segregated. When examining minorities it’s easy to highlight the exotic (‘look how different we are’), but I’d rather focus on the similarities,” says Selberg Augustsén.

The title *The Garbage Helicopter* is taken from celebrated Swedish poet, Gunnar Ekelöf, one of the first to write about the downside of the Swedish model.

“With a poet’s capacity for anticipating the future, he gently pointed out that things can easily become rather bleak.”

Selberg Augustsén is renowned for his own poetic imagery in works such as the 30-minute, award-winning



“Examining minorities it’s easy to highlight the exotic, but I’d rather focus on the similarities”

Jonas Selberg Augustsén

*Autumn Man (Höstmannen, 2010)*. In 2012, his pitch for *The Garbage Helicopter* won him the €30,000 Audience Award, voted on by 120 decision makers at the Torino Film Festival. And his producer, Bob Film’s Andreas Emanuelsson, picked up the Post-Production Award.

**What is it about minorities in film that interests you?**

“It started out on an aesthetic level: I wanted to work with language in an abstract way. For me it’s certainly a learning process. Something always happens in

the translation, words and lines are added or altered, changing the meaning in part.”

**How did you find the actors for the film, all of them Roma amateurs?**

“It was an extensive casting process. We proceeded with care and sensitivity, given that we encountered a certain hesitation and reluctance from the Roma themselves (‘how are you going to present us?’). They were wary of all the usual negative clichés.”

Even more than films by Emir Kusturica or Tony Gatlif, *The Garbage Helicopter* elicits comparisons with Aki Kaurismäki and Jim Jarmusch, not least in its dry humour, stylishly presented in black and white tableaux.

“I can’t hide the fact that Jarmusch and Kaurismäki are my main role models in the cinema, and maybe to a lesser extent Yasujiro Ozu, who I discovered a few years ago when I was starting to feel that films nowadays are becoming increasingly complex in their narrative techniques, working backwards or in fragments. Ozu’s stories appear so amazingly simple, but they’re like icebergs: there’s so much under the surface. I strive for that same simplicity.” ●

Text Jon Asp

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# Gender trouble

Working on *Girls Lost*, director Alexandra-Therese Keining was inspired by Judith Butler's theories of gender and Sally Potter's film *Orlando*, based on the novel by Virginia Woolf. The upshot is an atmospheric depiction of three teenage girls' transformation into boys, magically set against the darkness of the night.

Text Alexandra Sundqvist

Photo Karin Alfredsson

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*Girls Lost* (*Pojkarna*) is a film adaptation of Jessica Schiefauer's 2011 award-winning novel for young readers.

The book centres on the friendship between three 14-year-old girls, Kim (Tuva Jagell), Momo (Lolo Nyvall) and Bella (Wilma Holmén), who draw strength from each other in the hostile corridors of their school in an average Swedish town. It's an environment that bristles with taunts and sexual harassment.

"Reading the book touched something in my heart. I was fascinated by the girls' strength and sisterhood. There's a complexity and an existential level to the story," says director and screenwriter Alexandra-Therese Keining, whose previous films include *With Every Heartbeat* (*Kyss mig*, 2011) and *Hot Dog* (2002).

In *Girls Lost* the three friends find somewhere to escape in Bella's greenhouse, a place unique in itself. It's here the girls plant the seed of an unusual flower with the scent of vanilla and nectar that transforms them into boys.

"The greenhouse becomes a safe haven where Kim, Momo and Bella can gather their strength and shield themselves from the world outside. There's also a symbolism in their curiosity about the flower. It represents a shared awakening, an exploration of sexuality and identity that takes place at the



**"As a director it's my job to create a bubble for my actors, one in which they can live their way into an illusion"**

Alexandra-Therese Keining

interface where the girls are no longer children but not yet adults. That search for identity permeates the entire film," says Alexandra-Therese Keining.

Filmed in 2014, *Girls Lost* was mostly shot at night using extensive props, special effects and elaborate scenes of transformation. Even the greenhouse was built from scratch.

"The story would have fallen flat if we hadn't taken the trouble to create this special world. I knew, for example, that I didn't want a studio greenhouse. We built a real one instead, with real plants in it for an environment that suits the film. The girls

helped to build and plant it," the director explains.

"As a director it's my job to create a bubble for my actors, one in which they can live their way into an illusion."

When Kim, Momo and Bella are changed into boys (then played by Emrik Öhlander, Alexander Gustavsson and Vilgot Ostwald Vesterlund), they experience a rush of freedom. Nobody recognises them.

"It allows them to test out a new identity, to invent themselves anew. They think it's fantastic not to be objectified any longer. Kim, who feels least at home in her own body, is the one who's most

seduced by this new identity. Unlike Momo, who has an emotional outlet in her creativity, or Bella, who finds peace among her plants, Kim doesn't have the same safety valves. Momo and Bella vent out their sorrows and disappointments in creating things, whereas Kim just lies in the bath staring at the ceiling. She doesn't have the same safety net to fall back into," says Keining.

To begin with Kim is attracted by the ease of this new world, but when she gets involved with the petty criminal Tony (Mandus Berg), things start to get more complicated.

*Girls Lost* is imbued with a multi-layered perspective on sex and gender. Whereas Momo is attracted to Kim in both her guises, Kim is attracted by Tony.

It's queer without making a point of being so.

"I've been inspired by Judith Butler's theory of gender as a social construction. The notion that gender doesn't exist from the outset but is something that can change and which emerges and is negotiated over time. I've also been influenced by Sally Potter's film version of Virginia Woolf's *Orlando* (1992), in which the main character starts out as a man and ends up as a woman. *Girls Lost* shares the same essential core as Woolf's novel: a desire for genuine freedom," says Alexandra-Therese Keining. ●







# Crime and punishment

“He’s done his time” – just what does that really mean? In **Magnus von Horn’s** debut film *The Here After*, 17-year-old John tries to get back into society after serving his sentence for a horrific crime.

“Everything will be fine”. Seldom have words of comfort sounded more like the opposite than when they’re spoken in the introduction to Magnus von Horn’s feature debut *The Here After* (*Efterskalv*).

17-year-old John has just been released from the prison where he has served two years for the murder of his girlfriend. He gets a hug and hears the above words of consolation just before his father drives him home to their family farm in a small village in the west of Sweden. At first things seem as blank as John’s expression, but we soon discover just how little will actually turn out fine.

“I wanted to get up close and personal with a murderer, to be forced to relate and delve into something I couldn’t understand,” is how von Horn explains the motivation behind his film.

The 31-year-old director start-



“I wanted to get up close and personal with a murderer”

Magnus von Horn

ed writing the screenplay two years ago, having completed his studies at the Polish National Film School in Lodz. He thought it was rather odd that so little is said about the aftermath of juvenile crime. After all, people do get released back into society.

“It’s easy to shun such awful things. To call the perpetrators ‘evil’ or ‘inhuman’. To say ‘I could never do such a thing’. I

think it’s a defence mechanism, and such things are closer to us than we’d like to admit. So it’s a kind of self-provocation to try to identify with something that I have a resistance to. And hopefully it will be of interest to other people, too.”

In the film, the defence mechanisms start to kick in when John enrolls back in his former high school. What’s remarkable, and unusual in a Swedish film, is that no moral judgments or sympathies are ascribed to any of the characters.

“It’s important that the main character isn’t a victim of artificial sympathy. It has to be coldly objective. And I can understand the other characters too. If one teenager murders another there’s a sense of guilt throughout a community: in the school and among those who work in various ways to counter violence and depression. People feel troubled by John’s presence: that’s the reason for the assault,” he explains in respect of one of the film’s most harrowing scenes.

I put it to von Horn that it feels as if the film leads us by the hand until it can go no further. Every time you look for a way out there’s another cul-de-sac: you can understand the characters, but none of them is beyond reproach.

“At one of the script reviews someone said to me: ‘you’re cheating, you don’t go far enough.’ That stuck in my mind. It became very important for me to probe further. So every time I wanted to edit or to round something off, I pushed on instead.”

The cool objectivity of the film also stems from its long takes, which help to create distance. In one central scene the action is filmed from inside a car, recording ▶



Text Hynek Pallas  
Photo Emelie Asplund  
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“And if there’s one thing a film can do really well, it’s to probe between the lines, to let the gut feelings in organically rather than intellectually”



“It takes a European co-production to make an art film”

Zentropa Sweden’s Madeleine Ekman, one of two producers of *The Here After*, together with Lava Film’s Mariusz Wlodarski, spoke about the production:

“To raise a child takes a whole village: to make an art film takes a European co-production. Since Magnus went to film school in Poland, it was natural for him to start there. To finance the film we placed the shoot in Sweden with a Swedish cast and a mixed Swedish-Polish crew, post-production in Poland and sound in France. This is a common model nowadays, one that’s virtually essential for a creative work of quality.”

the events without emotion. The references to Michael Haneke and Ruben Östlund are obvious, but could there be a nod to Bruno Dumont in there too...?

“Yes,” von Horn eagerly confirms at the mention of the French director, positively energising the telephone line from Warsaw where he has lived for almost a decade. “Dumont is a major inspiration. Copy with shame, steal with pride, as they say.”

At film school von Horn wrote his final dissertation about Dumont’s 1997 debut *The Life of Jesus*, a film which, like *The Here After*, centres on young people in the country riding motorbikes.

But that’s not the only element of Dumont’s work he has lifted.

“His characters really got to me. They can’t articulate. They have deep feelings but can only look on. And if there’s one thing a film can do really well, it’s to probe between the lines, to let the gut feelings in organically rather than intellectually.”

In *The Here After* those gut feelings are also the result of all the things going on off-camera, despite all the beautiful shots. This was something that von Horn and his cinematographer Lukasz Zal – recently behind the camera for the highly acclaimed film *Ida* (2013) – had discussed in depth.

“We didn’t want to feel obliged to show everything, the audience have the imagination to fill in what’s missing. We maintained a distance and selected shots carefully to heighten the effect when we actually do move in closer. But neither did we want to go overboard on the aesthetics, it’s supposed to look a bit messy at times.”

With its blend of Swedish, Polish and French financial backing, *The Here After* feels like an amalgam of styles and subject matter from the cinema of all three countries. Clearly present is a Polish penchant for psychological drama, but instead of treating agriculture and rural life

as a backdrop – often the case in Swedish film – it’s something palpable. John’s family are tied to the soil in an organic way.

“That’s actually Danish,” says a laughing von Horn. “I’ve been working on their idea of natural storytelling. A story has its own pace. I don’t like it when the drama is rushed to stop us from getting bored. I believe more in something more tangential and less overly explicit. It’s an approach that turns ‘a murderer comes home to his family’ into a pressure cooker. That’s why I built up the early stages with the ‘nothing’s happening’ approach, they just come home and work on the land. It’s an important part of their everyday life, it’s what they’ve done for generations.”

Another unusual aspect – not least given the ongoing debate in Sweden about the representation of women in films – is that John’s family is entirely comprised of males: lit-



## “We didn’t want to feel obliged to show everything, the audience have the imagination to fill in what’s missing”

tle brother, father and a grumpy grandfather. We look in vain for a mother.

“It was a British script doctor who pointed out that a group of men together always spells trouble. It’s true, just look at soldiers and gangs,” says von Horn.

“Above all, the lack of females underlines their unhealthy attitudes towards women.”

von Horn links this to a disturbing scene in which the grandfather shoots an injured dog when his youngest grandchild wants him to call the vet.

“It may be an over-analysis, but for me the murder is something that goes far back into previous generations and is now crystallised in one person. It’s a thought one’s almost ashamed to express, and it stands in contrast to the reaction of the surrounding community: from the grandfather’s perspective it might not be so very strange to kill a girl.

