

Swedish Film

#1 2013 • A magazine from the Swedish Film Institute

9
SWEDISH
SHORTS
IN BERLIN

ESKIL & TRINIDAD

Ships and ice hockey in
Sweden's far North

TPB AFK: THE PIRATE BAY AWAY FROM KEYBOARD

A documentary thriller

BELLEVILLE BABY

Memories of love
lost in Paris

SHOOTING STAR!

Nermina Lukač makes a stunning debut in *Eat Sleep Die*



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WELCOME

Equality and freedom

IT'S TIME FOR this year's Berlinale. In Sweden we've been biting our nails in anticipation as to which of our shortlisted films would be accepted. We're starting to get a little spoilt by our successes on the international front. The fact that our Swedish *Searching for Sugar Man* by Malik Bendjelloul has been nominated for an Oscar for best documentary is hard to beat, but getting accepted for Berlin is also a major achievement.

We are now very proud of our twelve films that have made it here. Naturally, it feels wonderful for a small country like Sweden to have so many films at a major festival. But one shouldn't judge a country on which or how many films have been accepted, that's not the whole story. But of course, it does speak volumes about the climate for films, and in any case we know that one is judged by the outside world based on the actual films that have been chosen.

WE MAY PERHAPS strengthen the myth of Sweden as the country of freedom where everyone's naked and anything goes (several of our short films are decidedly naked). My hope also is that everyone will be able to work out from the competing films that Sweden is the country of complete equality. We have six films directed by men, six directed by women.

And what do I mean by that? Partly, that it's important to count. The bottom line is always the clearest indication of how far a country has come with equality. But I also mean to puncture the myth that women don't have the same competence as men, that they don't have the same amount of talent as men.

Everyone must be aware of the message sent out by a country that cannot recognise a good film or see beyond gender boundaries when judging the talent of a director.

This means that as a financial backer of films one has a heavy responsibility to scrutinise the films one chooses to finance and to question why. I am proud that Sweden has come so far in this regard.

ONE FILM THAT doubtless reflects Sweden as a country where freedom has come a very long way indeed is Simon Klose's *TPB AFK: The Pirate Bay Away From Keyboard*. It's a controversial film which follows the founders of The Pirate Bay, a website that would have been banned in many countries. After just two days on YouTube the trailer had received more than a million hits, a clear indication of how topical the issue is. One of the key functions of documentary films is to comment on the times in which we live. And Simon Klose has certainly managed to encapsulate the challenge of present-day filmmakers both to get paid and to reach out to their viewers. I believe the film will attract considerable attention, and I look forward to hearing all the reactions.



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CONTENTS 1/2013

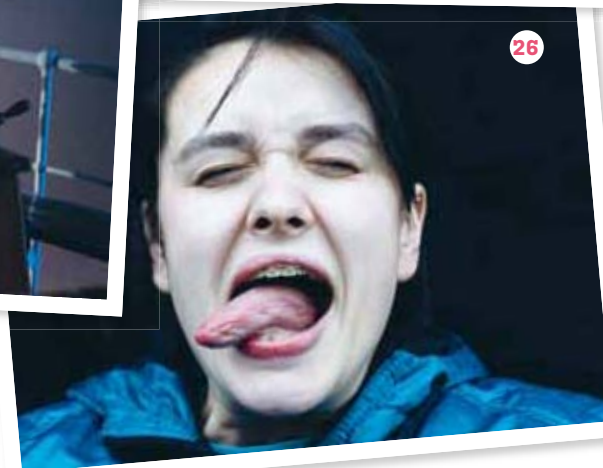
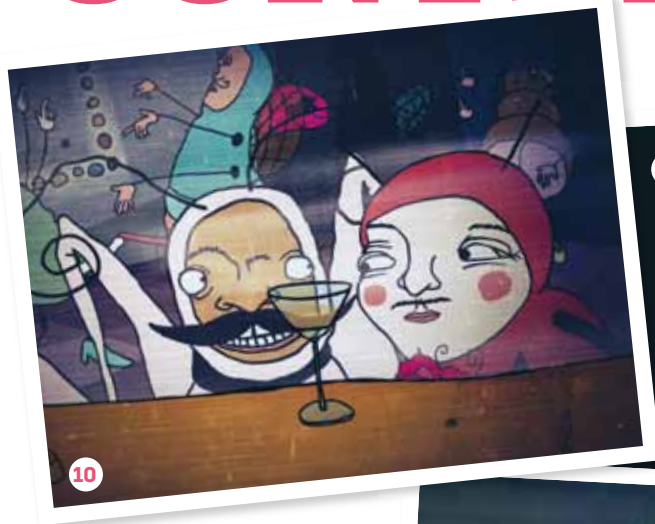


PHOTO (CLOCKWISE FROM TOP LEFT) MALIN ERICSON, ANAGRAM, MAX ANDERSSON, JOHAN BERGMARK, ALEXANDRA ARISTARHOVA, ZOLTAN SARI

5 News

Malik Bendjelloul's *Searching for Sugar Man* competes for an Oscar, Swedish shorts in Berlin and at Sundance, and a view of the competitiveness of Swedish film.

16 New talents

"There's hardly a girl alive who hasn't suffered from body image problems," says Sanna Lenken about her film *Eating Lunch*. Plus: the actors stand out in a new adaptation of August Strindberg's play *Miss Julie* and a much-hyped television series about the AIDS epidemic.

20 What's next?

Lisa Langseth examines group behaviour in *Hotel*, Johannes Nyholm's anticipated follow-up to *Las Palmas* and Göran Hugo Olsson's documentary about violence as a means of liberation.

22 Belleville Baby

Director Mia Engberg traces a broken relationship in a semi-fictional yet highly personal documentary.

26 Nermina Lukač

This year's Shooting Star in Berlin gave a stunning performance in her debut *Eat Sleep Die*.

30 Eskil & Trinidad

An inspirational family film about growing up in a broken family, described by its director as "a film in which nobody dies."

32 The Pirate Bay

Director Simon Klose used crowd funding as a way to finance his controversial documentary about internet piracy and file sharing.

35 Tito on Ice

A dictator makes an unexpected comeback in Max Andersson's surrealistic road movie.

36 Sanctuary

A father and his daughter escape to the deep forests to evade the police in Fredrik Edfeldt's dark drama.

39 The Sarnos

A tender portrait of a porn-peddler and his wife.

40 Us

Gustaf Skarsgård stars in a film about destructive love.

42 New kids on the block

A change of guard at the Swedish Film Institute with the appointment of new commissioners and the signing of a new Film Agreement.

46 New Films

Everything you need to know about current Swedish films.

Hi there...

Malik Bendjelloul, nominated for an Oscar for his documentary *Searching for Sugar Man*.

***Searching for Sugar Man* (2012) hasn't only been nominated for an Oscar, but for various Swedish Guldbagge awards and a Bafta too. That must be invaluable for promoting the film, but what does it mean to you personally?**

"I don't know yet. I've never made a film before. Maybe I'll get a lot of performance anxiety? The Oscar nomination itself feels very special. It's the only award my auntie's cousin in Algeria knows about – the only award everyone knows about. It has an almost surrealistic ring to it: Oscar."

Will you have to upgrade your wardrobe?

"I don't think so. Apparently the people who organize the Oscars ceremony give you a tuxedo."

Producing the film seems to have been quite arduous, with you yourself having to do so much at home. But all that has paid off in the Guldbagge Award for Best Documentary.

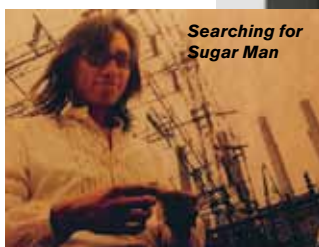
"Yes. I never intended to do so much but the money was tight, so I had no choice. Before I started on *Searching for Sugar Man* I'd mostly worked as an employee. The film became my baby, so to speak. And not just mine, but the expert professionals who also worked on it, people like Camilla Skagerström behind the camera and the animators from Filmtecknarna."

Your background is in journalism. What's your next step, would you like to make a feature film?

"That might be interesting. I've written fiction previously. But I don't know. I have a couple of alternatives which are miles apart from each other. I chanced upon the story of Rodriguez when I was backpacking in South America and Africa. So one idea is to undertake a similar journey and see what story I might find. Another is to listen to the people in Hollywood, where I am now, and see what they suggest I should do next. Two extremes, you might say."

TEXT JENNY DAMBERG

PHOTO JOHAN BERGMARK



HAL WILSON



NEWS BERLIN



Welcome to Nordica!

In their animated short film *Whaled Women* Ewa Einhorn and Jeuno JE Kim explore national identity through a mix of black humour and political awareness.

● After their own island has sunk, a group of women with whales on their heads swim ashore to the fictional Nordic seaside town of Krabstadt, where they immediately cause problems for the local residents and the city's Office of Development. How are these strange "whaled women" to be integrated into society and how can they be made profitable as quickly as possible?

The introduction to Ewa Einhorn and Jeuno JE Kim's animated short *Whaled Women* (2013) is humorous, charged with gravity and political awareness.

Artists first and foremost, the pair started working together

around three years ago on a project exploring notions of national identity. Their focus was on Europe in general and Sweden in particular, since the Sweden Democrats, a political party openly hostile to immigration, had recently gained their first seats in parliament. The project, which included the invention of a fictitious United Nations of Norden, resulted in an invitation for the pair to attend a conference in Berlin on the theme of Nordic Branding. Their next step was *Whaled Women*, for which Einhorn and Kim created the town of Krabstadt, to which the "Unwanted" from all the Nordic countries are sent.

"We wanted to create strong female characters who were more annoying than perfect. Usually in mainstream animation you see these perfect super secretaries. It seems that when people get afraid of creating



bimbos they do the opposite instead," says Kim.

"In popular films you very often laugh at stupid and annoying men. We wanted to find out how you can laugh at more complex characters that are women," Einhorn adds.

The whaled women are soon fed into the system through the (rather unsuccessful) Krabstadt Refugee Program: integration through work. After a number of more or less disastrous consequences, the Norwegian whale hunters are called in. Their intervention, a failure to say the

least, is a perfect example of the cruel and black humour that permeates the film.

"The women have to die in the end to show what this type of political discourse actually means, with parties like the Sweden Democrats doing everything they can to make their views appear normal," says Kim.

Whaled Women is intended as the first in a series of shorts about Krabstadt. There are ideas for further nine stories involving other settings and characters.

"We decided to start with *Whaled Women* since it feels especially relevant right now, and aesthetically we'd like to continue developing the corporate, tacky and cool Nordica," Einhorn and Kim conclude.

CAMILLA LARSSON

***Whaled Women* is one of four Swedish films selected for Berlinale Shorts.**

Killer kid blues

Leo kills small animals. Johan, his father, can't handle it. Set in an idyllic Swedish residential area, *Animals I Killed Last Summer* is a film about manliness and the double standards of modern life when it comes to eating and killing animals.

● "The film is based on my own experiences. As the father of two sons I've been faced with similar scenes to Johan in the film. My boys love fishing, for example, but they want me to kill what they catch. I happen to be a real softie, so I find it quite tough," says director Gustav Danielsson.

"Many adults, especially city dwellers, have similar double standards of morality. Many are happy to eat animals but would never actually kill those animals themselves. So passive killing is going on all the time, but active killing is strongly linked to feelings of revulsion."

With this film he is keen to raise the issue from a moral, personal and psychological perspective, to highlight the ambivalence that exists in our relationship to animals and nature.

"A lot of adults who've seen the film have been very upset, whereas children have tended to



react more calmly. When we showed the film at the Stockholm Film Festival a man sitting in the audience shouted out 'murderer!' at the top of his voice."

Danielsson is currently developing the theme in a feature film with the working title *Men with Guns*. The film will go deeper into the father/son relationship and probe further into questions of manliness.

"The father in the feature, a man I picture as an academic intellectual who shies away from conflict and holds somewhat tentative views, comes up against another father whose views are entirely different, a macho man, a hunter who takes his manliness as a matter of course. What I'm doing, you might say, is criticising the 'softie academic', the kind of man that I am myself."

ALEXANDRA SUNDQVIST

***Animals I Killed Last Summer* (Djur jag dödade förra sommaren, 2012) is screening in Generation 14plus at the Berlinale.**



Isak Monka, Anton Samuelsson Forsdik and Sebastian Ylvenius in *Animals I Killed Last Summer*.

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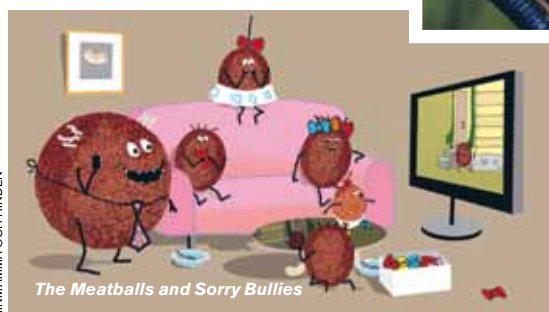
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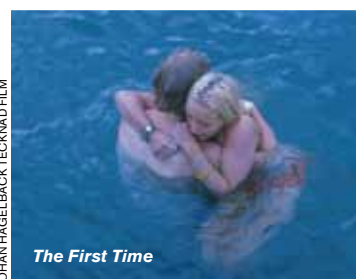
CINENIC FILM



MINNAMMA OCH HINDEN



JOHAN HAGELBÄCK TECKNAD FILM



MIGMA FILM

Nine stories

No fewer than nine Swedish short films are set to screen at this year's Berlin Film Festival. They range from experimental installations and highly imaginative animated films to wistful teenage love stories.

● 2013 looks set to be yet another good year for Swedish short films. This is especially apparent at the Berlin Film Festival where no fewer than nine Swedish shorts have made the cut. Alongside *Whaled Women* (2013), which you can read about

on page 6, a further three films have been selected for Berlinale Shorts. *Undress Me* (*Ta av mig*, 2013) by Victor Lindgren takes a meeting and potential one-night stand as the starting point for a discussion of gender roles, sexual expectations and prejudices. Leontine Arvidsson's two experimental and personal shorts *2011 12 30* (2013) and *Untitled* (*Utan titel*, 2013) both centre on physical loss.

In the Generation 14plus competition there's an even higher tally of Swedish entries. In

addition to Sanna Lenken's *Eating Lunch* (*Äta lunch*, 2013) and Gustav Danielsson's *Animals I Killed Last Summer* (*Djur jag dödade förra sommaren*, 2012), which feature on pages 16 and 7, there are two films about the loss of innocence. In Anders Hazelius *The First Time* (*Första gången*, 2013) two young people sneak away from a party to have sex for the first time, but it turns out a failure. What will they say to the others, and what will happen to their relationship now? And in Minka Jakerson's wistful *The*

Yearning Room (2013) two friends on the threshold of adulthood, Anne and Julia, are planning to spend an exciting summer together, yet find themselves drifting apart with their relationship in the balance. Finally, Berlin veteran Johan Hagelbäck makes his return to the festival in the Generation Kplus competition with his animated study of bullying, *The Meatballs and Sorry Bullies* (*Köttbullarna och mobbångarna*, 2013).