Worse things have happened long ago in his life. People die, dogs die. You move on.”

**A**n uncomfortable scene like that probably won’t be the only thing to make audiences flinch – not in Sweden at least. The film’s main character is played by teenage idol Ulrik Munther, who made his breakthrough at the age of 15 in a pop-



**Magnus von Horn’s feature debut *The Here After* will screen as part of Directors’ Fortnight at the Cannes Film Festival. The Göteborg born director’s previous work includes the award-winning short film *Without Snow* (*Utan snö*, 2011). *The Here After* is a co-production between Poland, Sweden and France, with camerawork by the Academy Award nominated cinematographer of *Ida*, Lukasz Zal.**

ular television singing competition. For the past few years he’s been cultivating a ‘nice boy’ image, not exactly that of a jealous murderer. It’s as if Michael Haneke had cast someone like One Direction’s Niall Horan in *Benny’s Video* (1992).

“There’s something fascinating about placing someone in an unexpected situation. I’d be lying if I said I wasn’t pleased with the result. But it wasn’t something we’d planned when we were casting the film. We were looking for kids who were amateurs and came from a certain rural background, with pickup trucks and the like. But our original lead was so authentic that he turned the part down because he didn’t want to miss the Swedish elk hunting season!”

Forced to postpone the shoot, von Horn and his Polish producer were sitting in a hotel room in Trollhättan, the centre of the Swedish film industry, when Munther suddenly appeared on their TV screen. They were both

struck by his face, handsome and interesting.

“I had no idea who he was, so we googled him. I wasn’t too sure at first, but we did a screen test with him which was really good. Ulrik isn’t a trained actor, but the best thing about him is that he’s totally prepared to put himself on the line. And he has a highly developed emotional intelligence.”

Munther plays his part brilliantly. He’s alarmingly withdrawn and, according to von Horn’s instructions, “a person who has frozen his own heart.”

**But did he have any doubts about playing such a role?**

“Absolutely not! Both he and his managers were delighted. They’d been approached about Disney-like parts, something they really didn’t want to do. They wanted a change for Ulrik’s image. The darker the better.”

“They certainly got what they bargained for, didn’t they?” says von Horn and laughs. ●



# Power play

In her much-feted and individualistic debut *She Monkeys* (2011), director Lisa Aschan explored a power struggle between two teenage girls passionately involved in *voltige*. In her new film *White People* she continues to examine hierarchies, this time behind closed doors.

Text Alexandra Sundqvist

Photo Ida Knudsen

Production info p. 59

Lisa Aschan describes *White People* (*Det vita folket*) as a “horror drama in an isolated world” inspired by *The Shining* (1980). The film is set in a locked, underground unit with no windows and no horizon on which to fix one’s gaze, other than the stone walls where two colours meet in a line. A sort of “make-believe” horizon designed to help people to maintain their sanity.

An illegal alien, Alex (Vera Vitali) is brought here pending deportation. The unit is presided over by security chief Viktoria (Pernilla August) who, like the character Omar in the television series *The Wire*, defies the powers that be and makes up her own rules.

“In *White People* I’ve wanted to observe people who feel uncomfortable with holding power. What happens when someone who has power apologises for exercising it? And what methods do people use to camouflage their positions of power? It’s something that has resulted in a number of highly absurd scenes in the film,” says director Lisa Aschan, who also wrote the screenplay.

The idea for *White People* came to her when she was doing some research at the Swedish Migration Agency’s detention centre. This is where people are locked away awaiting deportation.

“I was there at night. At 3.30 in



LINDA WASSBERG

the morning the police call to say they’re coming in with someone new they’ve taken into custody. The door of the entrance room opens and two plain-clothes police officers come in with a man in his 30’s. He’s tall and trembling from head to toe. The policemen tell him to sit down on the chair opposite me, then they leave. The man looks me straight in the eye and says in fluent Swedish: ‘Why are you locking me up? What have I done?’ I sit in silence. He keeps on staring at me. ‘Just answer me. What have I done? Why am I here?’

“At that moment I realised that I’m not neutral. That I’m part of this system. I felt that I had to make a stand. Who do I want to be? What do I want to do with my

position of power? That’s when I decided to make this film.”

Following that confrontation Lisa Aschan continued her research at the detention centre, a process that continued for 18 months.

“My experiences there form the basis of the screenplay. Almost all the lines and situations are faithfully reproduced from situations I actually witnessed. You could say I’ve been involved in method directing,” says Aschan.

“When I started writing I pared away all the ‘factual’ details. I wanted to free myself from a documentary approach, to create my own world. My aim has been to make a film that’s both visually stylish and exciting.” ●

“I felt that I had to make a stand. Who do I want to be? What do I want to do with my position of power? That’s when I decided to make this film”

Lisa Aschan





# Alone together

In *Videocracy*, Erik Gandini dissected Italian media culture. In his latest film, *The Swedish Theory of Love*, he turns his gaze on his second homeland, Sweden.

Text Per Nyström  
Photo Johan Bergmark  
Production info p. 58

In the early 1970's, social democracy in Sweden enjoyed something of a golden age.

The Swedish welfare model was stronger than ever and numerous social reforms were introduced. Partly inspired by the ideas behind the unrest of '68, there was a desire in the political landscape to make people independent from one another, to turn us into autonomous individuals independent of rich friends or a rich family.

In 1972 a group of Social Democrat politicians produced a manifesto, "The Family of the Future", in which they spelled out point-by-point the means towards securing a vision in which no adult Swedes would be dependent on their relatives.

"This might sound like a detail, but it was the starting point for a kind of liberation process. The entire western world was influenced by thoughts like these in the seventies, but Sweden is unique in that it took the project further than all other countries," says director Erik Gandini. His new documentary *The Swedish Theory of Love* presents us with a critical examination of the way these thoughts of independence have shaped Swedish society.

Having grown up both in Italy and Sweden, Gandini says that he has always been interested in the dysfunctional aspects of any country or culture. In his international-



FASAD (ALL STILL)

"It has nothing to do with wanting to go back in time, but I draw great inspiration from questioning what's most obvious, questioning what's very specifically Swedish"

Erik Gandini

ly acclaimed *Videocracy* (2009) he took the temperature of his other homeland, Italy, focusing on the unabashed love affair between the media and those in power during the Berlusconi years.

In his new film it's the Swedish ideal that comes under the microscope. In Sweden, almost 50 per cent of all households are single-occupancy, and the average age for children to leave home is significantly lower than the world average, two signs of just how valued independence from other people actually is.

"Compared with *Videocracy* this is a far more ambiguous subject. It has nothing to do with wanting to go back in time, but I draw

great inspiration from questioning what's most obvious, questioning what's very specifically Swedish."

The film includes footage of investigators who are working to sort out the legal and financial affairs of people who have often lain dead in their apartments for several months. It becomes painfully evident that thousands, perhaps hundreds of thousands, of Swedes live in total isolation. Another story in the film concerns a Danish-Swedish doctor who has decided to move from Sweden to Ethiopia. Material hardship is great there, but as the doctor points out, there is a wealth of spirituality which is infinitely greater.

"Internationally people think of Sweden as a collectivistic country. Even this project was collectivistic from the outset. But the end result was very individualistic," Erik Gandini explains.

As in many of his previous films, in *The Swedish Theory of Love* Gandini has chosen to work together with the editor Johan Söderberg, something that becomes evident in the highly rhythmic, almost musical editing quality of the film.

"We like to question things around us but we strive to make the film musical at the same time, to enter a world where you see things in a new way." ●



GF STUDIOS AB (STILLS AND DIRECTORY)

## Celestial heights

Ten years on from his Oscar-nominated *As It Is in Heaven*, Kay Pollak is back with a stand-alone followup, *Heaven on Earth*.

A phenomenal success in countries all over the world, not least Germany and Australia, Kay Pollak's 2004 film was one of the most successful in Swedish cinema history.

Here conductor Daniel Daréus (Michael Nyqvist) dies, leaving behind the choir and soprano Lena, the love of his life who's expecting his child. In *Heaven on Earth* Frida Hallgren returns as Lena, this time in the leading role, taking on the task of revitalising the church in the tiny village.

But not everyone approves of Lena's methods, including the pastor (played once again by Niklas Falk), who also undergoes a total life change: "He goes from zero to 100, ending up as a man living life to the full," says Kay Pollak.

Among the new faces in the film, the director singles out for praise the "totally authentic" Norwegian rising star Jacob Oftebro (*Kon-Tiki*, 2012, and TV series *1864*). And this time round, Pollak has collaborated with his wife Carin as his co-writer and

assistant director. Once again there's a strong focus on the choir, but also on the village "musicians" who are forced to drag whatever instruments they possess from their wardrobes, attics and cellars.

Kay Pollak cites Milos Forman and James Cameron as his major sources of inspiration.

"I like to build a rollercoaster: you buy your ticket and when you get off, you should want to get straight back on again. The most fun of all is on the shoot, when you stand there every morning with the actors and crew ready to make something fantastic, a living scene with genuine emotions."

Ten years on from *As It Is in Heaven*, Kay Pollak is still getting mail from people all around the world who've been moved by the film.

*Heaven On Earth* has already been sold to Australia and New Zealand, the German-speaking countries of Europe and to Benelux. Anders Birkeland, one of the film's producers, has high hopes for the film:



"I like to build a rollercoaster: you buy your ticket and when you get off, you should want to get straight back on again"

Kay Pollak

"We have a right to be just as cocky as Roy (Andersson) and Ruben (Östlund). Naturally we'd love to take our revenge at the Oscar's ceremony..."

The film goes on general release in Sweden on September 4 and in Norway the following week. ●

Text Jon Asp

Production info p. 54

## Honour among thieves

Addiction, homelessness and social exclusion are the focus of debutant Peter Grönlund's drama thriller.

Text Camilla Larsson  
Production info p. 58

His actors refer to Stefan Jarl's 1979 classic *A Decent Life* (*Ett anständigt liv*) when describing what's unique about Peter Grönlund's debut feature *Thieves' Honour* (working title). The director himself is somewhat more modest, but affirms that Jarl, universally regarded as an institution in Swedish documentary filmmaking, is one of his heroes.

Produced by Frida Bargo and Mattias Nohrborg for B-Reel, *Thieves' Honour* is a powerful, dense and intensive drama thriller, a chronicle of people on the fringes of society who live from day to day in a struggle for survival, constantly surrounded by addiction and criminality. But while exclusion can create a strong feeling of community, there's a great risk of suddenly finding oneself absolutely alone.

"I want to highlight both the individual and the group, loneliness and togetherness. What happens when someone doesn't play by the rules and ends up exclud-



"We live in an age of individualism and egotism, something that's reflected in the film"

Peter Grönlund

ed, how the poison seeps down and destroys lives," says Peter Grönlund.

Having spent many years working with addicts and homeless people in Stockholm, the director himself has extensive experience of the world he's portraying.

At the heart of the film are two women, Minna and Katja, played

by Malin Levanon (familiar from Beata Gårdeler's Berlinale-awarded *Flocking*) and Lo Kauppi. But the cast also comprises a large number of amateur actors.

"We had two criteria for casting: firstly we were looking for people with the right type of charisma and experience, and secondly for untested actors with a certain natural and raw presence."

Grönlund's first question during casting was: "What does honour among thieves mean to you?" So what does it mean to the director himself?

"Some people think things were better in the old days, that not stealing from your friends was a given, rather like not harming children or the elderly. Maybe that's true. We live in an age of individualism and egotism, something that's reflected in the film. But my own belief is that as long as you're not hungry it's easy to take a rosy view – but as soon as you get desperate then there's no honour left." ●



B-REEL (DIRECTOR) NADJA HALLSTROM (STILL)

# Falling down

**A struggling poet hits rock bottom in Måns Månsson's film adaptation of *The Yard*.**

Text Niklas Wahllöf  
Photo Johan Bergmark  
Production info p. 60

The struggling poet and literary critic Kristian Lundberg, author of *The Yard*, suddenly finds himself unemployed. In an attempt to maintain his position in lower middle class society as the sole provider for a teenage son, he takes a job in Malmö's transshipment port for new cars: the Yard. Here he's no longer a name: he's just his five-digit employment number. As the only native Swede apart from the management, his workmates view him with suspicion and wonder if he's been sent out from the office as a spy. It's a cold, unfriendly place filled with iron discipline and informing on colleagues, a place where every minute of turning up late is punished and any damage caused is docked from wages. A desolate place where solidarity between the workers has been eradicated. And a reverse class journey for the poet, not just financially.

"What drew me in most of all was the paradox of the place itself," director Måns Månsson explains. "This mixture of a prison or a kind of labour camp which, absurdly enough, is a factory for freedom: a place for the distribution of the ultimate symbol of freedom – shiny new cars..."

I was drawn by the fact that it felt virtually impossible to film, even in the book there's not exactly a classic narrative. When



you adapt a book it's usually because there's a strong story that can carry over into a film, but in this case the opposite was true. All there was, in effect, was the place itself. That was my challenge: to make it into a character-driven story."

Things go from bad to worse for the poet, the downward spiral spinning ever faster. His son is troubled and scornful, the job has its problems, and when he takes the blame for something others have done at the Yard, he gets fired. At his lowest ebb, having sold all he can and lost everything else to the bailiffs, he takes the chance to get his job back – but at a very high moral price.

"I've thought about what value there is in portraying a white middle-aged Swedish artist in the midst of all this, instead of focusing on the immigrants working



FREDRIK WENZEL

in the port, those without any documentation even, the people whose situation won't ever improve," says Måns Månsson.

"But for me this is about taking a more complex view and using the place itself as a mirror of our present-day society. How do we deal with issues like integration, how do prevailing political views measure up?"


Måns Månsson is keen to point out, however, that he hasn't wanted to make a political film in the classic sense. He wasn't primarily interested in a story that describes social structures, how the safety net is being taken away and how class differences are growing: all those things play a somewhat minor role in the film. To a greater extent he has focused on what drives the choices that an individual makes.

"For me, what's really uncom-

fortable, and interesting, about this story is what happens to someone who feels they are doing the right thing, standing up for the weak, a frail poet who regards himself as the finest person in the world who finds himself in a destructive environment and realises that maybe he isn't such a fantastic person after all. When you're faced with an ultimatum you can uncover unpleasant sides of yourself, sides that don't care very much at all for anyone other than yourself and your children... The fact that a place of work can break you down so much that you discover that you're not who you thought you were. That's roughly where the essence of the story lies for me. And that's where I've tried to steer the film," says Måns Månsson. ●

## Måns Månsson

Born 1982 in Stockholm. Director, screenwriter, cinematographer and editor trained at the Royal Institute of Art, Stockholm. Måns Månsson's breakthrough came with the documentaries *Kinchen* (2005, about a sports commentator) and *Mr Governor (H:r Landshövding)*, 2008, about a Swedish politician). Both films are made in the cinéma-vérité style of observation without comments, and without any arranged interviews. Månsson's latest feature *Stranded in Canton* (2014) was screened at the Tribeca Festival in April.



“When you’re faced with  
an ultimatum you can  
uncover unpleasant sides  
of yourself”

Måns Månsson

# Herd mentality

**In *Flocking*, director Beata Gårdeler examines how class, fear and social loyalties can eat their way into an investigation of an alleged rape.**

Text Niklas Eriksson  
Photo Johan Bergmark  
Production info p. 52

*Flocking* (*Flocken*) is set in and around a typical Swedish school in a rural area. Jennifer and Alexander, two of the pupils, give completely different accounts as to whether what happened on a particular afternoon was consensual or something completely different. The film raises many questions. Who do people believe in such a situation? What factors are involved – clothes, gender, class?

Cases like this do the rounds in the media all the time. *Flocking* is inspired by real cases, but as director Beata Gårdeler herself points out, “it’s not a debate film.”

“Of course it’s interesting if it sparks a debate about these issues, but that was never my aim. Like all art it’s subjective, and I hope that different people will take the film in different ways. As I see it, the film is more an exploration of the mechanisms of society than a study of someone who claims to have been raped. I want to take account of the people in the surroundings.”

One of those people is the pragmatic mother. In Beata Gårdeler’s view, she’s easy to identify with, because surely her son (‘such a nice boy’) can’t possibly be a rapist?

“When we did our research for the film we saw a huge divide between reality and what’s said in the media. The media likes to promote an image of rapists as dirty old men or gangs of immi-



**“It’s very tedious that American films continue to maintain that there are good people or evil people”**

Beata Gårdeler

grants. But the most common rapist is a first-time offender who’s quite... ordinary really.”

**So do you think that makes the mother’s reaction quite typical?**

“Yes, I do. A common reaction when someone has been convicted is: ‘My god, should he be locked away with all those monsters?’ That’s part of what I wanted to show. There aren’t any psychologically straightforward explanations for such a person. People always create stereotypes of other people, so my psychological job when I make a film is to



take away the preconceptions and prejudices that I myself have.”

**How do you do that?**

“When I start working on characters my starting point is that I really want to like them. If this were my brother or my mother, how would I regard them? I think it’s very tedious that American films continue to maintain that there are good people or evil people. That may work in a fairy tale, but it says very little about the world we actually live in.”

*Flocking* has a visually distinctive tone – something that’s partly

achieved by filming at night although it’s actually light – which adds to the feeling of being in an emotional vacuum. Communication is in distinctly short supply, or conversation at least. People hum and ha, talk past each other or in clichés. At times, words are almost like a soundtrack or an incantation. People do talk to each other, but it’s not clear whether they speak a single sentence in which one person really gets through to another.

“I think it’s evident from *Flocking* that there’s a divide between parents and children. People don’t know how to communicate. It’s true both between Jennifer and Alexander and the different generations. Nobody really speaks. I think it’s something to do with the mass of communication we get from different channels: everything’s so succinct that when it comes to actual speaking we don’t know what to say.” ●

## Awarded in Berlin

Beata Gårdeler was born in 1973 near the northern Swedish town of Sundsvall. *Flocking*, winner of the Crystal Bear at Berlinale, is her second feature, following on from her drama about addiction *In Your Veins* (*I skuggan av värmen*, 2009). In 2014 her short film *Solitude* (*Vännerna*) won the Swedish Film Institute and pubcaster SVT’s Novella Film Award.



# The hotel collector

Hotels are the stuff of dreams. In his poetic documentary *The Hotel*, author and director Kristian Petri revisits some of his favourite haunts.

Text Niklas Wahllöf  
Production info p. 54



B-REEL (STILLS AND DIRECTOR)

Close your eyes and think of a hotel. What do you see? Somewhere to sleep, to escape, a chateau, paradise, hell, a dream, nightmare, luxury, romance? Different hotels, of course, mean different things to different people, but for everyone they represent a temporary home away from home.

For filmmaker and author Kristian Petri hotels have perhaps had a greater significance than for others. He collects them. As a sort of alternative travel journal, he has photographed every hotel bed he's ever slept in over the past 30 years. And now he brings us *The Hotel*, a documentary in which inns and hotels around the world have their stories told either by the people who have stayed or worked in them, or via his own contemplative narrator's commentary.

"When I was making *The Well* (*Brunnen*, 2005), my film about Orson Welles' life in Spain, I stayed at the Reina Victoria in Madrid, one of my favourite hotels that I'd been visiting regularly for 20 years. When I heard they were about to close for a luxury makeover, I thought to myself: 'there goes another of my homes.' So I decided to stay there for the final week, during which time I filmed and interviewed the regular guests and members of

staff. The notion gradually came to me that this could be a sort of continuation of my travelogues *The Atlantic* (*Atlanten*, 1995) and *Lighthouse* (*Fyren*, 2000), but on a more personal and existential level," Petri explains.

The upshot was *The Hotel*: just like Petri's previous films, it's essentially an essay with poetic undertones. He doesn't merely present us with hotels one after the other, but rather with places to find or to lose ourselves in, somewhere our dreams can be fulfilled. Or places where a temporary order can be established.

**THE FILM BEGINS** with images of his recently deceased father's apartment:

"I've realised that I'm constantly collecting the pieces of a puzzle, but it's only when I start piecing them together that I can see the full picture," he says. "I gradually realised that the footage of my father's apartment was the document of a lost home, a place I'd made an emotional investment in over a long period. Just like the Reina Victoria."

Certain hotels and destinations stand out more than others. Symbols of dreams, of complete lifestyles. Palatial hotels from the 19th century, where the growing



"I've realised that I'm constantly collecting the pieces of a puzzle"

Kristian Petri

middle classes could enjoy a taste of the life of the wealthy. Or the Reina Victoria itself, with its proud bullfighting history. Houshi in Japan, which has been run by the same family since 717 (!), film star hideout Chateau Marmont in Los Angeles, hotels of literary mythology, such as the Grand in Normandy's Cabourg, the Hotel Danieli in Venice – or the Hotel des Bains in the same city. This is where Thomas Mann stayed in 1911, and where his novella *Death in Venice* is set, famously made into a film by Luchino Visconti in 1971. Now, 45 years on, the Swedish actor

Björn Andréson wanders through this now empty pile and tells how, at the age of 15, he was thrown into the world of film and celebrity hysteria, inexperienced and unprepared as he was to be declared "the world's most beautiful boy". The hotel was also used as Sheppard's Hotel in Cairo in the film *The English Patient* (1996) before it was closed in 2010 to be turned into luxury apartments, a project that remains uncompleted.

Is this a verse from the swansong of these grand hotels of yesteryear: quite simply to undergo a luxury makeover, to become an antiseptic clone of a multinational body, or to die?

Kristian Petri laughs: "Both kinds of hotel have always existed: on the one hand efficient roofs over the heads of business travellers, on the other small establishments for romantic travellers who like to think 'ah... this is where Rilke slept'. Even more so in modern times, I think, there are hotels for every dream: do you want to be a writer, a rock star, or to identify yourself with a brand of clothing?"

Or as Marcel Proust wrote, having checked in to the Grand Hotel Cabourg:

"My dreams now have an address." ●



# Swedish Film: Cannes



KUNG FURY BY DAVID SANDBERG. © LASER UNICORNUS PRODUCTIONS



INGRID BERGMAN - IN HER OWN WORDS BY STIG BJÖRKMAN. © THE WESLEYAN UNIVERSITY CINEMA ARCHIVES

## Cannes Classics

**Ingrid Bergman**

– **In Her Own Words** by Stig Björkman

**Joe Hill** by Bo Widerberg

## Quinzaine des Réalisateurs

**The Here After** by Magnus von Horn

**Kung Fury** by David Sandberg

## Semaine de la Critique

**Boys** by Isabella Carbonell



## Marché du Film

**Every Face Has a Name**

by Magnus Gertten

**Flocking**

by Beata Gårdeler

**Girls Lost**

by Alexandra-Therese Keining

**The Here After**

by Magnus von Horn

**Ingrid Bergman**

– **In Her Own Words**

by Stig Björkman

**My Skinny Sister**

by Sanna Lenken

SWEDISH  
CO-PRODUCTION

**Un Certain Regard**

**One Floor Below**

by Radu Muntean

[RO/FR/GER/SE]

**Cannes**

**Ecrans Juniors**

**My Skinny Sister**

by Sanna Lenken

**Producer on  
the Move**

**Annika Rogell**

THE HERE-AFTER BY MAGNUS VON HORN. © LUKASZAL



## Bonding with bandy

**Karin af Klintberg's *Nice People* is a feel-good documentary about immigration, sport and an epic struggle against the odds.**

Text Niklas Wahllöf  
Production info p. 57

A brief item in a newspaper announced: "Somalia Bandy Team aims for World Championships in Siberia."