MATTIAS DAHLSTRÖM

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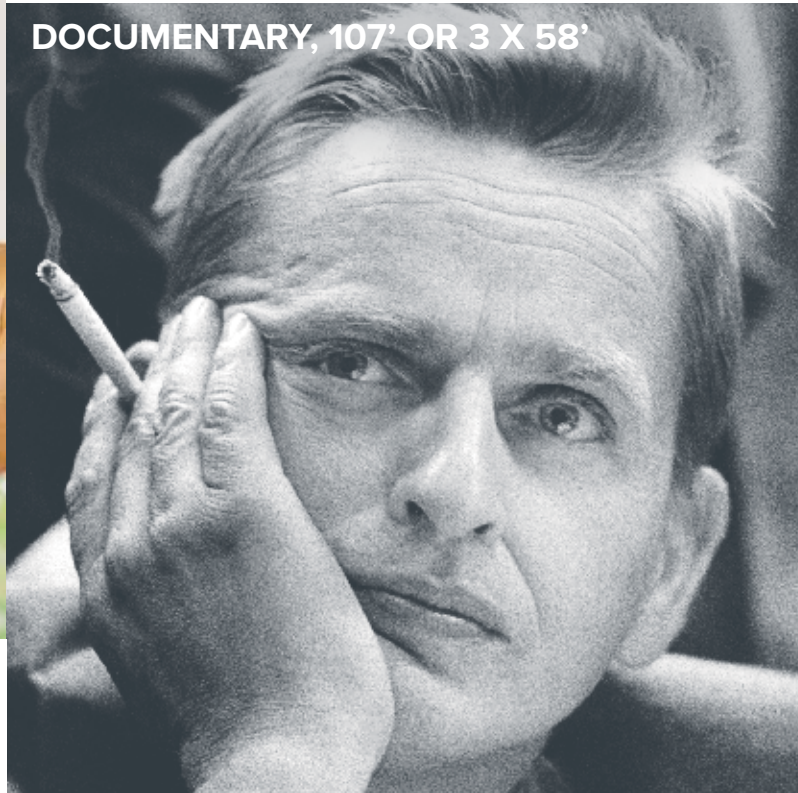


Rasmus is young and beautiful, and throws himself out in the gay Stockholm. Benjamin is a Jehova's Witness who eagerly walks from door to door to tell about God. When Rasmus and Benjamin meet, nothing ever stays the same.

What is told in this series has happened. In a city where most people got on living as if nothing happened, when young men started to get sick, fade away and die.

PALME - A 20TH CENTURY TALE

DOCUMENTARY, 107' OR 3 X 58'



Olof Palme was openly shot to death on a February evening 1986 on a street in Stockholm. In one night, Sweden was transfigured.

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Reality and fantasy

Director Malin Erixon explores highly personal avenues in her animated, often surrealistic short films. In *Benjamin's Flowers* (*Benjamins blommor*, 2012) we encounter Benjamin, an unusual man who finds it hard to distinguish between fantasy and reality. The film screened at Sundance in the Animated Short Films section.

● "Most of my films are inspired by what I imagine people get up

to and think about when they're alone. Like Benjamin, doesn't everyone have something that they pick away at when they think nobody's looking?" says Malin Erixon.

"I like to explore what happens when people have too much time by themselves. Benjamin turns to his imagination for company. It's gone so far that he can't see the difference between what is and what isn't real."

"A flower on the table in



JOHAN RIBE

Benjamin's living room become a catalyst, a hub as it were, for his desires. The flower draws Benjamin away from reality and into a world of fantasy where he can experience things that his

everyday life is unable to offer. As such, it's a sort of ticket to the company and happiness he longs for."

Have you ever been tempted to work in comic strip format?

"Sometimes it appeals to me because of the time it takes to create an animation. Then again, I really like to see my images move. For me, animation is the ultimate way of telling a story."

ALEXANDRA SUNDQVIST

The price you pay

As its title suggests, Jenifer Malmqvist's short film *On Suffocation* (2013), selected for Sundance, is a dense, claustrophobic drama. It takes place in behind closed doors where two people pay a high price for their love.

● "I'd been asked to make a film on the subject of love when I read about two gay men who had been



ANAGRAM

sentenced to death just for being gay. I pictured the scene and couldn't get it out of my head. My producer China Åhlander said the short screenplay was 'spot on', fixed the finance at record speed and then we were on our way," says director Jenifer Malmqvist.

Would you call the film political?

"Everything's political in one way or another. But I didn't make the film for ideological reasons. I'm

not a politician, I'm a film director. It's a piece of fiction, but one that's based on reality. Since homosexuality can result in death penalty in seven countries on this earth of ours, it's an important subject. In 78 countries just being

in love is a criminal act. It's a situation that's completely sick."

Do you have any sources of inspiration from the world of film? A narrative tradition, a cinematographer, a director – a film – to which you like to refer?

"Just as with music I like both highbrow and lowbrow. The cinema is my church, it always does it for me to go to the cinema – watching a film is a meditation on life. When it comes to directors I particularly like the films of Andrea Arnold and Michael Haneke right now. I also want to revisit the Italian neo-realists soon – and Robert Bresson."

ALEXANDRA SUNDQVIST

The silent war

In *My Stolen Revolution*, award-winning director Nahid Persson Sarvestani sets out to find the truth behind her younger brother's final months in an Iranian prison.



Nahid Persson Sarvestani

REALREEL.DOC

● Nahid Persson Sarvestani managed to escape. Her younger brother Rostam got left behind. Just 17 years old, he was imprisoned and executed by the Islamist government that seized power in Iran following the revolution in 1979. In that revolution, Islamists and left wing sympathizers like the Sarvestani family had fought side by side to overthrow the Shah.

In *My Stolen Revolution* (2013) the director searches for details about Rostam's final months. She also makes contact with a group of women the same age as her who were seized during the mass arrests and held in prison for up to ten years. Badly tortured and in some cases raped, they could count the shots of the daily executions from their cells.

Nahid Persson Sarvestani has had a heavy burden to bear.

"I blamed myself for Rostam getting executed. For emotional reasons I've kept what happened at a distance all these years. But the 2009 election, in which the Iranian regime was killing young people just because they cried out for

freedom and democracy, made keeping quiet impossible. All my feelings were brought back to life again," she says.

Nahid Persson Sarvestani has previously made acclaimed documentaries such as *Prostitution Behind the Veil* (*Prostitution bakom slöjan*, 2004) and *The Queen and I* (*Drottningen och jag*, 2009). Marked by a strong personal input by the director, they also focus on Iran and its recent history.

"My previous films were based on curiosity, something I did for my own sake. But in *My Stolen Revolution* I felt a sense of responsibility to find out what happened and talk about the things everyone closes their eyes to. The worst thing is how quiet the news is on Iran these days. The only thing you hear about is nuclear power. But rape and torture are still going on."

JENNY DAMBERG

***My Stolen Revolution* will be screened at Göteborg International Film Festival and International Film Festival Rotterdam.**



My Stolen Revolution

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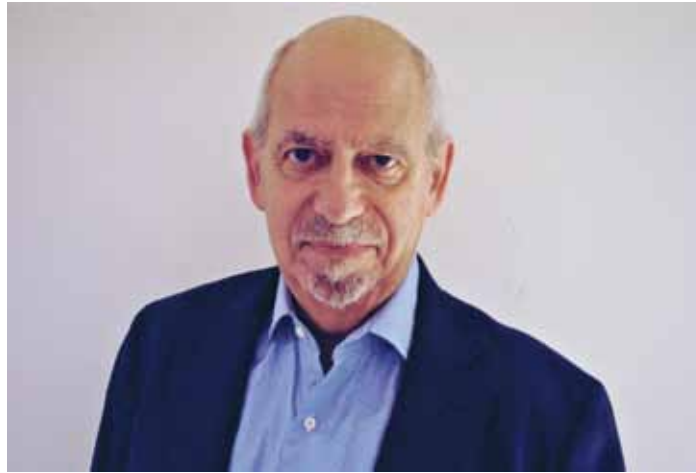
HELLO...

Jonathan Olsberg,

British film industry consultant, author of the report "Building sustainable film businesses: The challenges for industry and government" and enthusiastic follower of the Swedish film scene.

How competitive is Swedish film internationally?

"There is genuine film making talent in Sweden, especially actors and directors. This is consequently recognised internationally and increases competitive advantage. Sweden also benefits from a successful profile internationally with its high value TV drama output. Obviously the Millennium trilogy also helps brand recognition. The presence of the cinema levy is highly advantageous. Very few other countries benefit from such a



MARY ANN KURTZ

system for raising funds. Sweden as a retail brand in general is well recognised throughout the world, with high profile multi-national consumer and cultural brands such as IKEA, Ericsson, Volvo, Abba and the Nobel Foundation. Global audiences recognise the

'Sweden' brand and apply the same comfort level to their appreciation of Swedish films."

What is the strength of Swedish film?

"Sweden enjoys a history of filmmaking which is appreciated by audiences at home and abroad. Swedish film is a recognised brand throughout the world and enjoys a positive profile. Sweden is also a centre for the games sector. In this youth-oriented environment, Sweden is perceived as vibrant, innovative and forward thinking. Sweden has one of the highest levels of broadband uptake in Europe. Swedish film benefits from this, too. There is strong regional support which has transformed the system and enabled growth. The success of the regional funds and their input into 'raising the game' in Sweden should be recognised. The Swedish Film Institute has

become much more strategic. It has chosen to invest a larger average amount in a smaller number of films. This implicitly recognises the problem of too many films of limited ambition. It is also remarkable that the current support is based on a voluntary agreement."

How far is Sweden from a sustainable film business today?

"For a country of its size, not far. Sweden in recent years has consistently punched above its weight in the film environment."

One thing that you strongly emphasise in your report is to "think company not project". What does this way of thinking actually change?

"A film production company can always rely on non-market support for its output, and that is very rare, and if it has ambitions to grow and prosper, then the owners and managers would benefit from a corporate approach that regards the activity just like any other business would in other sectors. One way of doing this would be to constantly have in mind whether the business is sufficiently profitable, on a regular basis, so as to become a candidate for an outside investor in the company and its projects."

JENNY DAMBERG

The full report, commissioned by the Swedish Film Institute, Film i Väst and others, is available at www.sfi.se



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people saw the second part of the documentary *Palme* on Swedish television

Shorts in France

Come check out a selection of our new Swedish short films at the annual Nordic showcase screening in Clermont-Ferrand.

Eating Lunch



15 year old Klara is about to eat lunch with four other youngsters at the eating disorder clinic under supervision of nurses. They have 30 minutes to eat up.

ORIGINAL TITLE *Äta lunch* **DIRECTOR/SCREENWRITER** Sanna Lenken **PRODUCER** Annika Rogell **PRODUCED BY** Story **YEAR OF PRODUCTION** 2013 **GENRE** Drama **LANGUAGE** Swedish **SUBTITLES** English **DURATION** 13 min

On Suffocation



A disturbing film about when a system becomes more important than a person's life. Seven minutes without dialogue. The most unsettling aspect of the film is that it could be absolutely true.

ORIGINAL TITLE *On Suffocation* **DIRECTOR/SCREENWRITER** Jenifer Malmqvist **PRODUCER** China Åhlinder **PRODUCED BY** Anagram Produktion **YEAR OF PRODUCTION** 2013 **GENRE** Drama **LANGUAGE** No dialogue **DURATION** 7 min

Animals I Killed Last Summer



Leo kills small animals and his father Johan can't handle it. A handful of small animals are killed during the course of the film and in the end, even Johan gets blood on his hands.

ORIGINAL TITLE *Djur jag dödade förra sommaren* **DIRECTOR/SCREENWRITER** Gustav Danielsson **PRODUCER** Gustav Danielsson, Cilla Holm **PRODUCED BY** GDBP **YEAR OF PRODUCTION** 2012 **GENRE** Drama **LANGUAGE** Swedish **SUBTITLES** English **DURATION** 15 min

Nordic showcase, Mon–Tues, February 4–5, George Conchon Theatre, 2–4 pm (Swedish line-up on Monday 4th)

A Society

Eleven strangers are forced to share a confined space on a journey into the unknown. Under severe and uncertain circumstances they face their own prejudices and fears, but have to depend on each other in order to survive.

International
Competition



ORIGINAL TITLE *A Society* **DIRECTOR** Jens Assur **SCREENWRITERS** Niklas Rådström, Jens Assur **PRODUCER** Jens Assur **PRODUCED BY** Studio Jens Assur in co-production with DFM **YEAR OF PRODUCTION** 2012 **GENRE** Drama **LANGUAGE** French **SUBTITLES** English **DURATION** 17 min

Screens February 2 – 9, www.clermont-filmfest.com

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NEWS



Malin Crépin in *Kiruna-Kigali*.

HÖRM FLYCKT

A tale of two women

18-year-old Malika is about to give birth in Rwanda. The situation is critical: her baby is facing the wrong way. And ever since the civil war there are no adults left in her village. At the same time, a woman's waters break in Sweden. She is Eva, aged 39. In Goran Kapetanovic's short *Kiruna-Kigali* the two women's fates are woven together. The film was shortlisted for an Oscar nomination.

● "I wanted to portray a given moment in the world, but also to

alter the perspective slightly. *Kiruna-Kigali* (2012) was inspired by a true story. A few years ago I met a midwife who, like Eva (Malin Crépin), had helped at the births of hundreds of babies in Africa. But for various reasons, when she herself was about to give birth at home in Sweden, she had to cope all by herself. I wanted to pose questions along the lines of 'How far have we really advanced here in the West? What does this alienation, the distance between people in countries like Sweden, actually do to us?' In the third world it's more or less a duty for



GORAN KAPETANOVIC

people to help each other, to foster what they have in common. When a woman is about to give birth, she's taken to a hospital even though it might be many miles away," says director Goran Kapetanovic.

Kiruna and Kigali. Why did you

choose those particular places?

"For both the women it's a long way to the nearest hospital. I chose Kigali because of my strong connections with Rwanda. I spent five years of my life there setting up a film education programme together with the Swedish Institute. Several of my students were involved in the production. And I chose Kiruna because, geographically, it's the largest municipality in Europe. It's cold and bleak too, with a poetic feel to it. It made a good contrast."

ALEXANDRA SUNDQVIST



Jan Troell

NILLEANDER

Sweden goes to Mexico

● The Guadalajara International Film Festival, widely regarded as one of the most important festivals in Latin America, will screen more than 60 films in its focus on the Nordic countries on March 1–9. There will be a retrospective devoted to Swedish

filmmaker Jan Troell, recently nominated for a Guldbagge Award as Best Director for his biopic about newspaperman Torgny Segerstedt, *The Last Sentence* (*Dom över död man*, 2012). The festival is the primary gateway to the rest of Latin America.

The name's Bond... Fredrik Bond

He has made commercials for the Super Bowl, won countless industry awards and usually features in every international list of top creative people worthy of the name. Now Swedish-born Fredrik Bond is making his feature debut, currently screening at Sundance and Berlin, with *The Necessary Death of Charlie Countryman* – a film about love, death and grief.

● “YES... I'm a quivering wreck!” is how Fredrik Bond sums up his state of mind.

We meet to talk just as *The Necessary Death of Charlie Countryman* (2013) is set to premiere at Sundance. 1,400 people are in the audience. 20 or so people from the crew have flown in specially, including Shia LaBeouf, Rachel Evan Woods and Mads Mikkelsen who star in the film.