The day after the article appeared, director Karin af Klintberg set off for the central Swedish town of Borlänge together with television and podcast celebrities Filip Hammar and Fredrik Wikingsson, specialists at uncovering unusual stories in everyday Swedish life. Because yes, there in Borlänge, an otherwise sleepy town marked in recent years by segregation, a local entrepreneur had just kicked off his own integration project: from the town's 3, 000 Somali refugees, a bandy team was to be set up. Seventeen young men were to learn to

skate, to handle bandy sticks, to attack and defend, shoot and save. And to qualify for the World Bandy Championships in Irkutsk. In just seven months.

Crazy? Maybe. A story crying out to be told? Absolutely.

"When we set off for Borlänge and sat in on the first training session we had no idea whether the team would qualify for the tournament," says Karin af Klintberg.

**WITH A SWEDISH** bandy star as coach, the hastily assembled team knuckled down, learning the basics of this rather strange game played on such a treacherous surface. And team founder Patrik Andersson conducted endless conversations with reluc-

## The Somalia National Bandy Team

**The first team of Somali nationals to qualify for a world championship – for bandy in Irkutsk, January 2014. The team also reached the 2015 world championships. Ten of the players are currently studying at one of Sweden's bandy high schools.**

tant sponsors, ironing out all the practical and logistical problems. It was a case of two steps forward, one step back. And all the while that clock was ticking away...



SKOGKVIST (STILL), MALIN EIREFELT (DIRECTOR)

**Fredrik Wikingsson and Filip Hammar**  
Born in 1973 and 1975 respectively. Journalists, writers, television presenters and comedians, known for their numerous television productions, podcasts and stage performances, especially in infotainment. Among Sweden's most famous and appreciated (despised by some) media personalities, they have won numerous broadcasting awards since their television debut in 2001. Among their internationally acclaimed projects was a concert which Bob Dylan played for Fredrik Wikingsson as the sole member of the audience at the Academy of Music in Philadelphia in November 2014.



**Karin af Klintberg**  
Born in 1972. Film director and television producer. Recipient of the Swedish Grand Journalism Prize, a Guldbagge Award and numerous other awards for her documentaries and quality productions.

But six months later, with just one month to go, the news came: they'd made it! So the film crew decamped and followed them to Russia...

The upshot is an affectionate film with all the highs and lows that sport involves, the story of a unique integration project, of loyalty and solidarity, tears, laughter and double alienation. It was a big hit at the national box-office.

"What's amazing," muses Karin af Klintberg, "is that this is a true and heart-warming story in an age of hype and mistrust."

"I especially recall two screenings that the Somalia team sat in on. Every improvement in their play on the screen was greeted by standing ovations from the audience. Just how amazing is that!?"

**Did you not encounter real difficulties and resistance when you were filming, in Russia for example?**

"It has to be said that Filip Hammar and Fredrik Wikingsson are extremely good at opening doors just about anywhere. And my own prejudices were proved wrong. I feared things would be tough in Siberia for an all black team, that the people there would be super racist. But they were received with an amazing warmth and they even got their own team of Siberian cheerleaders!"

In the event, the Somalia Bandy Team were the whipping boys of the tournament, losing all their matches by wide margins. But they're all winners in the eyes of the world. ●

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# MEET US IN CANNES!

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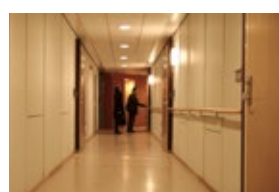
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**Swedish Film**

# New films

No less than 32 new feature length films and 27 shorts are presented in this section. Please visit our website [sfi.se](http://sfi.se) for updated information on Swedish features, documentaries and shorts.



# New films



CHUCK STEWART

## 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.

**Original title** *American Jazz Musician* **Director/Screenwriter** Kasper Collin  
**Produced by** Kasper Collin Produktion/Kasper Collin, with support from the Swedish Film Institute/Lars G Lindström **Duration** 92 min **To be released** Autumn, 2015 **Sales** TBA

**Kasper Collin** is a Swedish filmmaker and producer. He has made films such as the feature documentary *My Name is Albert Ayley*, theatrically released in the UK and US during 2007 and 2008, praised in *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 self-distribution in the US and Europe.



WG FILM

## 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 cyclists. And now they demand safe lanes.

**Original title** *Bikes vs Cars* **Director/Screenwriter** Fredrik Gertten **Participants** Aline Cavalcante, Dan Koeppel, Raquel Rolnik, Rob Ford **Produced by** WG Film/Margarete Jangård and Elin Kamler, with support from the Swedish Film Institute/Cecilia Lidin **Duration** 90 min **Released** March 6, 2015 **Sales** Outlook 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 and IDFA.



JENS KLEVJE

## 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 **Produced by** Malin Andersson Film/Malin Andersson (co-producers Signe Byrge Sorensen, Cormac Ó Cuinn, Sonja Lindén, Hege Dehli, Alexandre Cornu) with support from the Swedish Film Institute/Cecilia Lidin **Duration** 80 min **To be released** Autumn, 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 Terfelt **Produced by** Garagefilm International/Rebecka Lafrenz, Mimmi Spång, 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 honourable mention at the Göteborg International Film Festival 2009. *Blowfly Park* is his feature debut.



## 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 drama, a parallel world emerges in which dreams, insanely annoying parents, bullying, revenge, and love collide with dangerous forces and ancient magic.

**Original title** *Cirkeln* **Director** Levan Akin **Screenwriters** Sara Bergmark Elfgren, Levan Akin **Principal cast** Josefin Asplund, Helena Engström, Miranda Frydman, Irma von Platen, Hanna Asp, Leona Axelsen, Ruth Vega Fernandez, Sverrir Gudnason **Produced by** RMV Film/Cecilia Norman Mardell, Benny Andersson, Ludvig Andersson, with support from the Swedish Film Institute/Magdalena Jangard **Duration** 144 min **Released** February 18, 2015 **Sales** TBA

*The Circle* is Swedish-born director **Levan Akin's** second feature. His first feature *Certain People* premiered at the Stockholm Film Festival in 2011 and subsequently played at the Tribeca Film Festival. He has also directed several well received TV series for pubcaster SVT, among them the international success *Real Humans* (2012).



## Don Juan Doc

A four-sided love triangle, spiced with autism, neuroses and life crises in the Russian city of Nizhny Novgorod. The 22-year-old autistic young man Oleg is seeking approval and love. He is surrounded by many who want to help him, but no-one succeeds. Suddenly help comes from an unexpected direction.

**Original title** *Don Juan* **Director/Screenwriter** Jerzy Sladkowski **Produced by** Ginestra Film AB/ Antonio Russo Merenda, Ulla Simonen, with support from the Swedish Film Institute/Cecilia Lidin **Duration** 92 min **To be released** Autumn, 2015 **Sales** TBA

**Jerzy Sladkowski** was born in Poland in 1945. He immigrated to Sweden in 1983. Since then he has worked as a freelance director and producer making over 40 documentaries. Recipient of numerous prizes including the European Film Award for *Vendetta* (1996), the IDA Award for *Swedish Tango* (*Tango, gräl och ledbesvär*, 1999) and the Golden Dove for *Vodka Factory* (*Vodkatabriken*, 2011).

# New films



NICKLAS DENNERMALM

## 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 Carpentieri, Martin Borell, Josephine Wilson **Principal cast** Alle Eriksson, Peggy Sands, M. Wågensjö, Iki Gonzalez Magnusson, Lina Kurttila, Josephine Wilson **Produced by** Filmance International/Tomas Michaelsson, Bonnie Skoog Feeney, Martin Borell, with support from the Swedish Film Institute/Baker Karim **Duration** 95 min **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*.



DAN JAMA

## Flocking

A small Swedish community which seems idyllic on the surface. But when 15-year-old Jennifer claims to have been raped by a schoolmate, everything changes. The rumour rapidly spreads throughout the community and more and more people are convinced that Jennifer is lying. This is the beginning of a stirred up lynch chase in which an entire community turns against a young girl and her family.

**Original title** *Flocken* **Director** Beata Gårdeler **Screenwriter** Emma Broström **Principal cast** Fatime Azemi, John Ristu, Eva Melander, Jakob Öhrman, Malin Levanon, Henrik Dorsin, Julia Grönberg, Ayelin Naylin, Ville Virtanen **Produced by** 2afilm/Agneta Fagerström Olsson, Annika Hellström, with support from the Swedish Film Institute/Magdalena Jangard **Duration** 105 min **To be released** Autumn, 2015 **Sales** Media Luna New Films

**Beata Gårdeler's** feature debut *In Your Veins* (*I skuggan av värmen*, 2009) was well received by the critics as well as nominated for a Guldbagge Award. She has directed several TV series such as *Spung* (2002-2003) and recently, the award-winning *30 Degrees in February* (conceptual director, 2012). In 2014 Gårdeler won the Novella Film Award at Göteborg Film Festival with *Solitude* (*Vännerna*).



STORY AB

## 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 **Produced by** Story/Tobias Janson, Göran Hugo Olsson, with support from the Swedish Film Institute/Cecilia Lidin **Duration** 85 min **To be released** Autumn, 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 has been a 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.





JIMMY SUNDIN

## 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 **Produced by** Bob Film Sweden/Andreas Emanuelsson, with support from the Swedish Film Institute/Magdalena Jangard **Duration** 100 min **To be released** Autumn, 2015  
**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.



GÖTA FILM

## Girls Lost

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...

**Original title** *Pojkarna* **Director/Screenwriter** Alexandra-Therese Keining  
**Principal cast** Tuva Jagell, Emrik Öhlander, Wilma Holmén, Vilgot Westerlund, Louise Nyvall, Alexander Gustavsson, Mandus Berg, Filip Vester **Produced by** GötaFilm Produktion/Helena Wirehede, Olle Wirehede, Christer Nilson with support from the Swedish Film Institute/Linus Torell/Baker Karim **Duration** 104 min **To be released** Autumn, 2015 **Sales** The Yellow Affair

**Alexandra-Therese Keining**, born in 1976, debuted with the feature film *Hot Dog* (2003) as Sweden's youngest female director and screenwriter. She is also an author, her debut novel *14* will be adapted for the screen in 2016, and has worked as a casting director. Her second feature *With Every Heartbeat* (*Kiss Me*, US title, 2011) was awarded at prestigious film festivals all around the world.



NORDIC FACTORY

## Granny's Dancing on the Table

Eini, 13 years old, grows up isolated from society with her violent father, a man afraid of the world who keeps Eini very close. The brutality that Eini is exposed to pushes her to almost lose her sense of self but through her invincible fantasy, Eini is capable to create a world within, from which she can draw strength to survive.

**Original title** *Granny's Dancing on the Table* **Director/Screenwriter** Hanna Sköld  
**Principal cast** Blanca Engström, Lennart Jähkel **Produced by** Nordic Factory/Helene Granqvist, Klara Björk, Valeria Richter, with support from the Swedish Film Institute/Baker Karim **Duration** 85 min **To be released** Autumn, 2015 **Sales** TBA

*Granny's Dancing on the Table* is **Hanna Sköld's** second feature film, and her short *Lady Crush* (*Tantlängtan*, 2011) premiered at Fantastic Fest in Austin, Texas. Hanna is exploring new ways to create, finance and distribute her films through interaction with the audience, using transmedia and crowdfunding. She started her work with audience participation during her online distribution of her first feature film *Nasty Old People* (2009).