“We've rented a house where we're all going to live together for a week. I'm guessing it'll be total chaos. But I'm really looking forward to doing a bit of skiing and checking out lots of films from all over the world.”

The Necessary Death of Charlie Countryman isn't exactly easy to categorise. Some have called it an action comedy. Based

on screenwriter Matt Drake's experience of losing a parent in the 1980s, it doesn't sound likely to be too side-splitting:

“It's probably best to see the film and make your own mind up. But basically, Charlie Countryman (LaBeouf) is a young, confused guy trying to run away from the grief of his mother's death in Chicago, who gets caught in a



BJÖRN TERRING/ICON MAG

love storm when he meets Gabriella (Wood). She has an ex-husband (Mikkelsen) who makes things even more stormy.”

It's certainly not every young, and in this case, untested feature director who gets his first screenings at Park City and Potsdamer Platz. But that's how it's turned out for Fredrik Bond:

“Which of the festivals do I think is more important? That's a tough one... from the little I know I think they're both equally amazing. And I'm absolutely delighted that both of them wanted to have us.”

NIKLAS ERIKSSON



SCANDINAVIA'S LEADING PARTNER IN CO-PRODUCTIONS



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FILM I VÄST

is one of Europe's leading regional film funds, located on the Swedish west coast in Västra Götaland. Now involved in 30-40 feature film co-productions per year, it acts as investor and co-producer of Swedish and international films and drama for TV. www.filmivast.se

NEW TALENTS

The next generation of Swedish filmmakers and actors.

Sanna Lenken

Sanna Lenken wanted to make a film about eating disorders in a way that tied in with her own experiences.

● Director Sanna Lenken had always wanted to make a film about eating disorders, but wasn't sure how to go about it. So she did some research at a special clinic where she came into contact with a young female patient. The upshot was *Eating Lunch* (*Äta lunch*, 2013).

"The girl told me how male and female patients at the clinic sit down together under supervision for 30 minutes to eat lunch. It was an image that stuck in my mind. It makes an ordeal out of something so ordinary as eating lunch. Eating disorders are both so absurd and distressing. There's hardly a girl alive who hasn't suffered from body image problems.

Do you speak from personal experience?

"Yes, I was anorexic myself when I was a teenager. I measured out my food in teaspoons, but I haven't seen a single film that covers the

subject in a way that ties in with my experience. I wanted to show it like it is – and even though there's hope in the film, I wanted to leave the audience with the feeling that this is an ongoing problem, and hopefully to rouse them into thinking about the reasons behind it."

Looking for the right actors for *Eating Lunch*, Sanna Lenken asked all the applicants about their attitude to eating disorders. In the event, everyone she chose either had experiences of their own or a close friend who was a sufferer.

"That made me even more determined to make the film. Many people develop disorders because they don't feel able to be the person they want to be. The pressure they feel is overwhelming, the evidence of a society that itself is sick. What's important is to keep returning to the question of why this sickness exists. And I hope this is a story that will spark off that question," says Sanna Lenken.

"The challenge is to get the audience to understand what goes on in the minds of those affected. Control over food is a way of trying to control an inner chaos that they find unbearable. In terms of the casting, I had to make sure that the girls – and one guy – I chose for the parts were sufficiently thin to be believable but weren't themselves actually sick."

TEXT KAROLINA RAMQVIST
PHOTO SANDRA QVIST

Eating Lunch competes in
Berlinale Generation 14plus.



STORY



A close-up portrait of a young woman with long, wavy red hair and striking green eyes. She is looking directly at the camera with a slight, enigmatic smile. The lighting is soft, highlighting her features against a dark background. The text "NEW TALENTS" is overlaid in the top left corner in a white, serif font. A small white triangle is visible in the top right corner.

NEW TALENTS

Nadja Mirmiran

Actor/director Helena Bergström has turned her stage version of August Strindberg's *Miss Julie* into a film version. Nadja Mirmiran plays the lead role.

● After director and actor Helena Bergström had staged August Strindberg's *Miss Julie* at Stockholm's Stadsteatern she moved on to direct a film version of the play, *Julie* (2013). The title role in both versions is played by Nadja Mirmiran.

"Since I left stage school in 2006 I've been working in the theatre, but I've always wanted to break into films", says Mirmiran. "It was very exciting to play the part again in a film. We had laid the foundations in the theatre, we knew the story and what the parts involved, but we broke free and started something new based on our previous experiences. We shortened the title to the more straightforward *Julie* and altered some elements that we didn't think would work so well. It put us in a luxury position to exploit the differences between theatre and film"

What differences are those?

"In the theatre you set the ball rolling and drive a story home from beginning to end. In film there's not the same continuity, which makes very exacting demands on the way you work. On the shoot you go home at the end of the day and start filming again the next morning. The hardest thing for me was to cope with the extremely dark undertones of the part. The best was when we actors simply let rip and forgot about the camera. But this isn't a film you can laugh your way through as an actor: it was tough."

Are you tired of Julie now?

"No, or rather yes...hmm, I have to think. She's still living in a little part of my heart. But I don't want to let her out, because what's inside her can make you so unhappy, her painful struggle to be loved for the person she is. She's so very demanding that I won't be playing her again, but I have a real soft spot for her, and I wish her life were easier to live. So no, I'm not tired of Julie. But tired of Strindberg? Yes!"

TEXT KAROLINA RAMQVIST
PHOTO JOHAN BERGMARK



PETER CEDERLING

Adam Pålsson and Adam Lundgren

Adam Pålsson and Adam Lundgren played a gay couple in hyped television series *Don't Ever Wipe Tears Without Gloves*. Now they're looking for new interesting roles.

● In *Don't Ever Wipe Tears Without Gloves* (*Torka aldrig tårar utan handskar*, 2012), a recent drama series about the aids epidemic of the 1980s, a huge Swedish television audience was introduced to a number of new actors. They included Adam Pålsson and Adam Lundgren, who played the gay couple Rasmus och Benjamin.

Since the television series Adam Lundgren has starred (as Pål) in the film *Shed No Tears* (*Känn ingen sorg*, 2013), based on words and music by the well-known Swedish musician Håkan Hellström, and Adam Pålsson has appeared in a comedy series about the monarchy, *Holstein-Gottorp*. This spring he will be appearing in *Dangerous Liaisons* at Stockholm's Royal Dramatic Theatre.

What sort of reactions have you had to playing a gay couple?

Adam Lundgren: "Nothing but positive reactions! People of all kinds and all ages have responded very well. It's great that the series managed to reach out to such a wide audience."

Adam Pålsson: "It's almost hard to soak up all the praise. *Don't Ever Wipe Tears Without Gloves* has really touched a nerve with people.

I think both the gay and straight communities have been waiting for the subject to be aired. And so far, fingers crossed, I haven't met a single person here in the city who was offended by it. I thought that someone might come up to me one Saturday night on the underground."

Going forward, what would you like to do?

Adam Lundgren: "I'd like to take part in interesting projects which I choose myself just because I want to."

Adam Pålsson: "I'd be more than happy to combine film and stage roles. To be able to pay the rent and be stimulated artistically! Occasionally I try out for international films and I also spend a lot of time playing in a band, but... well, naturally, I have a lot of dreams, but maybe it'll bring bad luck if I don't keep them to myself."

What sort of roles would you most like to play?

Adam Lundgren: "I'm fascinated by unusual characters, people with different lives in unusual situations."

Adam Pålsson: "Most of all I like breaking with convention. Not just to reproduce something, but to create it. I'd also like to play some of the major stage roles and to appear in the kind of films I love myself, both international and Swedish – films like *The Man on the Roof* (1976), *A Swedish Love Story* (1970) and *The Emigrants* (1971). Another dream of mine is to find someone to collaborate with over a period of time, to develop together instead of having to start out from zero each time."

TEXT KAROLINA RAMQVIST

WHAT'S NEXT?

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



Alicia Wikander
in *Hotel*.

Lisa Langseth "The focus of social media is heavily on the individual, and that can be a burden"

● How much can you influence your own ego? Director and screenwriter Lisa Langseth, who is making her second film after the awarded debut *Pure* (*Till det som är vackert*, 2010), sees a clear theme in her work:

"Everything I've done is about various aspects of identity, about creating identity."

Her interest in psychology crops up again in her upcoming film *Hotel* (*Hotell*, 2013).

In the film a number of people in

group therapy decide to break away and form their own group. Tired of their lives, and in an attempt to understand themselves, they escape by checking into a hotel and becoming someone else for a while.

"Identity is a hot topic nowadays. People are very conscious of themselves, how they appear and how they feel. The focus of social media is heavily on the individual, and that can be a burden."



B-REEL

As the director of her own screenplay, Lisa Langseth has enormous control over the working process. She writes in great detail: this time round her story began life as a novel which she subsequently

re-worked into a screenplay with clearly defined settings and feelings.

"I always write to myself. I want to get fully acquainted with a scene before I decide what is a line of dialogue and what is scenography. My screenplays give the actors detailed instructions about who they are and what they're feeling."

The film is due to premiere in Sweden in autumn 2013.

PER ZETTERFALK

Johannes Nyholm "Think *Groundhog Day* meets *The Blair Witch Project*"

● Director Johannes Nyholm put the trailer for his short film *Las Palmas* on YouTube. Two years later this partially animated film about a toddler who trashes a bar has had more than 16 million hits.

Now he wants to try something completely different, "straightforward live action with real actors in real settings" as he himself puts it.

The upshot is a relationship drama set in the forest. On a camping holiday to patch up their failing relationship, a couple find themselves caught up in a schizophrenic nightmare.

"The characters dwell on their problems and get sucked into a maelstrom. It's an intricate, cyclical narrative structure

with repeats and variations where you don't know what's real and what isn't. A kind of enclosed reality interwoven with dreams, where unusual figures appear and disappear."



TOBIAS HOEM FLYCHT, HENRIK ANDERSSON (PORTRAIT)

"Think *Groundhog Day* meets the *The Blair Witch Project*. Events get gradually stored up in the characters. They re-experience parts of an event, but not always the same parts. They try to change

what happens but always end up in the same place."

"The project started out as a short, but it has grown with editing."

His aim now is to make the film

into a feature. With a working title *Vägs ände (End of the Road)*, it should be finished sometime by 2014.

PER ZETTERFALK

Göran Hugo Olsson "Concerning Violence will be one of the harshest films ever made"

● For a Swedish documentary, Göran Hugo Olsson's *The Black Power Mixtape 1967-1975* (2011) has enjoyed unaccustomed international success. An award-winner at Sundance and celebrated in many other film festivals, this film about the rise of the American civil rights movement – or more precisely, the Swedish media's view of that movement – has gained cinema distribution around the world.

It's the kind of success that opens doors. This has become clear now that Olsson has started on his next projects, a feature-length documentary about contemporary urban African music called *Fonko-Filmo*, and still at the

planning stage, *Concerning Violence*.

"In the world of documentaries, titles and films are still more important than directors. But

it's obvious that the fact that we secured cinema distribution in 22 countries for *The Black Power Mixtape 1967-75* has helped to secure funding and distribution now."

Concerning Violence is a film

version of Frantz Fanon's seminal book from the early 1960s, *The Wretched of the Earth*. In it the Martinique-born revolutionary, philosopher and author spoke up for the rights of colonised people to use violence as a means of liberation.

"The film will be about neo-colonialism, what happens to the world when one part subjects another to harsh repression for a sustained period. Fanon's writing is both prophetic and highly relevant today, and I'm very proud to have been entrusted with re-working it as a film. *Concerning Violence* will be one of the harshest films ever made. I'm tired of films based on sympathy and compassion: if you want to tell people something about the world, you might as well tell it like it is."

MATTIAS DAHLSTRÖM



STORY



STORY

BELLEVILLE BABY
DOC

MIA ENGBERG

DIRECTOR

PRODUCTION INFO P. 48



Loss, love and time

Berlin

In her documentary *Belleville Baby*, Mia Engberg traces a broken relationship and creates a story that is both literary and highly personal. “I was hugely inspired by Marguerite Duras”, Engberg says.

TEXT HYNEK PALLAS PHOTO SARA MAC KEY

An old girlfriend calls me up. It's the first time we've spoken in a couple of years, and we drift in and out of something we once had. At times I want to linger in the warmth that's generated, at others I'm amazed at how differently we remember things and at the distance now between us, a distance that's hastily erased by a familiar word. Silences abound.

A few days later I watch *Belleville Baby* (2013) and that conversation really hits home. Mia Engberg's latest film – her tenth since her debut in the middle of the gos – is an hour-long telephone conversation between “Mia Engberg” and “Vincent”, who once had a close relationship. It's an amalgam of the literary tones of Mia's narrator's voice and her rather harsh, Swedish-tinged French in conversation with a deep male voice, set against images from train journeys, the back streets of Paris, the port area



of Marseille and a snow-covered Stockholm. Filmed in Super 8, the images flash red with clips of stills and fluctuate between blurred movements and sharp focus.

At times all we see is black.

LIKE THE ESSAY films of Chris Marker or Sokurov's *Elegies*, *Belleville Baby* looks at the qualities of memory, elusive yet recognisable. With its atmospheric camerawork, sensitive dialogue and haunting music, it inevi-

tably sets one's own emotional memories in motion.

When I meet up with Engberg close to her production office Story in Stockholm's Södermalm, she smiles at the observation.

“There's always someone who comes up after the film and says ‘you know what... I have a similar story...’

Because it's universal to have lost somebody – something strong that never comes back.”

Originally, when Engberg secretly made a start on the work in a basement five years ago, the film was called *Le Manque* (“Emptiness”).

“At the heart of it was my feeling of emptiness over lost love and people who will never be the same again. But now that everything's edited and finished, it's as if you close a door and turn towards the audience: ‘now it's no →



MIA ENGBERG (ALL STILLS)



→ longer me, it's a film.' I wanted a title that would work on a poster, not something that needed constant explanation."

IN THE FILM, which took almost two years to edit, Engberg and an actor read a dialogue she has written herself. Images of "Mia" and "Vincent" fleetingly shimmer past. The result is a clever construction – not something private and enclosed, but personal and open.

"I was hugely inspired by Marguerite Duras. Her books, and her films like *India Song*, got me interested in auto fiction as a genre," Engberg explains.

"You take something from within yourself and create a semi-fictional story. The method and the probing – based on a subjective reality which isn't made-up – make it documentary. But I wanted to get away completely from the total identification which is so necessary in a dramaturgically constructed narrative, to create a space between what is said and what is experienced in which people can build their own story."

Belleville Baby is framed within the myth of Orpheus, the poet who tries to fetch his beloved Eurydice back from the underworld. Many years after their relationship has ended, Vincent calls Mia after he has been released from prison, and the film has a muffled, pulsating core of darkness.

"I've stuck close to the myth: it's so multifaceted and fascinating. Orpheus represents me and every other woman who has

You take something from within yourself and create a semi-fictional story



loved someone they want to save, the impossibility of bringing back somebody from their own darkness with love."

In common with everything Engberg does there is also a political aspect: partly through telling the story from a woman's perspective – prison stories are often the preserve of men – and partly through the story of the white Swedish girl in a French world of drugs, weapons and violence. Those people are firmly caught up in a social legacy that the Mia Engberg of the film knows that she can leave behind.

Was it hard to portray something so frankly? It's obvious that Vincent's darkness is part of his allure...

"One of my main financial backers said 'you have to distance yourself from this man, to show him for what he really is.' But I don't agree with that point of view. Both sides, the good and the bad, coexist within people and are part of what draws you to them. You have to show that side of humanity. If every story divided us into good and evil, then I think society would be more dangerous as a result. It's the duty of art to convey nuances, to create images of the complex creatures we actually are." ■

***Belleville Baby* has been selected for Panorama Dokumente in Berlin.**

FACTS Born in 1970, director and producer Mia Engberg is one of the driving forces behind the influential production company Story. Her feminist porn movie *Dirty Diaries* (2009) attracted worldwide attention.

IN COMPETITION
GENERATION KPLUS

MAPS MAY GUIDE YOUR WAY BUT HOPE WILL TAKE YOU ANYWHERE



63rd Internationale
Filmfestspiele
Berlin
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ESKIL & TRINIDAD

MARKET SCREENING

Feb. 10, 13:10 - CinemaxX 2

FESTIVAL SCREENINGS

Feb. 13, 09.30 - Haus der Kulturen der Welt - Kino 1

Feb. 15, 15.30 - Filmtheater am Friedrichshain

Feb. 17, 10.00 - Haus der Kulturen der Welt - Kino 1



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SONET
FILM

Working class hero

Nermina Lukač has been widely praised for her vivid, intense portrayal of the part of Raša in *Eat Sleep Die*. And now she's been chosen as a Shooting Star at this year's Berlin Film Festival. It looks as if her dream of joining the police force might have to wait.

TEXT MALIN KRUTMEIJER PHOTO FRANS HÄLLQVIST

It's a dark, cold December evening just before Christmas when Nermina Lukač welcomes me to her apartment in Helsingborg.

With around 120,000 inhabitants, the town lies in the south of Sweden just a few kilometres away from the tiny village of Bjuv where Gabriela Pichler's warmly-praised debut was filmed.

Nermina Lukač has just got in from her job as a youth leisure counsellor. She's still in a state of shock over all the attention she has been getting since the film.

"To me it's like two different worlds. This is my normal life: I work, I watch television, I

don't get to travel so much. But making films is something completely different."

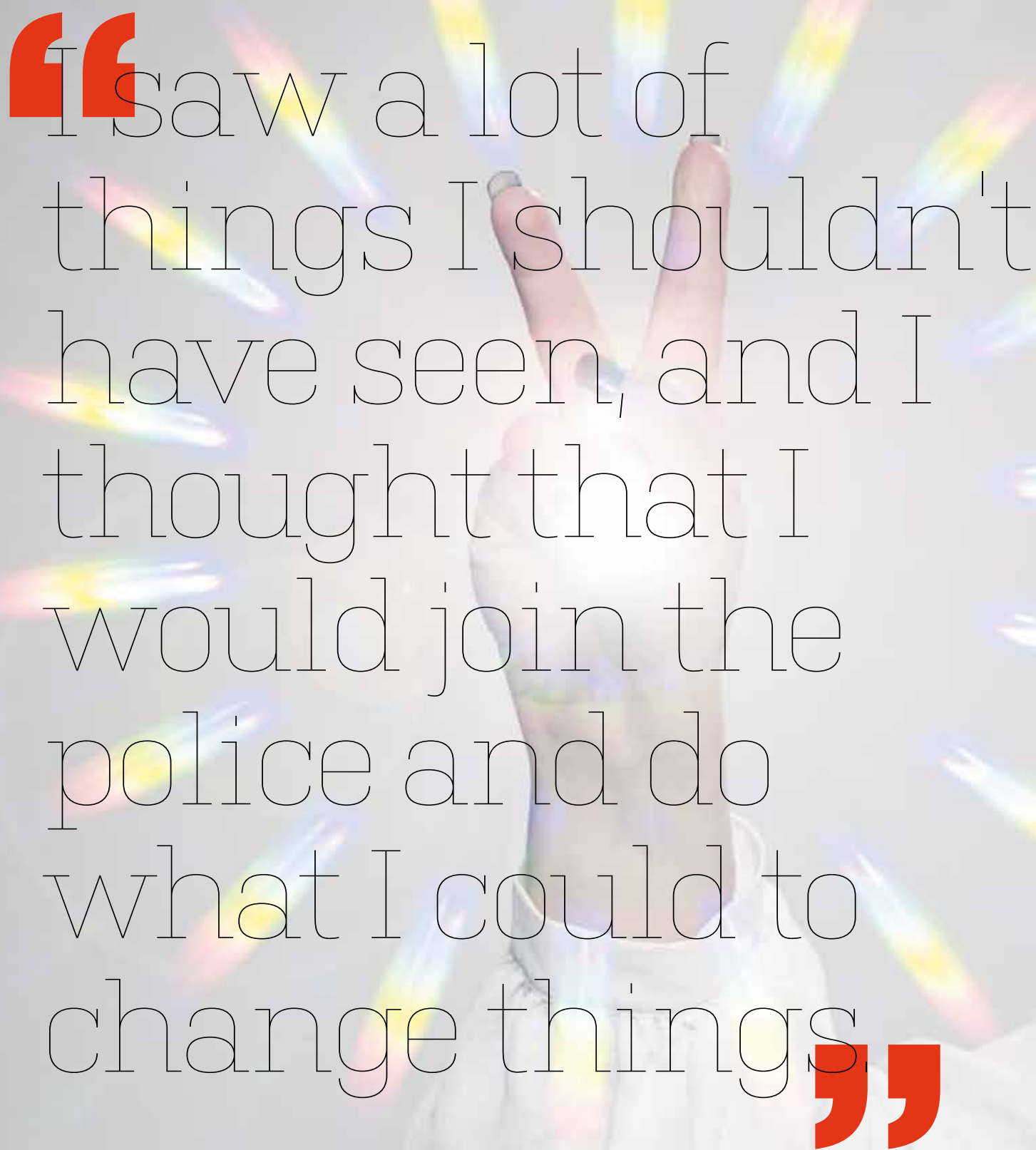
Eat Sleep Die (*Äta sova dö*, 2012) is about a kind of everyday life we don't often see in Swedish films. Director Gabriela Pichler wanted to portray the contemporary working class with the conflicts and anxieties she herself knew from her own upbringing. Pichler cast lots of amateur actors in her film, and most important of all was finding the right Raša. In the end she found her at a youth centre in the southern Swedish countryside.

"Lotta Forsblad, the casting lady, got my number from one of my current colleagues who had known me since way back. I was doing my training at the youth centre I myself attended," Nermina Lukač explains.

"I did two screen tests, then they called me up and asked if I wanted to be in the film. I was walking round with a broad smile on my face for days!"

Just like Raša, Nermina Lukač has humour and enjoys a laugh. Otherwise it's not immediately easy to see any similarities between the actress and the role she played. Raša is →



A hand in a white glove is shown with several colorful, blurred light trails emanating from the fingers, suggesting movement or a magical effect. The background is a soft, out-of-focus grey.

“I saw a lot of things I shouldn't have seen, and I thought that I would join the police and do what I could to change things.”

→ brutally frank, physical and intense – a far from typical female figure who etches herself into your mind. In order to find the correct attitude, Nermina Lukač had to dig deep within herself.

“At times Gabriela would say ‘don’t walk like that, you look such a girl!’ But until I was fourteen I was a real tomboy, so I had to think back and remember who I was and what I did then.”

The film depicts an environment in which it’s a very short step from paid work to poverty. A warm community feel gives way to hopelessness as futures and jobs move elsewhere and more and more people divide their time between the Job Centre and the pub. When the main character Raša loses her job at the factory where she packs salads, she feels the spectre of despair drawing ever closer.

Nermina Lukač really likes the film. Apart from the fact that it’s “a bloody good story”, it reflects the way life is for many young people today.

“There are masses of young people without jobs, and that means they have quite a tough time, like Raša in the film. I was unemployed for six months, and it really got me down.”

FROM AN IMMIGRANT family herself, she can also recognise the situation with which Raša and her father struggle. Nermina Lukač’s parents came to Sweden from Montenegro in the early 90s, when she was just two years old. She recalls that times were hard in those early days when her parents couldn’t speak the language and didn’t have a network of contacts in their new country.

“It took a few years before they’d built up a new life, but then it got much, much better. They got jobs and things settled down.”

The family lived in an area of flats in a small town not far from the places where *Eat Sleep Die* was filmed. Nermina Lukač liked it there.

“I grew up in a block with people from all over the world. So I learnt a lot about other cultures and other religions. And I tasted food from all over the world, which was great. All the kids who lived in my block got along



ZOLTAN SARI



Nermina Lukač received a Guldbagge Award for Best Actress on January 21.

PATRIK ÖSTERBERG/MEDIA BILD NU

FACTS Nermina Lukač was born in Montenegro in 1990. *Eat Sleep Die* (*Äta sova dö*, 2012) is her debut as an actress.

The Shooting Star jury’s comments:

“She carries the movie on her shoulders. We are so impressed by the performance she gives us in *Eat Sleep Die* that we are already dying to see more of her. We believe the truthfulness of her character at every point, and this instantly creates a deep empathy that lasts for the whole film.”

together. Nobody felt like an outsider.”

But occasionally there were fights between rivals from different blocks, and sometimes the police would be called in. Nermina Lukač wasn’t always impressed by the way they conducted themselves. She also encountered racism and prejudice between the different blocks of flats. That’s when she began to dream of a career far removed from the world of acting.

“I saw a lot of things I shouldn’t have seen, and I thought that I would join the police and do what I could to change things. I want people to get along in peace without fighting or racism. Everyone’s equal in my view.”

She still has plans to apply to police training college sometime in the future, but the major success of *Eat Sleep Die* has naturally brought her a few changes of plan. Making a film gave her a taste for more. Concentrating in front of the camera surrounded by a film crew wasn’t a problem, says Nermina. What was hard, however, was conjuring up Raša’s anger in certain scenes. The film crew had to

help get her adrenaline through a little provocation.

When she landed the part of Raša she had no experience of acting other than drama lessons at school. Yet she’s uncertain whether she wants to train formally as an actor.

“If I need to train to carry on filming I’ll have to think about it. Acting certainly wasn’t something I ever thought of when I was little. Back then all I wanted was to join the police.”

BUT SHE DOES want to make more films – especially with Gabriela Pichler. The two of them often meet together: in fact they are due to have dinner immediately after our meeting. They may well work together again. Otherwise, Nermina is quite taken with a genre far removed from the gritty realism of working-class class drama.

“I’d love to make an action film. I think action is so cool, especially with a female lead like Angelina Jolie. *Salt* is one of my all-time favourite films.” ■

A film in which nobody dies

Berlin

Norway's tragic massacre at Utøya made director Stephan Apelgren abandon crime films in favour of *Eskil & Trinidad*, a film for children about breaking up set against the dramatic scenery of northern Sweden.

TEXT CAMILLA LARSSON

The idea for the story of *Eskil & Trinidad* (2013) dates back more than 25 years when director and screenwriter Stephan Apelgren was in the middle of a divorce. He had a problem explaining to his five-year-old son, in a way he would understand, why it was that his mum and dad were going to live apart. So he started instead to tell him the story of eleven-year-old Eskil, a story that just grew and grew.

Around the same time he met the legendary Swedish actor Allan Edwall (*Fanny and Alexander*, etc) on a film shoot. The two men became close and started swapping stories in the breaks from filming. Among Edwall's many anecdotes, Stephan Apelgren was particularly taken with his tales of travelling preachers and other pious types, from which he developed his own creation, the religious eccentric Trinidad, who believed that paradise on earth lay in the Caribbean, and wanted to build a boat in which to take the entire parish off with him to his namesake island.

"People like that, people on the margins of society who are driven by strong convictions, are always fascinating. Allan managed to convince me that I should write the script for a feature film myself, something I'd never done before. All I needed to do, Allan assured me, was to get on with it."

Gradually, he tied the story and characters together. Eskil, who moved around to various places in the north of Sweden depending on where his father could get work repairing turbines at power stations, and also where he could find an ice hockey team to force his son to play in. Eskil finally made a friend, a girl and ace goalkeeper named Mirja, who secretly took his place in the team. Then he met Trinidad. Apart from helping him to build the



FACTS Director Stephan Apelgren, born 1954, studied Sound Technology at Dramatiska institutet in Stockholm. Has directed popular family movies and comedies such as *Sune's Christmas* (*Sunes jul*, 1991), *Sune's Summer* (*Sunes sommar*, 1993) and *The Ski Slope Attendant* (*Pistvakt*, 1998).

ALEXANDRA ARISTARHOVA

But you know when you've found the right one because everyone goes quiet

And then, as often happens with ideas, it ended up in a drawer where it stayed for a couple of decades: until June 2011, to be precise, and the tragic events at Utøya in Norway. Apelgren, by that time a seasoned crime film director with a number of Wallander productions to his credit, decided that enough was enough.

"AFTER WHAT HAD happened it felt completely wrong to be involved in violence as entertainment, and I thought that if I were to make just one film it should be a film in which nobody dies. These days it's almost the case that people think someone has to die for any television drama to be worthy of its name," says the director.

It was time to dig out *Eskil & Trinidad*. And as luck would have it, or more likely because it was such a good script, the production company Sonet, under the guidance of Peter Posne, jumped at the chance to make it happen.

They tested 1,200 boys for the role of Eskil, finally deciding on Linus Oscarsson. He was totally new to acting, but unlike Eskil was a budding ice hockey player, tenacious and used to obeying a coach, qualities which are invaluable on a film shoot.

"When you test so many children there are lots of opinions, there's always someone who thinks 'he was good', 'he might be OK'. But you know when you've found the right one because everyone goes quiet. And it usually happens three days before you start filming," says Apelgren, who has previous experience of working with children from a popular television series about a boy called Sune, a series which also managed to attract a large adult audience.

The other characters fell more readily into



ALEXANDRA ARISTARHOVA (ALL STILLS)



place. Torkel Petersson (from Ella Lemhagen's *Patrik Age 1.5*, 2008) plays Eskil's father and Iben Hjejle (*High Fidelity*, 2000) his mother. Allan Edwall, once mooted as a possible Trinidad, had already passed away, and when Apelgren's favourite Ann Petrén (from Björn Runge's *Happy End*, 2011, and *Daybreak*, 2003) expressed an interest in the part, Trinidad quite simply had to change sex.

Eskil & Trinidad was filmed in 2012 in some of the most northerly towns of Sweden: Luleå, Jokkmokk and Vuollerim.

"It's the most dramatic part of the country. Every year when the spring sun arrives it's like discovering something you never knew existed. The scenery is stunning, high mountain tops and deep mines, cut into the ground to gather the rich ore deposits. You just have to set up the camera and let it roll," says an enthusiastic Apelgren.

So how would you sum up *Eskil & Trinidad*?

"A film company would call it a family film. And there's a big gap in the market for films for older children where it fits in perfectly.

But most of all I have in mind the time when lots of Swedish films were made from a child's point of view. They even had children on the posters, without being typical 'children's films': *My Life as a Dog*, *Åke and His World*, *Ronja the Robber's Daughter*, *Fanny and Alexander*. You didn't have to be so damned particular about genres back then, everyone saw those films. That's the kind of film I wanted to make." ■

***Eskil & Trinidad* is screened in Berlinale Generation Kplus.**

Berlin

Pirates Ahoy!