# New films



GFSTUDIOS AB

## Heaven on Earth

*Heaven on Earth* is an independent sequel to the Academy Award nominated *As It Is in Heaven* from 2004. It is set in the same remote village, in the barren and cold northern parts of Sweden. Lena is forced to give birth at home due to a snowstorm, only assisted by the intoxicated village vicar Stig. This creates a bond between them and she accepts to help him bring people to the church as a cantor. Dancing and music make people come to life and inspire joy, but they also lead to fear and jealousy. Lena makes new friends but she also makes enemies.

**Original title** *Så ock på jorden* **Director** Kay Pollak **Screenwriter** Carin Pollak, Kay Pollak **Principal cast** Frida Hallgren, Jacob Oftebro, Niklas Falk, Lennart Jähkel, Björn Granath, Thomas Hanzon, Björn Bengtsson **Produced by** GF Studios AB/Anders Birkeland, Göran Lindström, with support from the Swedish Film Institute/Magdalena Jangard **Duration** 130 min **To be released** September 4, 2015 **Sales** AB Svensk Filmindustri

**Kay Pollak** is a director and screenwriter born in 1938. His directorial debut was the television series *The Secret Reality* in 1972. He has also directed features *Children's Island* (1980), *Love Me* (1986) and the Academy Award nominated *As It Is in Heaven* (2004).



LUKASZ ZAL

## The Here After

When John returns home to his father after serving time in prison, he is looking forward to start his life all over. However in the local community, his crime is neither forgiven nor forgotten. John's presence brings out the worst in everyone surrounding him and a lynch-like atmosphere slowly takes shape. Feeling abandoned by his former friends and the people he loves, John loses hope and the same aggressions that previously sent him to prison start building up again. Unable to leave the past behind, he decides to confront it.

**Original title** *Efterskalv* **Director/Screenwriter** Magnus von Horn **Principal cast** Ulrik Munther, Mats Blomgren, Ellen Jelinek, Loa Ek, Oliver Heilmann, Felix Göransson, Inger Nilsson **Produced by** Zentropa International Sweden and Lava Films/Madeleine Ekman, Mariusz Wlodarski (co-producer Cinéma Defacto/Sophie Erbs), with support from the Swedish Film Institute/Magdalena Jangard **Duration** 100 min **To be released** Autumn, 2015 **Sales** TrustNordisk

Born in Göteborg in 1983, director and screenwriter **Magnus von Horn** studied directing at the Polish National 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* (*Utan snö*, 2011), which premiered at the Locarno Film Festival, was nominated for a Guldbagge Award in 2012. *The Here After* is his feature film debut.



B-REEL

## The Hotel Doc

*The Hotel* is the last part of a trilogy about travelling. The first two were *The Atlantic* (*Atlanten*, 1995) and *The Lighthouse* (*Fyren*, 2000). The hotel is a different kind of home. It can be a refuge, cul-de-sac, castle, nightmare, creative space... The first hotel was created as protection against the elements. Weary travellers could find shelter and rest. But it was also a place for legends and anecdotes.

**Original title** *Hotellet* **Director/Screenwriter** Kristian Petri **Participants** Björn Andrésen, Lars Norén, Åsne Seierstad, Kenneth Anger, Stellan Skarsgård, Simon Casas **Produced by** B-Reel/Mattias Nohrborg, Cecilia Nessen, with support from the Swedish Film Institute/Peter 'Piodor' Gustafsson **Duration** 90 min **To be released** Autumn, 2015 **Sales** TBA

**Kristian Petri** has made both award winning documentaries and feature films. His first two shorts were selected for Semaine de la critique in Cannes. The documentary *The Atlantic* was awarded the Göteborg Film Festival's Nordic Film Prize and received a Guldbagge Award. In 2010, Petri directed the psychological thriller *Bad Faith* that was selected by Toronto International Film Festival in 2010.



STORY AB

## I am Dublin Doc

The film portrays Ahmed who plays a character whose life mirrors his own. He finds himself in limbo. The moment he arrived in Europe he became a so-called Dublin-case, meaning he was deprived of all his rights and deported from country to country. His fingerprint is what decides his future.

**Original title** *Jag är Dublin* **Directors/Screenwriters** Ahmed Abdullahi, David Aronowitsch, Sharmarke Binyusuf, Anna Persson **Participants** Ahmed Hamud Obsiye **Produced by** Story AB/David Aronowitsch and executive producer Annika Rogell, with support from the Swedish Film Institute/Cecilia Lidin **Duration** 80 min **To be released** Spring, 2015 **Sales** Story AB

**Ahmed Abdullahi** was born in Somalia and studied film at the Stockholm Academy of Dramatic Arts where he graduated in 2015. **David Aronowitsch** studied film directing at the Polish National Film School in Lodz. He has made several feature documentaries and short films. A few examples are: *Slaves (Slavar, 2008)*, *Facing Genocide* (2010) and *Sharaf* (2012). **Sharmarke Binyusuf** was born in Somalia 1989. He has taken film courses at Birkagården and Biskops Arnö folkhögskola. **Anna Persson** graduated from the documentary film program at the Stockholm Academy of Dramatic Arts in 2011. She also co-directed the feature documentary *Detained (Förvaret, 2015)*.



THE WESLEYAN UNIVERSITY CINEMA ARCHIVES

## Ingrid Bergman – In Her Own Words 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. Released in 2015, it marks the centenary of her birth.

**Original title** *Jag är Ingrid* **Director/Screenwriter** Stig Björkman **Participants** Isabella Rossellini, Roberto Rossellini, Ingrid Rossellini, Pia Lindström, Liv Ullmann, Sigourney Weaver, Fiorella Mariani, Rosario Tronolone **Produced by** Mantaray Film/Stina Gardell, with support from the Swedish Film Institute **Duration** 114 min **To be released** August 28, 2015 **Sales** TrustNordisk

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



BJÖRN LÄNHAMMAR

## Katarina Taikon Doc

Katarina Taikon has been compared to Martin Luther King. She was born in a tent, and came to change the course of Swedish history. The story about the young girl who was denied education, learned to read in her late 20's, and later became one of the most read authors of children's books in Sweden, is also an account of the emergence of the modern Swedish welfare society – and the one group left behind: the Roma minority.

**Original title** *Katarina Taikon* **Directors/Screenwriters** Lawen Mohtadi, Gellert Tamas **Participants** Rosa Taikon, Angelica Ström, Åsa Moberg **Produced by** Gellert Tamas Filmproduction/Gellert Tamas, with support from the Swedish Film Institute/Cecilia Lidin **Duration** 90 min **To be released** Autumn, 2015 **Sales** TBA

**Gellert Tamas** is an acclaimed author, journalist and documentary film maker and has received a number of awards, both in Sweden and internationally. **Lawen Mohtadi** is a journalist, publisher and author. Her 2012 biography on Katarina Taikon, *The Day I Will Be Free*, drew national attention to the pioneering civil rights activism of Taikon and was awarded the Sara Lidman Prize.

# New films



TORA MÅRTENS

## Martha & Niki Doc

In 2010 Martha Nabwire and Niki Tsappos took part in the biggest international street dance competition, Juste Debout in Paris. It was the first time ever two women became world champions in hip hop. This film depicts Martha and Niki's love of dance, each other and a friendship put to the test. About desires, yearning and finding the right path in life.

**Original title** *Martha & Niki* **Director/Screenwriter** Tora Mårtens **Participants** Martha Nabwire, Niki Tsappos **Produced by** Neo Publishing/Tora Mårtens, with support from the Swedish Film Institute/Linus Torell **Duration** 90 min **To be released** Autumn, 2015 **Sales** TBA

**Tora Mårtens'** shorts have been shown at several international film festivals. *Tommy* competed for a Golden Bear at the Berlinale in 2008. Her first feature documentary *Colombianos* (2012) received major awards at Hamptons Film Festival, DokLeipzig and Krakow Film Festival.



JOHAN BERGMARK

## The Master Plan

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

**Original title** *Jönssonligan - Den perfekta stöten* **Director** Alain Darborg **Screen-writers** Piotr Marciniak, Alain Darborg **Principal cast** Simon J Berger, Alexander Karim, Torkel Petersson, Susanne Thorson, Nicklas Falk **Produced by** Tre Vänner/Fredrik Wikström Nicastro, with support from the Swedish Film Institute/automatic funding **Duration** 90 min **Released** January 16, 2015 **Sales** Svensk Filmindustri International Sales

**Alain Darborg**, born in 1981, has previously directed thriller comedy *Inkognito* (2013) as well as the comedy *Högklackat* (2011), both for television. *The Master Plan* is his feature debut.



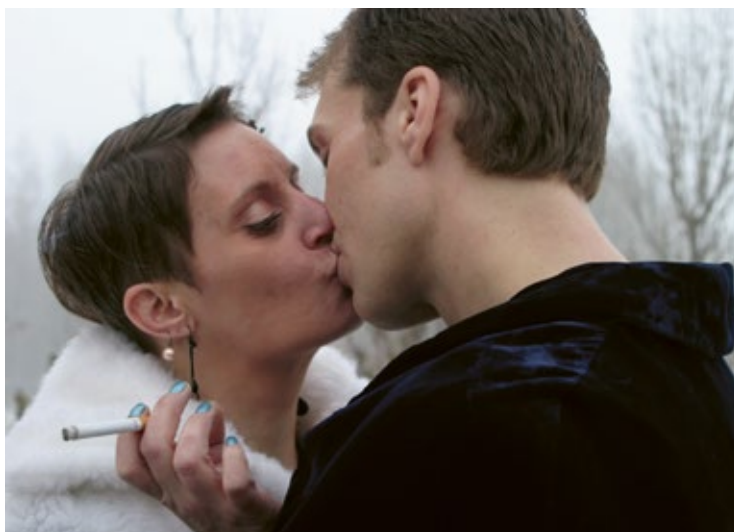
KENNETH SVEDLUND ISHII

## 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.

**Original title** *Det moderna projektet* **Director** Anton Källrot **Screenwriters** Anton Källrot, Jonathan Silén, Ylva Olaison **Principal cast** Jonathan Silén, Ylva Olaison, Eric Stern, Karin Bengtsson, Sally Palmqvist Procopé, Sigmund Hovind **Produced by** Ögat Film/Camilla Malmberg, Ylva Olaison, Jonathan Silén, Anton Källrot, with support from the Swedish Film Institute/Magdalena Jangard **Duration** 81 min **To be released** Autumn, 2015 **Sales** TBA

**Anton Källrot** (born in 1980) graduated from Valand Academy Film in Göteborg in 2010. He has since then worked with theatre and film. In 2011 he founded the collaborative film company Ögat Film together with actors Ylva Olaison and Jonathan Silén. *The Modern Project* is his feature film debut.



## MonaLisa Story Doc

MonaLisa was an ordinary mom working as a teacher. Suddenly life fell apart, and she lost herself to heroin. After years of deep addiction she meets Fredrik. Against all odds, they decide to break the patterns of destruction and go for their dreams. *MonaLisa Story* is a unique and authentic documentary, following her process during eight years.

**Original title** *MonaLisa Story* **Director/Screenwriter** Jessica Nettelbladt  
**Produced by** Lejoni Production AB/Jessica Nettelbladt, with support from the Swedish Film Institute/Cecilia Lidin **Duration** 90 min **To be released** Autumn, 2015  
**Sales** Deckert Distribution

**Jessica Nettelbladt** has for more than a decade used documentary storytelling to portray unique life stories within social and existential frameworks. She has a genuine interest in people at the margins of society, and works with a process-based technique where the filming takes time, often many years. *MonaLisa Story* is her second feature documentary.