For four years documentary filmmaker Simon Klose followed the three founders of The Pirate Bay and what happened to them in the course of the police investigations into their activities and their subsequent trial. His original intention was to make a standard, journalistic documentary. "But *TPB AFK* turned into a thriller. And I'm very pleased it did," he says.

TEXT ULF ROOSVALD ILLUSTRATION DENNIS ERIKSSON

After four years of work, Simon Klose could finally put down his camera. He had been following the founders of the world's biggest file sharing site The Pirate Bay – Fredrik Neij, Gottfrid Svartholm Warg and Peter Sunde – through police investigations, court appearances and their private lives, he had interviewed experts on file sharing and copyright.

He had 200 hours of footage but was unable to find a lead in to the film.

"I have quite a bipolar way of telling a sto-

ry. On the one hand I love cinéma vérité, I like to be a fly on the wall among strong characters. On the other hand I'm an academic from the university town of Lund who wants to discuss file sharing and to look at the arguments for and against an open internet. Personally I believe that an open internet is the way forward for those of us who are artists."

And then he came into contact with the Danish film editor Per K Kirkegaard.

"He threw out all the journalism and turned it into a story about the people behind The Pirate Bay, about what happens to them when they find themselves caught up in a major police investigation and trial."

TPB AFK STANDS for "The Pirate Bay Away From Keyboard". Simon Klose himself does not want to stand in judgement on the case of Neij, Svartholm Warg and Sunde, but he acknowledges that making the film taught him lessons about the film industry which he can apply to his own work. And he definitely wants to be part of the debate.

"My basic principle is that copyright is good and it gets people to create more. But nowadays copyright has ended up with large multinational companies, something that neither strengthens the individual originator nor contributes to creativity. Copyright these days is an impediment to creative →



I like the fact that my characters have the time to put on weight or change their hairstyles



→ people, it prevents them from mixing music and film, from sampling and building on existing work to create something new.”

NOW THAT THE film is finally finished his overwhelming feeling is one of relief, but he wouldn't hesitate to get involved in such an extensive project again.

“As a documentary maker you want to immerse yourself in things. It's quite satisfying to film a lengthy project. I like the fact that my characters have the time to put on weight or change their hairstyles. You want to get close to people, to build up trust to the extent that they end up talking as if the camera weren't there. And it takes time to get to such a point.”

From a financial point of view Simon Klose also thinks that long projects are good.

“The longer you go on, the more expensive a project becomes, but conversely you have longer to seek out funding for that project.”

Klose used crowd funding to finance this particular project. He is pleased and grateful for the help and support of institutions such as the BBC, pubcaster Sveriges Television and the Swedish Film Institute, but says it



HENRIK MOLTKE

FACTS Born in 1975, director Simon Klose is primarily known for his music videos for Swedish rapper Timbuktu. His directorial debut, *Sweet Memories Garden Centre* (2005), followed two ex-criminal brothers as they opened a gardening centre in South Africa.

was very special to see the way that private individuals around the world were prepared to support his film financially.

In less than a month he managed to accumulate 51,000 dollars from 1,800 individuals in 60 countries.

“It was a way for me to drive the process forward. I could sit in meetings in various countries with film distributors in their suits and ties who might not have been fully turned on by my subject matter. But then I could show them the figures from the money I'd collected in and say: ‘Look, in your country there are already x number of people who have funded me.’ It proved to them there was a potential audience for the film. So it was a fantastic communication tool both for me and my audience.” ■

TPB AFK: *The Pirate Bay Away From Keyboard* is the opening film of Panorama Dokumente at the Berlin Film Festival.

To the Max

Tito on Ice is the intriguing title of comic strip artists Max Andersson and Lars Sjunnesson's political road movie. The two of them have become household names in underground circles with their wacky characters such as the confused anarchist Åke Jävel and Pixy, an aborted fetus who plays with bazookas. To categorise their work as unconventional seems like an understatement.

TEXT NIKLAS ERIKSSON

Depending on how you count, *Tito on Ice* has been a work in progress since 2003. That was when Swedish comic strip artists Max Andersson and Lars Sjunnesson paid a visit to the former Yugoslavia to present parts of their upcoming comic book *Bosnian Flat Dog*. Accompanying them on the journey was Helena Ahonen (photographer, driver and, for those who are wondering, professional hat designer) and an extremely ugly mummy-like doll representing Josip Broz Tito, the communist supremo who ruled the roost in those parts from 1945 up until his death in 1980. They filmed everything. Met people. Drove around. And everywhere they went, the doll went too.

Yes, that sort of thing. *Tito on Ice* isn't a traditional film version of *Bosnian Flat Dog*, more of a macabre behind-the-scenes film with an agenda and nervous energy all of its own.

ASKED TO NAME some of his favourite artefacts in the film, Max Andersson replies: "I'm rather fond of baby Tito's armoured pram with its front-mounted machine gun."

There are several objects to choose from. He keeps some of them in his home in Berlin, including artwork such as internal organs preserved in formalin in incubator-like containers, and other such things people use to decorate their flats. Currently used as the header picture on the film's blog (www.titoonice.wordpress.com), the armoured pram has become especially symbolic.

"Lars Sjunnesson constructed the basic vehicle, I made the figures and the gun and then painted it all. I also really like the train

at the start of the film. And the sea at the end, which was made of an unusual packaging material I found by chance in a box," Andersson continues.

Tito on Ice is fascinating on many levels. First and foremost it's about geopolitics. To a certain extent it's also a kind of biography, however undesirable that may be for the main character. But perhaps it's so immediately striking because of the strange, highly organic characters made up of... what exactly?

"Wastepaper, cardboard boxes and

garbage" you inform us on the website.

Would you like to expand on that?

"I think it started when we were in Paris with Tito for an exhibition back in 2005. Lars and I were so bored that we sat around in bars making small tanks, aeroplanes and weapons out of scraps we found around us. They subsequently became part of the exhibition, and I developed the idea further for the film. Both in the book and the film there's an underlying theme of the nature of individuality, of consciousness as a construction which may not be so obvious and stable as we imagine, and of drawing as a way of exploring these things. What materials have we used? Polystyrene, pan scrubs, cigarette butts, toothbrushes, a broken garlic press, cat hair, dead light bulbs, disposable razors, toothpicks... things like that. My studio looked like a tip for what seemed like an eternity. It was a relief to be able to throw out all the left over junk when the film was finished." ■



ALEXANDER DOBROVODSKY

FACTS Born in 1962, Max Andersson is primarily known as a cartoonist, but studied film at NYU in the 1980s and has received several awards for his shorts, including *Spik-Bebis* (1987). He lives and works in Berlin.



MAX ANDERSSON



MAX ANDERSSON

SANCTUARY

FREDRIK EDFELDT

DIRECTOR

KARIN ARRHENIUS

SCREENWRITER

PRODUCTION INFO P.56



Into the wild

Director Fredrik Edfeldt and screenwriter Karin Arrhenius' second feature *Sanctuary* revolves around a girl just like their first film *The Girl*. This time she's a little bit older and she and her father are on the run from the police deep in the anonymous forests of middle Sweden.

TEXT JOHAN WIRFÄLT PHOTO JOHAN BERGMARK

“**E**veryone has a project. Some people build themselves a summer cottage. We make films instead.”

Sitting in a café in Stockholm's Södermalm, director Fredrik Edfeldt sips on a latte. While the couples building summer cottages sit and ponder what type of wood to use, he and his partner, screenwriter Karin Arrhenius, prefer to discuss character development and the finer pints of dialogue.

But perhaps it's no coincidence that Fredrik Edfeldt chooses to compare filmmaking with building a place away from it all.

The couple's feature debut *The Girl* (*Flickan*, 2009) was set over a couple of warm sum-

mer months spent in a large house in the Swedish countryside. A poetically filmed coming-of-age story, it features a 10-year-old girl on a voyage of discovery among flowery meadows and troublesome neighbours while her parents are away discovering themselves on a relief project in Africa. Universally praised by the critics, *The Girl* was given a special mention at the 2009 Berlin Film Festival.

FREDRIK EDFELDT AND Karin Arrhenius' second feature *Sanctuary* (*Faro*, 2013) begins in a similar house, set at the end of a dirt road in a Swedish rural idyll – and once again the film is based around a young girl.

In *Sanctuary*, however, she's a few years older, an adolescent who lives alone with her father. In the first scene of the film she and her father, who is wanted on a criminal charge, make a hasty exit from the house when the police come to fetch him.

“In *The Girl* the main character was an →



NONSTOP ENTERTAINMENT



NONSTOP ENTERTAINMENT

→ observer of the adult world, whereas in *Sanctuary* she's part of it. The father/daughter relationship is also brought into focus in a special way," says Edfeldt.

That relationship develops deep in the anonymous forests of middle Sweden, where the two of them hide away from the police. They build a shelter in a crevice in the rocks and live off tinned food and various animals they manage to hunt.

IN THE FILM, the forest virtually assumes the role of a living presence, the weather and features of the landscape reflecting and shaping the moods of the isolated couple. Stunningly photographed by Mattias Montero, certain scenes are reminiscent of Terrence Malick or Elem Klimov. The crew made their home out in the forest for the shoot, and Edfeldt cites John Ford's westerns and the works of Swedish silent film legend Victor Sjöström as stylistic influences.

"The film medium is ideally suited to portraying nature in this way, as a character with a magic of its own. But it's actually something of an illusion. Totally unspoiled forests scarcely exist in Sweden any longer. The Dalsland area where we filmed is still virtual wilderness, yet we still came across mobile telephone masts and electricity cables that we desperately sought to keep out of any shots," says Edfeldt with a smile.

At this point Karin Arrhenius, who has just picked up their two-year-old from day care, comes into the café. They swap places at the table, with Edfeldt heading off to their

neighbouring apartment and Arrhenius remaining:

"I've lost my own father," she says. "And somewhere, the storyline of *Sanctuary* is bound up with that. It's about growing up and the separation from one's parents which growing up always entails. You have to dis-

Ideas are usually hard to come by, but this one came as the complete article

tance yourself from someone you love."

The story came to her all at once, she explains.

"It has never happened to me before, that a film has come to me as an inspiration. I was on my way down to meet Fredrik in Berlin just as we were about to screen *The Girl* at the film festival there. When I sat on the plane I closed my eyes and suddenly found myself deep in the forest, with this man on the run with his daughter. For me, ideas are usually hard to come by, but this one came as the complete article," says Arrhenius.

THE TOWN OF Faro (of the Swedish title) lies on the Atlantic coast of Portugal, not in Sweden. For the father and daughter it acquires an illusory quality, a magical place to which they dream of escaping as the police dogs close in on them. But the Swedish wilderness is also a source of dream-like images. In the depths of the lake on which the two of them paddle out, there is a petrified forest. They dive down and find themselves transported to another world.

Combining elements of magic and realism, these scenes are completely enchanting. But there really is a petrified forest at the bottom of a lake, as Karin Arrhenius explains:

"There's a such forest under Lake Sommen near Mjölby where I grew up. I've taken a canoe out to look for it before, but never had any luck. This summer I'm determined to find it." ■

***Sanctuary* competes for the Dragon Award at Göteborg International Film Festival.**



JOHAN BERGMARK

FACTS Born in 1972, director Fredrik Edfeldt made an international splash with his feature debut *The Girl* (*Flickan*) in 2009. He has also done work in television and commercials. Screenwriter Karin Arrhenius, born 1972, wrote the scripts for, among others, *One Eye Red* (*Ett öga rött*, 2007) and *The Girl*.

Sarno's Swedish Sin

Sexploitation director Joe Sarno and his wife Peggy feature in *The Sarnos – A Life in Dirty Movies*, a documentary about the American who gave “Swedish Sin” to the world.

TEXT NIKLAS ERIKSSON

He's been called “the Ingmar Bergman of 42nd Street”, because that's where most of Joe Sarno's erotic films were premiered. With almost a hundred titles in his filmography, the exploitation pioneer who died in 2010 was clearly a highly productive director. In *The Sarnos – A Life in Dirty Movies* (2013) it's Joe himself, along with his wife and long-term collaborator Peggy, who plays the lead.

“Imagine your favourite grandparents making sex movies’ was an early pitch for the film. I wanted to paint an affectionate portrait which reflected the warm, intelligent



LISELOTTE ERICSSON

FACTS Screenwriter and director Wiktor Ericsson, born 1973, has primarily written comedies for film and television.

and self-reflective people I discovered the Sarnos to be,” says director Wiktor Ericsson.

Around ten of Joe Sarno's films were produced in Sweden. Ericsson originally worked on a screenplay for a feature based around the shoot of one of these films, the cult classic *Come Blow the Horn!* (*Fäbodjantan*, 1978). However, when they were researching the film, Ericsson and his wife Liselotte actually met the Sarnos and quickly realized that their story was more interesting than the films they had made.

AT THE BEGINNING of *The Sarnos*, the 88-year-old Joe is writing the script for a new film.

“Originally we intended to follow Joe's film from its inception. But the longer we went on, the clearer it became that nothing might actually come of it. Instead the film turned into a love story about an elderly couple looking back on their lives and the choices they made. It's a story about following one's passion regardless of what the rest of the world thinks.” ■



ANAGRAM



ANAGRAM



DINO HARAMBASIC



JOHAN HELMER

Do it yourself

Reminiscent of the French New Wave films of the 1960s, *Us* is a straightforward yet somewhat different portrayal of the traumatic end of a love affair. And in order to make the film, director Mani Maserrat was even prepared to mortgage his apartment.

TEXT MAGNUS VÄSTERBRO

One day in early April 2012, Mani Maserrat, who burst onto the film scene with *Ciao Bella* (2007), which was shown at various festivals including Berlin, had set off to have lunch with his colleague Jens Jonsson. He was already frustrated by how difficult it was to finance a new project. Even though he had recently directed some episodes of a hugely popular television series in Sweden (*Våra vännerns liv*, 2010), it was proving nigh on impossible to get the money together for a new film.

AS IF THAT wasn't bad enough, he then got a call telling him his next job, as assistant director on a film project, had been cancelled. It was the same old problem, funding that simply wasn't forthcoming.

"I got seriously angry. I was so frustrated and tired. I know I can make films. I'm good at it! But still it takes so long. Over lunch I decided I was going to make a film anyway, with my own money. So I asked Jens if he had a screenplay that might fit the bill, a low budget film I could start shooting within a



ANDREAS LENNARTSSON

FACTS Born in 1975, Swedish-Iranian director Mani Maserrat (left in picture) quit his studies in economics to pursue a career in film. His debut, *Ciao Bella* (2007), was also based on a script by Jens Jonsson (born in 1974, right in picture).

month. Jens thought for a moment and said – 'yes, I think I have'."

But the script was actually still a long way off being finished. As Jonsson rushed to complete it, Mani Maserrat was starting to round up a group of actors and crew who were prepared to start work at short notice on a film that basically had no budget. The only money available at the time was approx. € 17,000 that Mani Maserrat had managed to borrow by putting his apartment up as security on the loan.

"It was amazing. I had to phone round like crazy, but it worked. When people realised just how crazy, how passionate I must be to mortgage my apartment just to make the film, they realised I was serious. And of course, having a screenplay by Jens helped too."

Starring Gustaf Skarsgård and Anna Åström, *Us* (*Vi*, 2013) was shot during one intensive month in May 2012. It's a film about destructive love, about just how much two people who have been in love can hurt one another when that love has died.

"I can honestly say that in my 15 years in the business, this was the best shoot I've ever worked on. There were no financial backers to pander to, and everyone worked with real passion. It was incredibly satisfying," says Mani Maserrat.

WHEN THE EDITING was virtually done he showed his film to the people at Sonet Film, who decided to take the project on board. This should mean, at least, that everyone will get paid for their work.

Screenwriter Jens Jonsson, currently directing *Life de Luxe* (*Snabba Cash - Livet de luxe*), is looking forward to the audience reactions when the film premieres in spring 2013:

"It's hard to know what people will think," says Jonsson. "It's a different kind of film, no doubt. It feels almost as if it was made at a different time from our own. I like that about it – the fact that it's not quite like anything else being made right now." ■



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New issue out now.

The new deal

At the start of this year, a new Film Agreement came into force. What will it mean for Swedish film. The film commissioners of the Swedish Film Institute give their view.

TEXT MATTIAS DAHLSTRÖM PHOTO KARIN ALFREDSSON

Andra Lasmanis

Andra Lasmanis has held the post of Short Film Commissioner since 2009, but from February this year she has a new role. Lasmanis will be responsible for a source of funding which the Swedish Film Institute, in conjunction with pubcaster Sveriges Television and Sweden's regional film resource centres, will award to filmmakers who are forging new pathways in Swedish film both in terms of narrative and idiom. Funding may be awarded both to new talents and to established filmmakers who are seeking a change of direction.

"I hope to find some flexibility in the format, to strengthen partnerships with the various regions and to create an oasis of creativity for Swedish film," says Lasmanis. "We shouldn't be so fixated on the concept that a film has to be either a feature or a short."

What opportunities will this funding provide?

"Our filmmakers have to make films! You can't sit around in your room waiting for five years to make your first feature. Nobody gains anything from that. The funding might also encourage them to take a chance, because there's not the same demand for this type of film to be a smash hit. They also need to tell stories which are relevant to what's happening now, and the only place you can do that is in a shorter format. The project puts the onus on us to go and find out what's happening out there in the regions, what's going on in the far north of Sweden, for example. No one should be passive."

Cecilia Lidin

Cecilia Lidin took up the post of Documentary Film Commissioner in January 2011, prior to which she worked for EDN (European Documentary Network). As a commissioner she has awarded funding to films including Sara Broos' *For You Naked* (*För dig naken*, 2012) about the artist Lars Lerin, and to upcoming films

such as Malin Andersson's *Blood Sisters* (*Blodssystrar*) and Göran Hugo Olsson's follow up to *The Black Power Mixtape 1967-1975* (2011) – his study of Africa in *Concerning Violence*.

"It's very fortunate that we've been given more money for documentaries," says Lidin. "In order to maintain a high standard of Swedish documentaries people have to be able to make a living from them. Without more money we might well lose the momentum we've gained. The good thing about all the interest and attention we've received is the fact that it gives us a chance to follow up and provide sound funding going forward."

Does the increase in funds mean there will be more films?

"No, I don't think so. We're rather hoping for better conditions for those films which do actually get made. There's already a broad scope in Swedish documentaries that we'd like to maintain. There won't be any more films in terms of numbers, but I'm hoping that from now on Swedish documentary makers will appreciate the boost in funding."

Magdalena Jangard

In October 2012 Magdalena Jangard took up her post as Feature Film Commissioner, a position she shares with Linus Torell. Previously she has been a producer both for films and television, and was behind a number of highly-acclaimed series for Sveriges Television. She has also worked for the regional resource centre Film i Väst.

"I want to promote films that create meanings, contexts and feelings in their audience," says Jangard. "Films which have something to say. I'm also keen on variety in the films we fund, on striking the right balance. There should be a Swedish film for everyone."

Is that the case right now?

"I think we can be better. I think there are those who never see a Swedish film on either the cinema or television, and it's something

we should try to change. The Film Agreement provides us with a platform, and the aim is to be a leader in Europe, to have a 50/50 gender split and to ensure diversity, so there's much to consider going forward. We've been given a certain amount of money earmarked for films for children and young people, which I think is both positive and exciting. Children make up a large part of the cinema audience. And Swedish children's films ought to up there with strong brands such as Pixar or Disney."

Andreas Fock

Andreas Fock took up the post of Short Film Commissioner in January 2013, having previously been responsible for launching Swedish short films as part of the International Department of the Swedish Film Institute. Fock has been involved with such notable titles as Johannes Nyholm's Cannes success *Las Palmas* (2011), Niki Lindroth von Bahr's *Tord and Tord* (*Tord och Tord*, 2010) and Patrik Eklund's Oscar-nominated *Instead of Abracadabra* (*I stället för abracadabra*, 2008).

"Swedish short films enjoy a high international status and dare to confront some very burning issues," says Fock. "It often gives us a real edge. And in recent years, the influx of people from new and different backgrounds has widened the field considerably."

How would you like to develop Swedish short films?

"At some point I would like to be able to select a highly topical subject and allow a number of films on that subject to be produced really quickly to preserve its freshness. A theme, say, such as the Arab spring. It would be exciting to have a film format which falls between a documentary and a well-made television reportage: a film narrative that could be subjective and political, and provide a real contribution to public debate."





Andra Lasmanis,
Cecilia Lidin, Magdalena
Jangard and Andreas Fock.

THE FILM COMMISSIONERS

- Assessing which films will be granted production funding is done by the film commissioners. There are six commissioners in total, two for feature films (including films for children and young people), one for short films, one for documentaries, one for drama series and international co-productions and one for artistic development.
- The commissioners submit their proposals to the CEO, who decides on production funding in conjunction with a delegation from the board of the Film Institute.
- The film commissioners' mandate period is three years with the possibility of a limited extension.



Produktion Sverige Ombi 2011

MITT HEM ÄR COPACABANA

Hjalmar Palmgren,
Suzanne Glansborg and
Linus Torell.

→ Hjalmar Palmgren

Hjalmar Palmgren is the new head of the Swedish Film Institute's Department for Production Funding and Launches. Prior to this he was a project manager for K Special at Sveriges Television, a role in which he was active in ensuring the production of Swedish documentary successes such as Malik Bendjelloul's *Searching for Sugar Man* (2012) and Fredrik Gerttens' *Big Boys Gone Bananas!* (2012). Previously, Palmgren was also Documentary Film Commissioner during the years 2002-2005.

"Swedish film successes are largely down to talent," asserts Palmgren. "Our job is to continue to uncover that talent and allow it to develop. We'll never be able to compete with Hollywood for major action films, but we can compete internationally in terms of talent."

What will be your most important task?

"First and foremost to provide support for the film commissioners and to streamline the commissioning system. There are lots of new things in the Film Agreement, and it's important to make the best use of them, to make them work in practice. I want to be part of the continuing success story for Swedish film and to be able to pinpoint the keys to that success."

Suzanne Glansborg

For the last two years Suzanne Glansborg has held the post of Feature Film Commissioner, contributing to films like Gabriella Pichler's *Eat Sleep Die (Äta, sova, dö*, 2012), Jan Troell's *The Last Sentence (Dom över död man*, 2012) and Maud Nycander and Kristina Lindström's *Palme* (2012), but from 1st January she has now taken over responsibility for drama series and international co-productions. Previously, Glansborg was a purchaser for Canal Plus and TV4 and is the Swedish representative for Eurimages, the European Council fund for film.

"This new position has arisen because of our desire to even out the film commissioners' workloads," says Glansborg. "Previously the Feature Film Commissioners had to deal with many more applications for funding than, say, the Children's Film Commissioner. That's a waste of resources. We have a better balance now."

How do you envisage European co-productions developing?

"The co-productions we worked with previously were almost exclusively Nordic, but

that's no longer the case. Today we have partnerships with Germany, Hungary, Spain, Ireland, Holland, the whole of Europe virtually. And it feels right that way. People want to open up the industry, and you can see the effects on creativity from the impulses which arise from these partnerships: they set waves in motion."

Linus Torell

Producer and director Linus Torell's successes include the award-winning film for children, *Misa Mi* (2003). In January last year he was appointed as the Commissioner for Films for Children and Young People, and now he is one of two Feature Film Commissioners. In his present position he awarded funding to *Eskil & Trinidad* (2013), currently set to screen in Berlin.

"The new agreement gives us slightly less room for manoeuvre and places even more demands on us to choose wisely," says Torell. "It's a question of continuity and renewal, of providing those who've started to find their voice and style with the opportunity to develop further, and of finding new talent. But we're not the ones making the films, what we need is to encourage ideas. We can make suggestions at times, but the ideas themselves have to come from the filmmakers."

Some of the funding budget has been moved from the feature film commissioners to documentaries. What do you think that will mean?

"Long documentaries destined for the cinema used to be eligible for funding from the feature film commissioners, but now they've been moved entirely to the documentary commissioner. There might perhaps be some concern now that there's only one commissioner to apply to for funding, that one possible door has been closed. However, in many cases in the past the filmmakers went to the documentary film commissioner first, but then decided they needed more funding than was available and came to us instead. Now they can apply for greater funding from the relevant commissioner directly."

THE FILM AGREEMENT

- The Film Agreement first saw the light of day in 1963.
- The agreement was the result of a decision by the Swedish government and parliament to support domestic film production. It stipulated a 10 percent levy on cinema admission tickets, which the Swedish Film Institute ploughed back into film production.
- The Film Agreement is between the Swedish state and various other parties. Originally these parties comprised the cinema owners, yet since 1992 they have been joined by the television companies.

THE NEW FILM AGREEMENT

- Since 1963 the Film Agreement has been reformulated and renegotiated at roughly four-year intervals. It has financed and governed Swedish film policy regardless of the party in government. The new Film Agreement will run from 2013 to 2015.
- In the new agreement the government will increase its annual contribution from SEK 185 million to 200 million, and the industry will also increase its contribution by around SEK 15 million. Most of the increase will be targeted at new funding for drama series and an increase in funding for films including those for children and young people and for short and documentary films.
- The requirement that films in receipt of funding should premiere in the cinema has been removed in order to achieve greater technical neutrality. Funding is to be equally divided between women and men, and efforts to counter the unauthorized use of films in all screening formats will be increased.
- Allocation of funding is to be based on a diversity platform in respect of class, gender, age, ethnicity, agenda, values, sexuality, experience and ideology. This diversity will also apply to genres: there should be a wide range of expression, form, appeal and aesthetics.
- The aim is that Sweden should be one of the leading nations in Europe when it comes to development, production and distribution via new media. Swedish films should be represented at the world's ten major international film festivals and Sweden should be Europe's foremost country for documentaries and films for children and young people.

Your long-term partner in film.

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

We market our products and concepts through the following trademarks:



Entertainment & distribution

Supplies and distributes film within all the different genres, from documentaries to feature films. We represent most of the major international and domestic studios.



Digital distribution of film

We design unique channels, adapted to the specific needs from our clients. This is done through a protected distribution over the Internet to a specific box that screens its content according to a playlist.



Educational film – pre-school

Distributes educational films suitable for the slightly younger children and kindergartens.



Licence to screen films

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



Documentary & educational film

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



In-job training and education

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

NEW FILMS

It's springtime for Swedish cinema. No less than 31 Swedish films are represented in this section. Please visit our website www.sfi.se for updated information on Swedish features, documentaries and shorts.



After You **DOC**

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

ORIGINAL TITLE *Efter dig* **DIRECTOR/SCREENWRITER** Marius Dybwad Brandrud
PARTICIPANTS Nina Dybwad, Jens Dybwad **PRODUCER** Tobias Janson **PRODUCED BY** Story, with support from the Swedish Film Institute/Cecilia Lidin **DURATION** 74 min **TO BE RELEASED** Spring, 2013 **SALES** TBA

Marius Dybwad Brandrud was born and raised in Bohuslän in the west part of Sweden. He is working as a director, producer, editor and cinematographer. Besides studies in philosophy, Marius has a BA in Photography (School of Photography, Gothenburg University), an MA in Fine Arts (Konstfack, Stockholm) and an MA in Film Directing (School of Film Directing, Gothenburg University).



Bekas

Early 90s. Saddam Hussein's regime has put great pressure on the Kurdish region of Iraq. Two homeless Kurdish boys see *Superman* at the city's first cinema and decide to go to America. To get there, they need passports, money and a lot of luck. Unfortunately they have neither, but they still start their journey towards the dream of America.

ORIGINAL TITLE *Bekas* **DIRECTOR/SCREENWRITER** Karzan Kader **PRINCIPAL CAST** Zamand Taha, Serwar Fazil **PRODUCER** Sandra Harms **PRODUCED BY** Sonet Film in co-production with Helsinki Film Oy/Annika Sucksdorff, Ava Media/Alan Ali and Daroon Nawzad Majeed, FS Film Oy/Antti Toiviainen, Film i Väst/Jessica Ask and SVT/Gunnar Carlsson, in collaboration with YLE/Erkki Astala, Kurdsat/Amanj Kamal, Suli Film/Mazhar Khalqi, with support from the Swedish Film Institute/Lars G Lindström, Finnish Film Foundation/Kaisu Isto, Nordisk Film & TV Fond/Hanne Palmquist and Eurimages **DURATION** 92 min **RELEASED** November 30, 2012 **SALES** TrustNordisk

Karzan Kader, born in 1982 in Sulaymania, Kurdistan. Six years old, during the war in Iraq, Karzan and his family left Kurdistan and eventually ended up in Sweden. Karzan graduated from Dramatiska institutet as a film director in 2010 and the same year he won a student academy award for his graduation film, the short film version of *Bekas*.

Belleville Baby DOC

A man from the past calls the filmmaker and tells her he spent many years in jail. She remembers the spring when they met in Paris, the riots, the vespa and the cat that he gave her. She also remembers that one day he disappeared... A film about time, memories and things that got lost on the way.

ORIGINAL TITLE *Belleville Baby* **DIRECTOR/SCREENWRITER** Mia Engberg **PARTICIPANTS** Olivier Desautel, Mia Engberg **PRODUCER** Tobias Janson **PRODUCED BY** Story in co-production with SVT, with support from the Swedish Film Institute/Suzanne Glansborg and Tove Torbiörnsson, MEDIA Programme of the European Union and the Swedish Arts Grants Committee **DURATION** 73 min **TO BE RELEASED** Spring, 2013 **SALES** TBA

Mia Engberg is a producer and director who has made shorts and documentaries for 15 years. She is based in Stockholm where she also teaches film directing at the Film Academy. Her latest project *Dirty Diaries* (2009) – 12 shorts of feminist porn has received a lot of attention worldwide.



Bitch Hug

19-year-old Kristin is on her way to New York, to make it big and write for a local Swedish paper. But after a wild graduation party, she misses her flight. She decides to hide in a house in the middle of nowhere with a weird girl, Andrea, while waiting for a new ticket. Together they build their own NYC for everyone to read about. But soon reality catches up.