## 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.

**Original title** *Min lilla syster* **Director/Screenwriter** Sanna Lenken  
**Principal cast** Rebecka Josephson, Amy Deasimont, Annika Hellin, Henrik Norlién  
**Produced by** Tangy/Annika Rogell, with support from the Swedish Film Institute/Magdalena Jangard **Duration** 95 min **To be released** Autumn, 2015 **Sales** Wide

**Sanna Lenken** graduated in film directing with a master in screenwriting at Dramatiska institutet, in 2009. She has made several prize winning short films and directed *Double Life* (2010-2012) for pubcaster Swedish Television (SVT). Her latest short film *Eating Lunch* premiered at Göteborg Film Festival in 2013 followed by an international premiere at Berlinale Generation 14plus competition and was later screened at the Tribeca Film Festival.



## Nice People Doc

A group of young men who fled the war in Somalia have ended up in a rural town in Sweden where integration is tough. Something needs to be done. Local entrepreneur Patrik Andersson gets an idea, why not use sport as a bridge to get people closer to each other? The goal: to create the first ever Somali national team in bandy and make it to the World Championship in Siberia. This is a story about racism and fear, but it's also about bravery and doing something that hasn't been done before.

**Original title** *Filip & Fredrik presenterar Trevligt folk* **Directors** Karin af Klintberg, Anders Helgeson **Screenwriters** Karin af Klintberg, Anders Helgeson, Filip Hammar, Fredrik Wikingsson **Participants** Filip Hammar, Fredrik Wikingsson, Patrik Andersson, Pelle Fosshaug, Ahmed Hussein, Mohamed Abdihakiin **Produced by** Thelma/Louise, Mexiko Media/Lars Beckung **Duration** 92 min **Released** January 28, 2015 **Sales** TBA

**Karin af Klintberg** is a writer, director and producer. In 2009 she was awarded the Swedish Grand Prize for Journalism as well as the Guldbagge Award for her documentary feature *Ebbe The Movie* (2009). In 2003 **Anders Helgeson** started the production company Thelma/Louise together with Daniel Moll. Karin af Klintberg is also a partner at the company.

# New films



MÅNS MÅNSSON

## 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.

**Original title** *Nakangami na Guangzhou* **Director** Måns Månsson **Screenwriters** Måns Månsson, Li Hongqi, George Cragg **Principal cast** Lebrun Iko Isibangi **Produced by** CPH:LAB/Måns Månsson, Tine Fischer, Patricia Drati, Vanja Kaludjercic, with support from the Swedish Film Institute/Cecilia Lidin **Duration** 80 min **To be released** Autumn, 2015 **Sales** Antipode Sales & Distribution

**Måns Månsson**, born in 1982, holds an MFA from the Royal Institute 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.



FASAD

## The Swedish Theory of Love 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? *The Swedish Theory of Love* will try to penetrate the cracks of Scandinavian perfection and dig into dysfunctional sides of this on the surface perfect society.

**Original title** *The Swedish Theory of Love* **Director/Screenwriter** Erik Gandini **Produced by** Fasad/Erik Gandini, Juan Pablo Libossart, with support from the Swedish Film Institute/Cecilia Lidin **Duration** 90 min **To be released** Autumn, 2015 **Sales** TrustNordisk

**Erik Gandini** is a Swedish-Italian film director, writer, and producer. Some of his international award-winning documentaries include *Raja Sarajevo* (*Sarajevogänget*, 1994), *Sacrificio – Who Betrayed Che Guevara?* (2001), *Surplus – Terrorized Into Being Consumers* (2003), *Gitmo* (2006) and the widely acclaimed *Videocracy* (2009).



NADJA HALLSTRÖM

## Thieves' Honour (working title)

When street pusher Minna can't pay her rent she cheats a few young criminals on a drug deal and takes the money. She happens to meet Katja, mother of a child who has been taken by the social authorities. Minna goes with Katja to an illegal residence outside of town, where a group of individuals have joined together to determine their own living conditions. *Thieves' Honour* is a social political drama thriller about the dealer Minna's struggle to survive in a society lacking solidarity and responsibility.

**Original title** *Tjuvheder* **Director/Screenwriter** Peter Grönlund **Principal cast** Malin Levanon, Lo Kauppi **Produced by** B-Reel/Frida Bargo and Mattias Nohrborg, with support from the Swedish Film Institute/Baker Karim **Duration** 92 min **To be released** TBA **Sales** The Match Factory

**Peter Grönlund** was born in 1977 and lives in Stockholm. From 2004 to 2006 he went to Stockholm Film School, where he made three shorts, and since then he has been active as a social worker. He has also written and directed five other shorts. The latest one, *The Clearing* (*Gläntan*, 2011), was nominated for a Guldbagge Award.



IDYLLAB

## Under the Pyramid

The young art gallery owner Katarina's father suddenly goes missing. It turns out her father, a prominent art dealer, is kidnapped in Egypt by his former smuggling partner. To save him, Katarina needs to find the hidden statue her father's kidnapper demands as ransom.

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**Original title** *Under pyramiden* **Director/Screenwriter** Axel Petersén **Principal cast** Stine Fischer Christensen, Reine Brynolfsson, Johan Rabaeus, Philip Zandén, David Dastmalchian, Kevin Vaz, Léonore Ekstrand **Produced by** Idyll AB/Erika Wasserman, with support from the Swedish Film Institute/Linus Torell **Duration** Approx. 80 min **To be released** Autumn, 2015 **Sales** TBA

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**Axel Petersén** was born in 1979. He studied at the Czech film school FAMU, and has an MFA from the Royal Institute of Art in Stockholm. His feature debut, *Avalon*, premiered in Toronto 2011, where it was awarded the Fipresci Prize for Best First Feature. It went on to screen at Berlinale 2012 and received two Guldbagge Awards, for Best Actor and Best Supporting Actor. Petersén's latest short film *The Track of My Tears II* premiered in Venice Orizzonti 2011.



ITA ZERONIEC-ZAJT

## Underdog

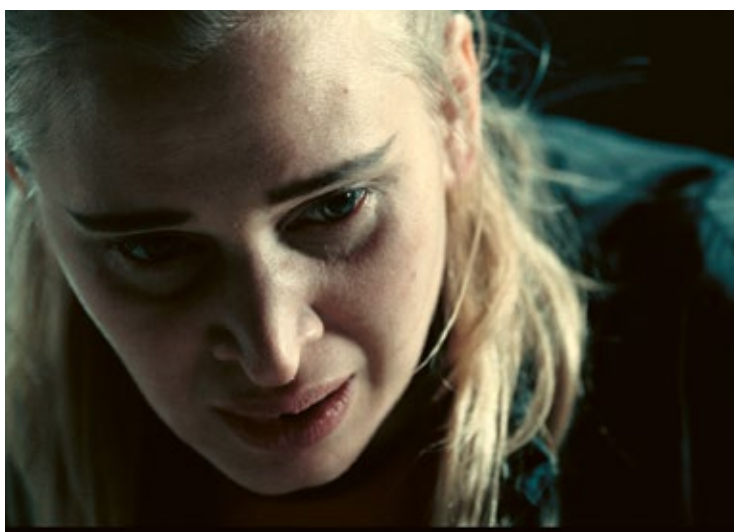
*Underdog* is a film about love, with political undertones. A raw but tender relationship drama of a young Swedish working class woman, fleeing the unemployment of her home country, who gets hired as a housekeeper by a Norwegian middle class family – and during a few sultry summer weeks, the lives of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

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**Original title** *Svenskjävel* **Director/Screenwriter** Ronnie Sandahl **Principal cast** Bianca Kronlöf, Henrik Rafaelsen, Mona Kristiansen, Emelie Christensen Beck, Petronella Barker, Kyrre Hellum, Trine Wiggen, Anders T Andersen, Anne Ryg **Produced by** Anagram Film & TV and Cinenic Film/Annika Hellström, Martin Persson, with support from the Swedish Film Institute/Suzanne Glansborg **Duration** 100 min **Released** March 27, 2015 **Sales** The Yellow Affair

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**Ronnie Sandahl**, born in 1984, is a Swedish director, novelist and journalist. Sandahl has written and directed two short films: the relationship drama *Lucky Bastards* (2010) and the tragic comedy *The Route 43 Miracle* (2012). *Underdog* is his feature film debut.



LINDA WASSBERG

## 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.

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**Original title** *Det vita folket* **Director/Screenwriter** Lisa Aschan **Principal cast** Vera Vitali, Pernilla August, Issaka Sawadogo **Produced by** Garagefilm International/Anna-Maria Kantarius, with support from the Swedish Film Institute/Magdalena Jangard **Duration** 84 min **To be released** September, 2015 **Sales** TBA

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**Lisa Aschan** is trained at the National Film School of Denmark. Her feature debut *She Monkeys* (*Apflickorna*) premiered in 2011 and was awarded among others the Dragon Award for Best Nordic Film at GIFF, a Special Mention at the Berlinale, Best Narrative Feature at the Tribeca Film Festival and three Guldbagge Awards. *White People* is Aschan's follow-up to her well received debut.

# New films



FREDRIKWENZEL

## 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.

**Original title** *Yarden* **Director** Måns Månsson **Screenwriter** Sara Nameth (based on the novel by Kristian Lundberg) **Principal cast** Anders Mossling, Hilal Shoman, Axel Roos **Produced by** Anagram Film & TV/Emma Åkesdotter Ronge, with support from the Swedish Film Institute/Magdalena Jangard **Duration** 75 min **To be released** Autumn, 2015 **Sales** TBA

**Måns Månsson**, born in 1982, holds an MFA from the Royal Institute 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.



PETRUS SJÖVIK

## 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.

**Original title** *Unga Sophie Bell* **Director** Amanda Adolfsen **Screenwriters** Amanda Adolfsen, Josefin Johansson **Principal cast** Felice Jankell, Hedda Stiernstedt, Iggy Malmberg, Jella Haase, Murat Dikenci, Claes Bang, Pheline Roggan **Produced by** Breidablick/Gila Bergqvist Ulfung, Anna Knochenhauer, with support from the Swedish Film Institute/Magdalena Jangard **Duration** 84 min **Released** January 23, 2015 **Sales** TBA

**Amanda Adolfsen**, 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 Adolfsen's feature film debut.

# New shorts



## Afternoon Tea Doc

You are quite healthy and you feel young, but you know death is just around the corner. How do you handle it? In this documentary, you'll meet four elderly ladies over a cup of tea and a conversation about life's final chapter – regrets, unwanted signs of aging, death prepping and drastic solutions when life has lost its glory.

**Original title** *Afternoon Tea* **Director** **Screenwriter** Maria Fredriksson **Produced by** Barataria/Maria Fredriksson **Production year** 2015 **Genre** Documentary **Duration** 13 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 **Produced by** Plain Pictures/Anja Lind, Simon af Wetterstedt **Production year** 2014 **Genre** Drama **Duration** 15 min



## 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** *Allt vi delar* **Director/Screenwriter** Jerry Carlsson **Produced by** Tjockishjärta Film/Jerry Carlsson **Production year** 2014 **Genre** Drama **Duration** 25 min



# New shorts



## Audition

Mika is auditioning male actors for her first feature. The actors are all well-established alpha dogs in the film industry. 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 Sirén  
**Screenwriters** Lovisa Sirén, Peter Modestij  
**Produced by** Siri Hjorton Wagner  
**Production year** 2015 **Genre** Drama  
**Duration** 20 min



## Boy-Razor

A bullied boy tries to get even with his tormentors by sticking a razorblade through a crack in a waterslide. When he realizes his revenge is out of proportion he starts a race against time to set things right.