ORIGINAL TITLE *Bitchkram* **DIRECTOR** Andreas Öhman **SCREENWRITERS** Andreas Öhman, Jonathan Sjöberg **PRINCIPAL CAST** Linda Molin, Fanny Ketter, Mathilda von Essen **PRODUCER** Bonnie Skoog Feeney **PRODUCED BY** Filmlance International in co-production with Sonet Film, Naive, SVT, Scenkonstbolaget Film, Dagsljus and Cinepost Studios **DURATION** 100 min **RELEASED** October 19, 2012 **SALES** Svensk Filmindustri International Sales

Andreas Öhman has at the age of 28 already won Sweden's largest short film prize for *My Life as a Trailer* (2008), been nominated for a Swedish Guldbagge Award with *Simple Simon* (2010) and shortlisted for best foreign film at the Oscars 2010, also with *Simple Simon*. *Bitch Hug* is his second feature as both writer and director.



Blondie

Three sisters reunite in their family home for their mother's birthday. But the celebration soon comes to a halt when old arguments and conflicts start to unravel. One dramatic event forces the sisters to think about who they are as individuals and what they are together.

ORIGINAL TITLE *Blondie* **DIRECTOR/SCREENWRITER** Jesper Ganslandt **PRINCIPAL CAST** Carolina Gynning, Helena af Sandeberg, Alexandra Dahlström, Marie Göranzon **PRODUCER** Jesper Kurlandsky **PRODUCED BY** Fasad in co-production with Film i Väst/Jessica Ask, SVT/Gunnar Carlsson and Dagsljus, with support from the Swedish Film Institute/Lars G Lindström and MEDIA **DURATION** 88 min **RELEASED** November 23, 2012 **SALES** TrustNordisk

Jesper Ganslandt's debut feature *Falkenberg Farewell* (2006) premiered at the Venice Film Festival. The concert film *Skinnskatteberg* and the short film *Jesper Ganslandt's 114th Dream* followed in 2008 and the documentary *The Film I No Longer Talk About* (co-directed with Martin Degrell) in 2009. Ganslandt's second feature *The Ape* premiered in Venice in 2010. Family drama *Blondie* is his third feature.

Call Girl

Stockholm, late 70s. The model utopian society. But under the polished surface, other desires are eager to be fulfilled. Within a stone's throw of government buildings and juvenile homes lies the seductive, glittery and dirty world of sex clubs, discotheques and apartments used for illicit rendezvous. *Call Girl* tells the story of how young Iris is recruited from the bottom rung of society, into a ruthless world where power can get you anything.

ORIGINAL TITLE *Call Girl* **DIRECTOR** Mikael Marcimain **SCREENWRITER** Marietta von Hausswolff von Baumgarten **PRINCIPAL CAST** Sofia Karemyr, Simon J Berger, Pernilla August, Sven Nordin, David Dencik **PRODUCER** Mimmi Spång **PRODUCED BY** Garagefilm International in co-production with Friland Produksjon, Newgrange Pictures, Yellow Film & TV, Film i Väst, SVT, Nuvago Capital, The Chimney Pot and Dagsljus, with support from the Swedish Film Institute/Lars G Lindström, Finnish Film Foundation, Norwegian Film Institute and Nordisk Film & TV Fond, with the participation of Bord Scannán na hÉireann/the Irish Film Board, in collaboration with Nordisk Film, YLE, Section 481 and in association with Windmill Lane Pictures Limited. Developed with the support from MEDIA **DURATION** 140 min **RELEASED** November 9, 2012 **SALES** TrustNordisk

Mikael Marcimain started as an assistant director for pubcaster SVT. His breakthrough with the thriller *The Grave* (2004) got him the TV award Ikaros for best drama. He is nationally and internationally known through his TV-series *The Laser Man* (2005) and *How Soon is Now* (2007), for which he has also received multiple international awards.



Easy Money II

JW is struggling to return to an honest life while serving hard time in prison. But a man from his past changes everything. Jorge returns to Sweden to pull off a giant coke deal. The deal fails terribly and he has to run with both the police and the Serbian mafia on his tail. Mahmud owes the Serbian boss a large sum of money. When he can't pay off his debt he is left with one choice, to find and kill Jorge.

ORIGINAL TITLE *Snabba Cash II* **DIRECTOR** Babak Najafi **SCREENWRITERS** Maria Karlsson, Peter Birro **PRINCIPAL CAST** Joel Kinnaman, Matias Varela, Dragomir Mrsic, Fares Fares, Dejan Cukic, Madeleine Martin **PRODUCERS** Fredrik Wikström (executive producers Michael Hjorth, Daniél Espinosa) **PRODUCED BY** Tre Vänner Produktion in co-production with Nordisk Film/Lone Korslund, SVT/Gunnar Carlsson, Film i Väst/Jessica Ask, Nordsvensk Filmunderhållning/Lars Nilsson, Hobohm Brothers Film/Johannes Hobohm with support from the Swedish Film Institute/Suzanne Glansborg and Nordisk Film & TV Fond/Hanne Palmquist in collaboration with Canal+ and Network Movie **DURATION** 100 min **RELEASED** August 24, 2012 **SALES** TrustNordisk

Babak Najafi graduated from Dramatiska institutet in 2002. He received the Bo Widerberg scholarship, after directing the short *Elixir* (2004). His debut feature film was the critically acclaimed *Sebbe* (2010), for which he won the best first feature award at the Berlin Film Festival, together with numerous national and international prizes.





Eat Sleep Die

Who packed your fresh plastic-sealed lunch salad? Who are the people losing their factory jobs in dead-end small towns? Ready for a visit to the new Sweden? Then you're ready for *Eat Sleep Die*. When the forceful young take-no-shit factory worker Raša loses her job, she's going on a collision course with society and its contradictory values and expectations.

ORIGINAL TITLE *Äta sova dö* **DIRECTOR/SCREENWRITER** Gabriela Pichler **PRINCIPAL CAST** Nermina Lukač, Milan Dragišić, Jonathan Lampinen **PRODUCER** China Åhlander **PRODUCED BY** Anagram Produktion in co-production with Film i Skåne and SVT, in collaboration with Film i Väst, Solid Entertainment and Pirayafilm, with financial support from BoostHbg, the Swedish Film Institute/Suzanne Glansborg and the Swedish Arts Grants Committee **DURATION** 100 min **RELEASED** September 7, 2012 **SALES** The Yellow Affair

Eat Sleep Die is **Gabriela Pichler's** debut feature film. Her short film *Scratches* (2008) has won several international awards, e.g. the main prize for best film at Fresh Film Fest in Karlovy Vary, as well as the Swedish Guldbagge Award 2010 for best short.

Ego

For 25-year-old Sebastian Silverberg life is all about partying, one-night stands and satisfying his enormous ego. When things are at their best Sebastian suddenly loses his sight in an accident forcing him to re-examine what actually matters to him and what's just superficial. *Ego* is a romantic comedy drama.

ORIGINAL TITLE *Ego* **DIRECTOR/SCREENWRITER** Lisa James Larsson **PRINCIPAL CAST** Martin Wallström, Mylaine Hedreul, Sissela Kyle, Peter Andersson, Emil Johnsen **PRODUCER** Tomas Michaelsson **PRODUCED BY** Filmlance International in co-production with Film i Väst, The Chimney Pot, Gothenburg Camera Center, Harald Hamrell Film in collaboration with Nordisk Film and SVT, with support from the Swedish Film Institute/Suzanne Glansborg **DURATION** 105 min **RELEASED** January 25, 2013 **SALES** TBA

Lisa James Larsson was born in 1978 in Potsdam, Germany, and brought up in London. Having previously worked as an editor and camera operator she moved to Stockholm in 2005 to study film directing at the Stockholm Academy of Dramatic Arts (SADA). She went on to complete a masters in screenwriting, graduating in 2009. *Ego* is her feature film debut.



Eskil & Trinidad

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

ORIGINAL TITLE *Eskil & Trinidad* **DIRECTOR/SCREENWRITER** Stephan Apelgren **PRINCIPAL CAST** Ann Petrén, Torkel Petersson, Iben Hjejle, Linus Oscarsson, Jonas Inde, Saga Midfjäll **PRODUCERS** Peter Possne, Hans Lönnerheden, Rickard Petrelius **PRODUCED BY** Sonet Film in co-production with SVT and Filmpool Nord, with support from the Swedish Film Institute/Linus Torell **DURATION** approx 98 minutes **TO BE RELEASED** March 29, 2013 **SALES** Svensk Filmindustri International Sales

Stephan Apelgren is the jazz bass player who ended up at Dramatiska institutet's audio program. His breakthrough came in 1991 with the TV christmas special *Sune's Christmas*, which was later followed by the immensely popular children's film *Sune's Summer* (1993). Since then Apelgren has directed several TV series and features.



Everyone Is Older Than I Am **DOC**

A subjective and poetic documentary about the director's father's inability to finish his documentary about his father and, as a logic conclusion, the problems with fatherhood. Despite love and good intentions, it's difficult to meet.

ORIGINAL TITLE *Alla är äldre än jag* **DIRECTOR/SCREENWRITER** Martin Widerberg **PARTICIPANTS** Arvid Widerberg, Bo Widerberg, Martin Widerberg, Morris Widerberg **PRODUCER** Christina Erman Widerberg **PRODUCED BY** Widerberg Film in co-production with SVT/Hjalmar Palmgren and Film i Skåne/Joakim Strand, with support from NRK, YLE, Nordisk Film & TV Fond/Karolina Lidin, the Swedish Arts Grants Committee, Nordvision and the Swedish Film Institute/Anne-Marie Sörman Fermelin, Tove Torbiörnsson and Cecilia Lidin **DURATION** 75 min **RELEASED** November 2, 2012 **SALES** Widerberg Film

Martin Widerberg, born in Stockholm, lives in Malmö. He studied art and photography and has had many exhibitions around Europe. He has directed several experimental short films, among them *Super Sensitive* (2005), *Human Performance and Limitations* (2006). His films has been screened at several distinguished film festivals.

Flicker

Backberga's former big company is doing its best to keep up with today's modernization – without much success. An unexplained power outage triggers a dramatic series of events that create new opportunities for the lovelorn clerk Kenneth and the other residents in Backberga.

ORIGINAL TITLE *Flimmer* **DIRECTOR/SCREENWRITER** Patrik Eklund **PRINCIPAL CAST** Kjell Bergqvist, Allan Svensson, Jacob Nordenson, Anki Larsson **PRODUCERS** Jan Blomgren, Mathias Fjellström **PRODUCED BY** Bob Film Sweden in co-production with Filmpool Nord, Nordisk Film, SVT and 4 1/2 Fiksjon, in cooperation with Bothnia Invest, Framestation, Direktörn & Fabrikörn, Massarin Kulturproduktion and David Grehn with support from the Norwegian Film Institute/Torleif Hauge and the Swedish Film Institute/Lars G Lindström **DURATION** 99 min **RELEASED** September 7, 2012 **SALES** TrustNordisk

Patrik Eklund's short films *Situation Frank* (2007), *Instead of Abracadabra* (2008) and *Seeds of the Fall* (2009) have participated and won awards at prestigious festivals like Sundance and Cannes. In 2010 he was also nominated for an Academy Award with *Instead of Abracadabra*. *Flicker* is Eklund's much awaited feature debut.



For You Naked **DOC**

An intimate and untraditional love story between Lars Lerin, one of the most well-regarded Scandinavian painters, and a young Brazilian dancer who meet on the Internet. Two men with a tangled past for whom the cliché about "love moving mountains" takes on absolute validity. We closely follow their struggle for a life where someone loves you – regardless of how vastly difficult it can be to love oneself.

ORIGINAL TITLE *För dig naken* **DIRECTOR/SCREENWRITER** Sara Broos **PARTICIPANTS** Lars Lerin, Manoel "Junior" Marques **PRODUCER** Sara Broos **PRODUCED BY** Alma Film in co-production with SVT and Film i Värmland, with support from the Swedish Film Institute/Cecilia Lidin and the Swedish Arts Grants Committee **DURATION** 74 min **RELEASED** April 13, 2012 **SALES** Alma Film

Sara Broos, born in 1977, has previously directed short films, video installations and documentaries. *For You Naked* is her acclaimed feature debut which received a Dragon Award for Best Swedish Documentary at the 2012 Göteborg International Film Festival. She has a Masters in Personal storytelling from the Stockholm Academy of Dramatic Arts (SADA) and a BA Honours in literature.





Forest of the Dancing Spirits DOC

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

ORIGINAL TITLE *De dansande andarnas skog* **DIRECTOR/SCREENWRITER** Linda Västrik **PRODUCERS** Linda Västrik, Mila Aung-Thwin **PRODUCED BY** Linda Västrik Filmproduktion and Eyesteelfilm, with support from Canadian Media Fund, SODEC, the Swedish Film Institute/Peter "Piodor" Gustavsson, Tove Torbjörnsson, Hjalmar Palmgren, Maritha Norstedt, Canada Tax Credits, Quebec Tax Credits, SVT/Ingemar Persson, Axel Arnö, Film i Väst/Tomas Eskilsson, Sofie Björklund, Nordisk Film & TV Fund/Karolina Lidin, NRK/Mette Goplen, Tore Tomter, YLE/likka Vehkalahti, Framtidens kultur and the Swedish Arts Grants Committee, produced in association with Superchannel and Clara Ekenberg Investment Company **DURATION** 104 minutes **RELEASED** January 27, 2013 **SALES** Mila Aung Thwin/Eyesteelfilm

Linda Västrik, born in Gothenburg 1972, educated at the University of Film in Gothenburg, the Stockholm Academy of Dramatic Arts (SADA) as well as at the International Center of Photography in New York.

Good Luck. And Take Care of Each Other

Good Luck. And Take Care of Each Other is a film about fantasies, betrayal and one man's lack of confidence. A man who displaces his memories by "building" fantasy memoirs meets a dreamy but hard held teenager. A rare friendship arises as they begin to inspire people using public art. But even though everything they create is fantasy, it can hurt for real, and they find their friendship betrayed by another lie.

ORIGINAL TITLE *Lycka till. Och ta hand om varandra* **DIRECTOR** Jens Sjögren **SCREENWRITER** Kalle Haglund **PRINCIPAL CAST** Bengt CW Carlsson, Claudia Neij, Leif Ahrlé, Johan Ulveson, la Langhammer, Carl Johan De Geer, Eleonora Gröning, Ika Nord, Fredrik Gunnarsson **PRODUCER** David Olsson **PRODUCED BY** Acne Drama in co-production with SVT, Film i Väst, Dagsljus, Europa Sound Production, Min.T, Swedenator Inc, Kalle Haglund and Jens Sjögren with support from the Swedish Film Institute/Suzanne Glansborg **DURATION** 95 min **RELEASED** October 19, 2012 **SALES** TBA

Jens Sjögren, born in 1976, has directed commercials, music videos, theatre and television since 1998. His commercials have been awarded both national and international prizes. His longing to inspire and affect larger crowds has led him to create his debut film *Good Luck. And Take Care of Each Other*.



The Hypnotist

Psychiatrist Erik Maria Bark is asked by the police to help in treating an unconscious patient. Inspector Jonna Linna hopes that Erik will be able to communicate with the young boy through hypnosis. The police hope to find out who brutally murdered the boy's parents and younger sister, in order to track down and save his older sister before it is too late. But soon Erik finds himself getting too involved in the case.