**Original title** *Boy-Razor* **Director/Screenwriter** Peter Pontikis **Produced by** Borderline Films/Peter Pontikis, Patrick Sobieski **Production year** 2015 **Genre** Drama **Duration** 12 min



## Boys

Markus is in an institution for young sex offenders. He is a shy boy whose face tells wordless stories. There is no physical intimacy to be found, so the inmates wrestle. It is a place where skinlessness quivers in the air. Markus's only friend inside is the wayward, violent Tobias. Markus's trial approaches, and then Tobias will find out why Markus has been locked up.

**Original title** *Pojkarna* **Director** Isabella Carbonell **Screenwriter** Isabella Carbonell, Babak Najafi **Produced by** Doppelganger AB/Jörgen Andersson, Kjell Åhlund **Production year** 2015 **Genre** Drama **Duration** 18 min



## Catwalk

Nine-year old Ella realizes the importance of fashion, and starts revolting against her childhood.

**Original title** *Catwalk* **Director/Screenwriter** Ninja Thyberg **Produced by** Eliza Jones & Johanna Lind **Production year** 2015 **Genre** Drama **Duration** 11 min



## Crisis Document 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* **Directors/Screenwriters** Elisabeth Marjanoviū Cronvall, Marta Dauliūtė **Produced by** MDEMC/Elisabeth Marjanoviū Cronvall, Marta Dauliūtė **Production year** 2015 **Genre** Documentary **Duration** 14 min



## Dear Director Doc

In 1980 American jazz pianist Kazzrie Jaxen watches the movie *From the Life of the Marionettes* (1980) by Ingmar Bergman. Afterwards she writes him a 16-page letter, explaining how it came to change her life. The film starts a dramatic inner journey, which makes her understand that she is not alone in her own body. Hidden inside a small lump of fat under her skin, rests the remains of her unborn twin.

**Original title** *Dear Director* **Director/Screenwriter** Marcus Lindeen **Produced by** Fasad AB/Juan Pablo Libossart **Production year** 2015 **Genre** Documentary **Duration** 14 min



## I Turn to You

Elin and Jennie's parents are separated and have an infected relationship. Depicted from the two sisters' perspective we follow them through their everyday life dealing with parental intrigues.

**Original title** *Jag vill nå dig* **Director** Victor Lindgren **Screenwriter** Jana Bringlöv Ekspong **Produced by** Bautafilm AB/Therese Högberg **Production year** 2015 **Genre** Drama **Duration** 15 min



## It's OK to Eat Fish Cause They Don't Have Any Feelings

Matilda is home alone with her older brother Peter when his girlfriend Elin comes over. Elin is everything Matilda ever wanted to be. She loves the way she dresses, how she moves, her whole presence. Maybe even more than Peter...

**Original title** *Fiskar har inga känslor* **Director/Screenwriter** Victor Lindgren **Produced by** Bautafilm AB/Therese Högberg **Production year** 2015 **Genre** Drama **Duration** 12 min



## Kung Fury

Kung Fury is a Miami Police Department detective and a martial arts master. In the aftermath of the deaths of his colleague cops – at the hand of Adolf Hitler, a.k.a. "Kung Führer" – he decides to travel back in time from the 1980's to World War II in order to kill the Nazi leader, but an error occurs and the time machine sends him further back to the Viking Age.

**Original title** *Kung Fury* **Director/Screenwriter** David Sandberg **Produced by** Laser Unicorns Productions, Lampray/Linus Andersson, Eleni Young Karlsson **Production year** 2015 **Genre** Action Comedy **Duration** 30 min



## Lea and the Forest Pirates

A girl overcomes her fear of the forest and sets out to find her lost brother. During her journey she encounters remarkable creatures, finds true friends and brings her brother home.

**Original title** *Lea och Skogspiraterna* **Director/Screenwriter** Maria Avramova **Produced by** Snowcloud Films/Petter Lindblad **Production year** 2015 **Genre** Animation for Children **Duration** 28 min



## Man Without Direction

When his car breaks down in the middle of nowhere, Mr D finds himself more lost than ever. He finds a shabby hotel only to discover that it's a place impossible to check out from and exempted from physical laws. A dark, surrealistic journey with black comedy inspired by Dante's *Inferno*.

**Original title** *Man utan riktning* **Directors/Screenwriters** Johannes Stjärne Nilsson, Pelle Öhlund, Nina Jemth **Produced by** Kostr-Film /Katja Brigge, Johannes Stjärne Nilsson **Production year** 2015 **Genre** Drama **Duration** 15 min



## The Moment That Passed

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 one once had and never took, chances that, deep inside, one wishes one could have again.

**Original title** *Det bor inga bögar i Bollebygd* **Director/Screenwriter** Mikael Bundsen **Produced by** Plattform Produktion/Erik Hemmendorff **Production year** 2015 **Genre** Drama **Duration** 12 min

# New shorts



## 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 Alami **Produced by** Garagefilm International, Good Company Films/Stinna Lassen **Production year** 2015 **Genre** Drama **Duration** 12 min



## The Nation

Jonna and Felix are citizens in a despotic future nation. Everyday life is harsh with a shortage of food and daily deportations to work camps. Jonna passes her free time at Felix' bar, they have been flirting forever but nothing has ever happened until now...

**Original title** *Nationen* **Director/Screenwriter** George Ivanov **Produced by** Inland Film/Mattias Skoglund, Cilla Holm **Production year** 2015 **Genre** Drama **Duration** 14 min



## Northern Great Mountain

Elle, 78, does not like Sami people – though her first language was Sami and she grew up in the mountains in Lapland. Now she claims that she is completely Swedish and from the south. Under pressure from her son, she reluctantly returns north for her sister's funeral.

**Original title** *Stoerre Vaerie* **Swedish title** *Norra Storfjället* **Director/Screenwriter** Amanda Kernell **Produced by** Nordisk Film Production, Bautafilm AB/Lars G. Lindström, Oscar Östergren **Production year** 2015 **Genre** Drama **Duration** 15 min



## Of Biblical Proportions

A group of scientists from around the world meet in a conference room in Tulsa, Oklahoma. They are there to discuss the origins of a mysterious skull discovered 300 metres below the ice of Antarctica.

**Original title** *Of Biblical Proportions* **Director/Screenwriter** Patrik Eklund **Produced by** FrameStation/Patrik Eklund **Production year** 2015 **Duration** 29 min



## O.M.G (Oh Máigon Girl)

The midnight sun is shining; two teenage girls are bored with their small village. They want some adventure, so they decide to hitch hike somewhere else – not without risks.

**Original title** *Hilbes Biigá* **Director** Marja Bál Nango **Screenwriter** Marja Bál Nango, Smávut Ingir Bál **Produced by** Marja Bál Nango, Marie Lagerqvist, Hans-Olof Utsi **Production year** 2015 **Genre** Drama **Duration** 20 min



## Play Time

Shopping in a supermarket, 18-year-old Marie gets separated from her 3-year-old child. When she notices a woman who works in the store taking care of her son, she decides to take off and leave him.

**Original title** *Leka färdigt* **Director** Nanna Huolman **Screenwriter** Robert Styrbjörn **Produced by** Common Ground Pictures Gothenburg/Jonas Kellagher **Production year** 2015 **Genre** Drama **Duration** 14 min



## The Prologue

After the final act of a romantic drama, after the words of love, the accusations and the final fruitless efforts, is where this film begins, the beginning of a new story about love and pain. Events take place after the inevitable realization that Adrian's and Petra's love is dead, describing the final spasms of their relationship.

**Original title** *Prologen* **Director/Screenwriter** Ștefan Constantinescu **Produced by** Doppelganger AB/Jörgen Andersson, Kjell Åhlund **Production year** 2015 **Genre** Drama **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** *Väktare* **Director** Hugo Lilja **Screenwriter** Mistre Tesfaye **Produced by** Woocha Film/Mistre Tesfaye **Production year** 2015 **Genre** Drama **Duration** 13 min



## Sex & Taxes

In Krabstads porn is subsidized by the state as a cure for the dreaded winter depression. One day, the Director of Development decides that subsidizing health care is too expensive and things will be much better for Krabstadt if the porn market is opened up. But things don't work out as planned and it's up to Schlop Schlop and KK to save the town. For help they turn to the Feminist Institute who has their own drastic ideas on how to deal with the situation.

**Original title** *Sex & Taxes* **Director** Ewa Einhorn, Jeuno Je Kim **Screenwriter** Ewa Einhorn, Jeuno Je Kim, Daniel Karlsson **Produced by** Monkey Machine Film/Ewa Einhorn, Jeuno Je Kim **Production year** 2015 **Genre** Animation **Duration** 12 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 **Produced by** Plattform Produktion/Erik Hemmendorff **Production year** 2014 **Genre** Documentary **Duration** 15min



## Ture the Dice

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 Tärning* **Director/Screenwriter** Johan Hagelbäck **Produced by** Johan Hagelbäck Tecknad Film/Johan Hagelbäck **Production year** 2015 **Genre** Animation for Children **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 **Produced by** LEE Film/Linda Hambäck **Production year** 2014 **Genre** Animation for children **Duration** 12min

# Companies

## Production Companies

**Zafilm**  
anika@zafilm.se  
www.zafilm.se

**Acne Drama**  
ks@acne.se  
www.acneproduction.com

**A Lexne**  
info@lexne.se  
www.lexne.se

**Alma Film**  
sarabroos@gmail.com  
www.cargocollective.com/almafilm

**Anagram Film & TV**  
info@anagram.se  
www.anagram.se

**Atmo Production**  
kristina@atmo.se  
www.atmo.se

**Auto Images**  
aut@autoimages.se  
www.autoimages.se

**Biospheric Pictures**  
mi@bipic.se  
www.bipic.se

**Bautafilm**  
therese@bautafilm.se  
www.bautafilm.se

**Bob Film Sweden**  
info@bobfilm.se  
www.bobfilm.se

**B-Reel Feature Films**  
featurefilms@b-reel.com  
www.b-reel.com/featurefilms

**Breidablick Film**  
breidablick@breidablick.com  
www.breidablick.com

**Camera Center & Light**  
Center Gothenburg  
info@cameracenter.se  
www.cameracenter.se

**Camp David Film**  
malin@campdavidfilm.com  
www.campdavidfilm.com

**Chamdin & Siöhr Film**  
info@chamdistohr.se  
www.chamdistohr.se

**Charon Film**  
info@charon.se  
www.charon.se

**The Chimney Pot**  
stockholm@chimneygroup.com  
www.chimneygroup.com

**Cimbria Film**  
richardhobert@cimbriafilms.se

**Cinetic Film**  
annika@cineticfilm.se  
www.cineticfilm.se

**Drama Svecia**  
mikael@dramasvecia.se  
www.dramasvecia.se

**EFU**  
info@efu.se  
www.efu.se

**Eight Millimeters**  
j.kellagher@telia.com

**Elfvik Film**  
info@elfvikfilm.se  
www.elfvikfilm.se

**Europa Sound & Vision**  
info@europasoundvision.se  
www.europasoundvision.se

**Eyefeed**  
bjerkning@eyefeed.se  
www.eyefeed.se

**Eyeworks Scandi Fiction**  
scandifiction@eyeworks.se  
www.eyeworks.tv

**Fasad Film**  
info@fasad.se  
www.fasad.se

**Fido Film**  
info@fido.se  
www.fido.se

**Film and Tell**  
info@filmandtell.com  
www.filmandtell.com

**Filmateljén**  
filmateljén@filmateljén.com  
www.filmateljén.com

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www.filmgate.se

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stefanencz@mac.com

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www.filmkreatorena.com

**Filmance International**  
filmance@filmance.se  
www.filmance.se

**First Edition Pictures**  
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**Flodelfilm**  
info@flodelfilm.se  
www.flodelfilm.se