ORIGINAL TITLE *Hypnotisören* **DIRECTOR** Lasse Hallström **SCREENWRITERS** Paolo Vacirca, Peter Asmussen **PRINCIPAL CAST** Mikael Persbrandt, Tobias Zilliacus, Lena Olin, Jonatan Bökman, Oscar Pettersson, Helena af Sandeberg, Anna Ascarate, Eva Melander **PRODUCERS** Börje Hansson, Peter Possne, Bertil Ohlsson **PRODUCED BY** Svensk Filmindustri and Sonet Film, in collaboration with TV4, TV2, DK, NRK, YLE, with support from the Swedish Film Institute/Lars G Lindström, Nordisk Film & TV Fond/Hanne Palmqvist, Filmpool Nord/Per-Erik Svensson **DURATION** 120 min **RELEASED** September 28, 2012 **SALES** Svensk Filmindustri International Sales

Lasse Hallström is probably Sweden's most successful director over the latest 25 years. After a number of hits back home, his international breakthrough came with *My Life as a Dog* (*Mitt liv som hund*, 1985), since when he has made a dozen films in the US, including *What's Eating Gilbert Grape?* (1993), *The Cider House Rules* (1999), *Chocolat* (2000) and *Salmon Fishing in the Yemen* (2011).





Julie

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

ORIGINAL TITLE *Julie* **DIRECTOR** Helena Bergström **SCREENWRITER** Based on August Strindberg's *Miss Julie* **PRINCIPAL CAST** Nadja Mirmiran, Björn Bengtsson, Sofi Helleday **PRODUCERS** Petra Jönsson (executive producer Colin Nutley) **PRODUCED BY** Sweetwater Production, SVT, Svensk Filmindustri, Europa Sound Production and Jens Fischer Film, with support from the Swedish Film Institute/Suzanne Glansborg **DURATION** 108 min **TO BE RELEASED** March 1, 2013 **SALES** Svensk Filmindustri International Sales

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

The Last Sentence

Torgny Segerstedt was one of the leading journalists in Sweden in the 20th century. He fought a one man battle against the Nazi regime until his death in 1945 and during these times his private life was marked by a world in chaos. *The Last Sentence* is both a psychological love story and a portrayal of the political situation at that time. A dramatic tale about a man who couldn't be silenced.

ORIGINAL TITLE *Dom över död man* **DIRECTOR** Jan Troell **SCREENWRITERS** Klaus Rifbjerg, Jan Troell **PRINCIPAL CAST** Jesper Christensen, Pernilla August, Ulla Skoog, Björn Granath **PRODUCERS** Francy Suttinger (executive producer Lars Blomgren) **PRODUCED BY** Filmance International in co-production with Film i Väst, Filmpool Nord, Nordisk Film Distribution, SVT, Stena Sessan, Metronome Productions, Dagsljus, Nordisk Film ShortCut, Maipo Film, in co-operation with NRK, with support from the Swedish Film Institute/Suzanne Glansborg, Eurimages, Norwegian Film Institute, Nordisk Film & TV Fond/Hanne Palmquist, developed with the support from MEDIA **DURATION** 124 min **RELEASED** December 14, 2012 **SALES** TrustNordisk

Jan Troell was born in Sweden in 1931 and has made more than 40 films, among them the Oscar-nominated *The Emigrants* (1971), *The New Land* (1972) and *The Flight of the Eagle* (1982). At the Berlin Film Festival Troell has won the Golden Bear for *Ole dole doff* (1968) and the Silver Bear for *Il Capitano* (1991). His latest film *Everlasting Moments* (2008) received a Golden Globe nomination.



Love and Lemons

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

ORIGINAL TITLE *Små citroner gula* **DIRECTOR** Teresa Fabik **SCREENWRITER** Lars "Vasa" Johansson (based on the novel with the same title by Kajsa Ingemarsson) **PRINCIPAL CAST** Rakel Wärmländer, Sverrir Gudnasson, Josephine Bornebusch, Richard Ulfssäter, Anki Lidén, Tomas Von Brömssen **PRODUCER** Pontus Sjöman **PRODUCED BY** Tre Vänner in co-production with Film i Väst, Nordisk Film, SVT, Dagsljus Filmequipment and FilmSound West, in collaboration with CMORE, with support from the Swedish Film Institute/Suzanne Glansborg **DURATION** 98 min **TO BE RELEASED** February 22, 2013 **SALES** TrustNordisk

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





The Man Behind the Throne **DOC**

Vincent Paterson is the Hollywood choreographer who created defining moves for stars like Michael Jackson and Madonna. He challenges the myth of self-destructive fame as the road to success with his childlike joy of creation, his tough work ethics and his personal integrity. He is an artist unknown to most people, whose work is seen by millions.

ORIGINAL TITLE *The Man Behind the Throne* **DIRECTOR/SCREENWRITER** Kersti Grunditz **PRODUCER** Anita Oxburgh **PRODUCED BY** Migma Film, with support from the Swedish Film Institute/Cecilia Lidin, Lars G Lindström, Suzanne Glansborg and SVT/Emelie Persson **DURATION** 58 min **TO BE RELEASED** Spring, 2013 **SALES** Films Transit International

Kersti Grunditz has directed a number of documentaries, which have been widely shown in the Nordic countries. Among them *The Queen of Blackwater* (2008), about Swedish novelist Kerstin Ekman. She is also a highly regarded film editor of several award-winning films. She started out as a dancer/choreographer.

Martha & Niki **DOC**

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

ORIGINAL TITLE *Martha & Niki* **DIRECTOR/SCREENWRITER** Tora Mårtens **PARTICIPANTS** Martha Nabwire, Niki Tsappos **PRODUCER** Tora Mårtens **PRODUCED BY** Neo Publishing in co-production with SVT Kspecial and Stavro Film, with support from the Swedish Film Institute/Linus Torell **DURATION** 78 min **TO BE RELEASED** Spring, 2013 **SALES** TBA

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



My Stolen Revolution **DOC**

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

ORIGINAL TITLE *My Stolen Revolution* **DIRECTOR/PRODUCER** Nahid Persson Sarvestani **PRODUCED BY** RealReel Doc in collaboration with SVT, with support from NRK, MEDIA and the Swedish Film Institute/Suzanne Glansborg **DURATION** 74 min **RELEASED** January, 2013 **SALES** TBA

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





No Burqas Behind Bars **DOC**

A feature-length documentary that takes viewers inside one of the world's most restricted environments: an Afghan women's prison. Through the prisoners' stories we explore how "moral crimes" are used to control women in post-Taliban Afghanistan.

ORIGINAL TITLE *Frihet bakom galler* **DIRECTOR** Nima Sarvestani **SCREENWRITER** Steven Seidenberg **PRODUCER** Maryam Ebrahimi **PRODUCED BY** NimaFilm in co-production with SVT, DR, NHK and IKON, in collaboration with NRK, with support from the Swedish Film Institute/Cecilia Lidin, Nordisk Film & TV Fond, Asian Pacific Screen Award (MPA APSA FUND) and the Swedish Arts Grants Committee **DURATION** 75 min **RELEASED** November, 2012 **SALES** Deckert Distribution

Nima Sarvestani, born in 1958, started his career as a journalist in Iran and has been concentrating on documentary filmmaking since moving to Sweden in 1984. He funded NimaFilm in 1987. Focusing on social and political issues, he is inspired by those who fight passionately for their cause. *No Burqas Behind Bars* is his fourth film which has been shot in Afghanistan.

Palme **DOC**

It's 25 years since prime minister Olof Palme was shot dead on the streets of Stockholm, changing Sweden forever overnight. *Palme* is the film about his life and times, and about the Sweden he helped to create. A man who changed history.

ORIGINAL TITLE *Palme* **DIRECTORS/SCREENWRITERS** Maud Nycander, Kristina Lindström **PRODUCERS** Fredrik Heinig, Mattias Nohrborg **PRODUCED BY** B-Reel in co-production with SVT, Pan Vision, Film i Väst and Manden med Cameraet, in collaboration with Nordisk Film & TV Fond, with support from the Swedish Film Institute/Suzanne Glansborg, the Danish Film Institute/Klara Grunning-Harris and DR **DURATION** 109/58 min (3-Part TV Series) **RELEASED** September 14, 2012 (feature) **SALES** SVT Sales

Maud Nycander and **Kristina Lindström** have worked together on numerous documentary projects. Kristina has created many of the visually innovative and award-winning programs which have been seen on pubcaster Swedish Television (SVT), and Maud has directed several award-winning documentaries. *Palme* is the most seen documentary in Swedish cinemas since 1979.



Remake

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

ORIGINAL TITLE *Remake* **DIRECTORS** Andreas Öhman, Per Gavatin **SCREENWRITERS** Andreas Öhman, Per Gavatin **PRINCIPAL CAST** Lisa Henni, Martin Wallström, Lucas Hazlett **PRODUCERS** Naïve, Bonnie Skoog Feeney/Filmlance International **PRODUCED BY** Naïve in co-production with Filmlance International and Film i Västernorrland **DURATION** 90 min **TO BE RELEASED** Autumn, 2013 **SALES** TBA

Andreas Öhman has won Sweden's largest short film prize for *My Life as a Trailer* (2008), been nominated for a Swedish Guldbagge Award with *Simple Simon* (2010) and shortlisted for best foreign film at the Oscars 2010, also with *Simple Simon*.

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



Sanctuary

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

ORIGINAL TITLE *Faro* **DIRECTOR** Fredrik Edfeldt **SCREENWRITER** Karin Arrhenius
PRINCIPAL CAST Clara Christiansson, Jakob Cedergren, Maria Heiskanen, Gunnel Fred, Göran Stangertz **PRODUCERS** Fatima Varhos, Anna Croneman **PRODUCED BY** Bob Film Sweden in co-production with Helsinki Filmi and Film i Väst AB/Jessica Ask, with support from the Swedish Film Institute/Lars G Lindström, the Nordic Film & TV Fund/Hanne Palmquist and the Finnish Film Foundation/Kaisu Isto **DURATION** 91 min **TO BE RELEASED** March 15, 2013 **SALES** TBA

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

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

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

ORIGINAL TITLE *The Sarnos – A Life in Dirty Movies* **DIRECTOR/SCREENWRITER** Wiktor Ericsson **PRODUCERS** Erik Magnusson, Martin Persson (co-producer Ingunn H Knudsen) **PRODUCED BY** Anagram Produktion in co-production with Skofteland Film and Film i Skåne, in co-operation with SVT, NRK and DR, in collaboration with Boost HBG, with support from the Swedish Film Institute/Cecilia Lidin, the Norwegian Film Institute, Nordisk Film & TV Fond and the Swedish Arts Grants Committee **DURATION** 80 min **RELEASED** January 28, 2013 **SALES** TBA



Tito on Ice

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

ORIGINAL TITLE *Tito on Ice* **DIRECTORS** Max Andersson, Helena Ahonen **SCREENWRITER** Max Andersson **PRINCIPAL CAST** Max Andersson, Lars Sjunnesson, Štefan Skledar, Katerina Mirović, Ivan Mitrevski, Igor Prassel, Igor Hofbauer, Radovan Popović, Saša Rakezić, Nedim Čišić **PRODUCERS** Max Andersson, Michael Sevholz **PRODUCED BY** Nail Films in co-production with Shoot & Post **DURATION** 76 min **RELEASED** November 9, 2012 **SALES** TBA

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





TPB AFK: The Pirate Bay Away From Keyboard **DOC**

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

ORIGINAL TITLE *TPB AFK: The Pirate Bay Away From Keyboard* **DIRECTOR/SCREENWRITER** Simon Klose **PARTICIPANTS** Gottfrid Svartholm Warg, Fredrik Neij, Peter Sunde **PRODUCERS** Martin Persson, Simon Klose, Signe Byrge Sørensen, Anne Köhncke **PRODUCED BY** Nonami in co-production with Final Cut For Real, SVT, Film i Skåne and 1737 crowdfunders, in collaboration with DR, NRK, BBC, ARTE and VPRO, with support from the Swedish Film Institute/Johan Bogaeus, DFI, NFI, NFTF and Fritt Ord **DURATION** 81 min **TO BE RELEASED** February 8, 2013 **SALES** Outlook Filmsales

Simon Klose was born in Sweden in 1975. Klose holds a law degree from Stockholm University and has studied and lived extensively in Japan and South Africa. In 2006 Simon Klose released his first documentary *Sweet Memories Garden Centre* about car thieves in South Africa opening up a garden centre in a township. Klose has also produced and directed a number of music videos and the two music documentaries *Spelberoende* (2005) and *Standard Bearer* (2007) about the Swedish rappers Timbuktu and Promoe.

Us

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

ORIGINAL TITLE *Vi* **DIRECTOR** Mani Maserrat **SCREENWRITER** Jens Jonsson **PRINCIPAL CAST** Gustaf Skarsgård, Anna Åström, Rebecca Ferguson **PRODUCERS** Sandra Harms, Jens Jonsson, Mani Maserrat **PRODUCED BY** Sonet Film, Café Cinema in co-production with Gustaf Skarsgård AB, Johan Helmer Produktion and Soundscaper, with support from the Swedish Film Institute/Magdalena Jangard **DURATION** 92 min **TO BE RELEASED** April 26, 2013 **SALES** TBA

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



The Weather War **DOC**

The Weather War is a documentary about man's attempts to control the weather and harness it for his own purposes. In a blend of land art performance and road movie, artist duo Bigert & Bergström travel to the US tornado belt with their special machine-sculpture, the Tornado Diverter. The goal: to stop a tornado. Along the way, we see historical examples of how the science of meteorology developed in symbiosis with military goals and how these visions evolved into modern ideas of geo-engineering. In a larger perspective, the film features the problems faced worldwide due to global climate change.

ORIGINAL TITLE *Väderkriget* **DIRECTORS** Bigert & Bergström **PRODUCER** Antonio Russo Merenda **PRODUCED BY** Ginestra Film in co-production with SVT/Emelie Persson, with the support from the Swedish Film Institute/Cecilia Lidin, Nordisk Film & TV Fond/Karolina Lidin and Nordvision, in association with DR and YLE, developed with the support of the MEDIA Programme of the European Union **DURATION** 58 min **RELEASED** November, 2012 **SALES** Ginestra Film

Bigert & Bergström is an artist duo living and working in Stockholm, Sweden. B&B started to collaborate in 1990, and have since then produced and created a broad range of art and film projects. Often with a conceptual edge, the core of their work is placed right in the junction between humanity, nature and technology.



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by Victor Lindgren

Untitled

by Leontine Arvidsson

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by Ewa Einhorn & Jeuno JE Kim

Panorama

Belleville Baby

by Mia Engberg

TPB AFK: The Pirate Bay Away From Keyboard

by Simon Klose

Generation 14plus

Animals I Killed Last Summer

by Gustav Danielsson

Eating Lunch

by Sanna Lenken

The First Time

by Anders Hazelius

The Yearning Room

by Minka Jakerson

Generation Kplus

Eskil & Trinidad

by Stephan Apelgren

The Meatballs and Sorry Bullies

by Johan Hagelbäck

SWEDISH CO-PRODUCTION

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Photo: Johan Bergmark