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andreas@freetownfilms.se  
www.freetownfilms.se

**French Quarter Film**  
mathilde@frenchquarter.se  
www.frenchquarter.se

**Fundament Film**  
lars@fundamentfilm.se  
www.fundamentfilm.se

**Independent Studios**  
janne@independentstudios.se  
www.independentstudios.se

**Inpost**  
info@inpost.se  
www.inpost.se

**Joclo**  
mail@johannesnyholm.se

**Jonathan Lewald Produktion**  
jonathanlewald@gmail.com  
www.jonathanlewald.com

**Kameraten**  
mail@kameraten.se  
www.kameraten.se

**Kasper Collin Produktion**  
kasper@kaspercollin.com

**Kjellson & Wik**  
kjellson@kjellsonwik.se

**Kostr-Film**  
contact@kostrfilm.com  
www.kostrfilm.com

**Krejaren Dramaproduktion**  
fredrik\_hiller@krejarendramaproduktion.se  
www.krejarendramaproduktion.se

**Lampray**  
linus@lampray.se  
www.lampray.se

**Lazer Unicorns**  
laserunicorns@gmail.com

**Lebox Produktion**  
info@lebox.se  
www.lebox.se

**L Edition Entertainment Film (Lee Film)**  
linda@leefilm.se  
www.leefilm.se

**Lisbet Gabriëlsson Film**  
lisbet@minmail.net  
www.lisbetgabriëlfilm.se

**LittleBig Productions**  
anna@littlebig.se  
www.littlebig.se

**Ljud & Bildmedia**  
info@ljb-bildmedia.se  
www.ljb-bildmedia.se

**Ljudfadern**  
mats@ljudfadern.com  
www.ljudfadern.com

**Malade**  
anders@malade.se  
www.malade.se

**Malin Andersson Film**  
malin@malinanderssonfilm.com  
www.malinanderssonfilm.com

**Mantaray Film**  
stina@mantarayfilm.se  
www.mantarayfilm.se

**Nimafilm Sweden**  
info@nimafilmSweden.com  
www.nimafilmSweden.com

**Nordisk Film Produktion**  
contact@nordiskfilm.com  
www.nordiskfilm.com

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info@shortcutstockholm.se  
www.nordiskfilm-shortcut.com

**Nouvago Capital**  
info@nouvago.com  
www.nouvago.com

**OmegaFilm**  
lemnar@omegafilm.se  
www.omegafilm.se

**One Tired Brother Productions**  
info@onetiredbrother.se  
www.onetiredbrother.se

**Pampas Produktion**  
info@pampasproduktion.se  
www.pampasproduktion.se

**Panfilm**  
g.setterberg@panfilm.se  
www.panfilm.se

**PennFilm Studios**  
studio@pennfilm.se  
www.pennfilm.se

**Peter Jonsvik**  
peter@jonsvik.se  
www.jonsvik.se

**Pinguinfilm**  
info@pinguin.se  
www.pinguin.se

**Platform Produktion**  
mail@plattformproduktion.se  
www.plattformproduktion.se

**Posthuset**  
info@posthuset.se  
www.posthuset.se

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www.realreel.se

**Rmv Film**  
cecilia@rmvfilm.com  
www.rmvfilm.com

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studi24@royandersson.com  
www.royandersson.com

**Råfilm**  
info@rafilm.se  
www.rafilm.se

**Röde Orm Film**  
info@rodeormfilm.se  
www.rodeormfilm.se

**Salmonfox**  
info@salmonfox.com  
www.salmonfox.com

**Samarbetets vänner**  
lisaosberg@mac.com

**Saperi Film**  
peter@schlidt.se

**Scorpion Film**  
info@scorpionfilm.com  
www.scorpionfilm.com

**Sebastie Film och Media**  
andre@sebastie.com  
www.sebastie.com

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info@shootpost.se  
www.shootpost.se

**Silverosa Film**  
anna@silverosafilm.se  
www.silverosafilm.se

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kontakt@skogenproduktion.se  
www.skogenproduktion.se

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contact@snowcloud.se  
www.snowcloud.se

**Speedfilm**  
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www.speedfilm.se

**Stellanova Film**  
info@stellanovafilm.com  
www.stellanovafilm.com

**Stiftelsen Ingmar Bergman**  
info@ingmarbergman.se  
www.ingmarbergman.se

**Stockholm Academy of Dramatic Arts (SADA)**  
info@sthdmunarts.se  
www.sada.se

**Stopp Stockholm Postproduction**  
passi@stopp.se  
www.stopp.se

**Story**  
tobias@story.se  
www.story.se

**Strix Television**  
info@strix.se  
www.strix.se

**Studio Bigert & Bergström**  
post@bigertbergstrom.com  
www.bigertbergstrom.com

**Studio Jens Assur**  
info@studiojensassur.com  
www.studiojensassur.se

**Svensk Filmindustri**  
international@sf.se  
www.sf.se

**Sveriges Television (SVT)**  
christian.vikander@svt.se  
www.svt.se

**Sweetwater**  
info@sweetwater.se  
www.sweetwater.se

**Tangy**  
minillias@tangy.se  
www.tangy.se

**Tjockishjärta Film**  
info@tjockishjarta.se  
www.tjockishjarta.se

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lena.lind@akademivaland.gu.se  
www.akademivaland.gu.se

**TV4**  
info@tv4.se

**Valand Academy Film/ University of Gothenburg**  
lena.lind@akademivaland.gu.se  
www.akademivaland.gu.se

**Way Creative**  
info@waycreative.se  
www.waycreative.se

**WG Film**  
film@wgfilm.com  
www.wgfilm.com

**Widerberg Film**  
christina@widerbergfilm.com  
www.widerbergfilm.com

**Yellow Bird**  
info@yellowbird.se  
www.yellowbird.se

**Zentrop International Sweden/ Tröhlättan Film**  
madeleine.ekman@filmbyen.dk  
www.zentropinternational.se

**Zigzag Animation**  
animation@zigzag.se  
www.zigzag.se

**Eyewell**  
m.werner@eyewell.se  
www.eyewell.se  
Sweden

**Films Boutique**  
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www.filmsboutique.com  
Germany

**Films Transit**  
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Canada

**First Hand Films**  
esther.van.messele@firsthandfilms.com  
www.firsthandfilms.com  
Switzerland

**Global Screen**  
info@globalscreen.de  
www.globalscreen.de  
Germany

**KurzFilmAgentur Hamburg**  
kfa@shortfilm.com  
www.shortfilm.com  
Germany

**Levelik**  
tine.kim@levelik.dk  
www.levelik.dk  
Denmark

**Magnetfilm**  
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www.magnetfilm.de  
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**The Match Factory**  
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Germany

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www.outplayfilms.com  
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**Premium Films**  
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www.sfinternational.se  
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paulette.olofsson@svt.se  
maria.bergenman@svt.se  
www.svt-sales.com  
Sweden

**Telecture Marketing**  
charlotta.bjvman@diapipex.com  
www.telecturemarketing.com  
UK

**TrustNordisk**  
info@trustnordisk.com  
www.trustnordisk.com  
Denmark

**Wide**  
infos@widemanagement.com  
www.widemanagement.com  
France

**Lucky Dogs**  
info@lucky-dogs.se  
www.lucky-dogs.se

**Njutafilms**  
nicolas.debot@njutafilms.com  
www.njutafilms.com

**Noble Entertainment**  
info@nobleentertainment.com  
www.nobleentertainment.com

**NonStop Entertainment**  
info@nonstopentertainment.com  
www.nonstopentertainment.com

**Nordisk Film**  
contact@nordiskfilm.com  
www.nordiskfilm.com

**Novemberfilm**  
info@novemberfilm.com  
www.novemberfilm.com

**Scanbox Entertainment Sweden**  
kristnap@scanbox.com  
www.scanbox.com

**Svensk Filmindustri**  
sfilm@sf.se  
www.sf.se

**TriArt Film**  
info@triart.se  
www.triart.se

**Twentieth Century Fox Sweden**  
info@fox.se  
www.fox.se

**United International Pictures**  
louise\_bodin@uip.se  
www.uip.se

## Film Festivals

**Bergman Week**  
info@bergmanveckan.se  
www.bergmanveckan.se  
June 22-28, 2015

**BUFF – The International Children and Young People's Film Festival**  
info@buff.se  
www.buff.se  
March, 2016

**Göteborg International Film Festival (GIFF)**  
info@giff.se  
www.giff.se  
January 29-February 8, 2016

**Lund International Fantastic Film Festival**  
info@liff.se  
www.liff.se  
Malmö September 24-27, 2015  
Lund October 22-31, 2015

**Novemberfestivalen**  
info@novemberfestivalen.nu  
www.novemberfestivalen.nu  
November 20-21, 2015

**Stockholm International Film Festival (SIFF) & Stockholm International Film Festival Junior (SIFFJ)**  
info@stockholmfilmfestival.se  
www.stockholmfilmfestival.se  
SIFFJ April, 2016  
SIFF November 11-22, 2015

**Tempo Documentary Festival**  
agneta.mogren@tempofestival.se  
www.tempofestival.se  
March 7-13, 2016

**Uppsala International Short Film Festival**  
info@shortfilmfestival.com  
www.shortfilmfestival.com  
October 19-25, 2015

**Way Out West**  
film@wayoutwest.se  
www.wayoutwest.se  
August 13-15, 2015

## Organizations

**Creative Europe Desk MEDIA**  
Swedish Film Institute  
kreativaeuropa@sf.se  
www.kreativaeuropa.eu

**Independent Film Producers' Association**  
kansletj@off.se  
www.off.se

**International Sámi Film Institute**  
info@isf.no  
www.isf.no/eng

**Nordisk Film & TV Fond**  
info@nordiskfilmogtvfond.com  
www.nordiskfilmogtvfond.com

**Stockholm Film Commission/ Filmregion Stockholm-Mälardalen**  
Ingrid.rudelfors@frsm.se  
www.frsm.se

**Sweden Film Commission**  
info@swedenfilmcommission.com  
www.swedenfilmcommission.com

**Swedish Arts Grants Committee**  
info@konstharsnämnden.se  
www.konstharsnämnden.se

**Swedish Film & TV Producers Association**  
info@filmtp.se  
www.filmtp.se

**Swedish Institute**  
si@si.se  
www.si.se

**Swedish Lapland Film Commission/FilmPool Nord**  
berit.tilly@slf.se  
www.filmpoolnord.se

**VisitSweden**  
www.visitSweden.com  
reception@visitSweden.com

**West Sweden Film Commission /Film Väst**  
nina.sekund@filmvast.se  
www.filmvast.se

**Öresund Film Commission/Film i Skåne**  
svensson@oresundfilm.com  
www.oresund.com

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**ACTRESS UMA THURMAN, RECIPIENT OF THE STOCKHOLM ACHIEVEMENT AWARD 2014**

CONTACT: FESTIVAL DIRECTOR [Git Scheynius](mailto:Git.Scheynius@stockholmfilmfestival.se) [git@stockholmfilmfestival.se](mailto:git@stockholmfilmfestival.se) PROGRAM DIRECTOR [George Ivanov](mailto:George.Ivanov@stockholmfilmfestival.se) [george@stockholmfilmfestival.se](mailto:george@stockholmfilmfestival.se) GENERAL INQUIRIES [www.stockholmfilmfestival.se](http://www.stockholmfilmfestival.se)

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