

SWEDISH FILM

NO.1/08

BERLIN

PREMIERES:

HEAVEN'S HEART

LEO

CIAO BELLA

SPENDING THE NIGHT

TOMMY

MY UNCLE LOVED THE

COLOUR YELLOW

MEMFIS FILM PRESENTS 2008



GAEL GARCIA BERNAL MICHELLE WILLIAMS

MAMMOTH

A FILM BY LUKAS MOODYSSON

MEMFIS

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SANDREW METRONOME PROUDLY PRESENTS



IN THE VALLEY OF ELAH



THE KITE RUNNER



LET THE RIGHT ONE IN



SWEENEY TODD



BE KIND REWIND



THE OTHER BOLEYN GIRL



THE DARK KNIGHT



THE BUCKET LIST



MARIA LARSSON'S EVERLASTING MOMENT

SWEENEY TODD - The Demon Barber of Fleet Street

SWEENEY TODD - THE DEMON BARBER OF FLEET STREET
A film from Warner Bros.

Directed by Tim Burton
Cast: Johnny Depp, Helena Bonham Carter, Alan Rickman, Timothy Spall, Sacha Baron Cohen...

OPENING FEBRUARY 15

MORGAN PÅLSSON - VÄRLDSREPORTER

MORGAN PÅLSSON - WORLD REPORTER

Directed by Fredrik Boklund
Screenplay by Anders Jansson, Johan Wester and Wiktor Ericsson
Cast: Anders Jansson, Johan Wester, Suzanne Reuter, Rolf Skoglund, Fredrik Dolk, Karim Rashad...

OPENING FEBRUARY 22

IN THE VALLEY OF ELAH

Directed by Paul Haggis
Cast: Tommy Lee Jones, Charlize Theron, James Franco, Susan Sarandon, Jonathan Tucker...

OPENING FEBRUARY 22

FLYGA DRAKE

THE KITE RUNNER

Directed by Marc Foster
Based on the best-seller novel by Khaled Hosseini
Cast: Khalid Abdalla, Homayon Ershadi, Zekeria Ebrahimi, Ahmad Khan Mahmudzada...

OPENING MARCH 28

NU ELLER ALDRIG

THE BUCKET LIST

A film from Warner Bros.
Directed by Rob Reiner
Cast: Jack Nicholson, Morgan Freeman...

OPENING APRIL 05

LÅT DEN RÄTTE KOMMA IN

LET THE RIGHT ONE IN
Directed by Tomas Alfredson
Based on the best-seller novel by John Ajvide Lindqvist

OPENING APRIL

BE KIND REWIND

BEKIND REWIND
Directed by Michel Gondry
Cast: Jack Black, Mos Def, Danny Glover, Nia Farrow...

OPENING APRIL

SPEED RACER

SPEED RACER
A film from Warner Bros.

Directed by Larry and Andy Wachowski
Cast: Emile Hirsch, Christina Ricci, Susan Sarandon...

OPENING MAY 09

THE DARK KNIGHT

THE DARK KNIGHT
A film from Warner Bros.

Directed by Christopher Nolan
Cast: Christian Bale, Heath Ledger, Gary Oldman, Michael Caine, Morgan Freeman, Maggie Gyllenhaal, Aaron Eckhart...

OPENING JULY 23

MARIA LARSSON'S EVIGA ÖGONBLICK

MARIA LARSSON'S EVERLASTING MOMENT

Directed by Jan Troell
Cast: Mikael Persbrandt, Maria Heiskanen, Jesper Christensen...

OPENING SEPTEMBER

DEN ANDRA SYSTEMBOLEYN

THE OTHER BOLEYN GIRL

Directed by Justin Chadwick
Cast: Scarlett Johansson, Natalie Portman, Eric Bana...

OPENING SEPTEMBER

SANDREW METRONOME
S I D E S T R Ö M M E S T R Ä T E 20

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A NEW SPRING FOR SWEDISH FILM

On one of last summer's sunniest days we received the news that Ingmar Bergman had passed away at his home on Fårö at the age of 89. The stream of condolences that poured in from all over the world reminded us Swedes just how great Bergman truly was. Immediately the question was being asked as to who would inherit Bergman's mantle. The answer is nobody. Or lots of people. Because in the new Swedish films that are emerging, one can detect a strong measure of personal expression and the re-emergence of the auteur tradition.

An impressive year of Swedish films awaits us. Many of our most successful, award-winning and internationally-acclaimed directors will be presenting new films this year. They include Lukas Moodysson (*Show Me Love, Together, Lilya 4-ever*) whose first major international collaboration, *Mammoth*, will star Gael Garcia Bernal and Michelle Williams in the leading roles. We also have Jan Troell (*The Emigrants, As White as in Snow*) in a long-awaited comeback with the Swedish-Danish co-production Maria Larsson's *Everlasting Moment*.

When Pia Lundberg joined us last year as the new head of the International department at the Swedish Film Institute, we set as our goal to have Swedish films at the festivals in Berlin, Cannes, Venice, Toronto, Clermont-Ferrand and Amsterdam (IDFA). We achieved that goal straight away! And this year's prospects look even better. 2008 has begun strongly, with Swedish films at Sundance and in Rotterdam.

In Berlin, we are delighted to present no fewer than six films. In *Heaven's Heart*, Simon Staho has gathered together some of Sweden's leading stars, including Mikael Persbrandt and celebrated Bergman actress Lena Endre. Josef Fares (*Kops, Jalla! Jalla!, Zozo*) returns with *Leo*, a violent film about revenge. And as usual, Sweden is represented in the section for children and young people, this year by Mani Maserrat-Agah's highly-acclaimed *Ciao Bella*, with its screenplay by Jens Jonsson.

And so to the original short films: *Spending the Night* by Amanda Adolfsson, *Tommy* by Tora Mårtens and Mats Olof Olsson's *My Uncle Loved the Colour Yellow*.

We look forward to meeting you in Berlin to talk about Swedish films.



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MMVIII

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THE SLIGHTEST TWITCH TELLS A STORY

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SWEDISH FILM
NO. 1 2008

SOFIA HELIN
Photography MAGNUS LAUPA

8—9

Looking forward to Arn

Sofia Helin as Cecilia Algotsdotter
in Arn – The Knight Templar.



Since it's premiere over 800,000 Swedes have seen *Arn – The Knight Templar*, Sweden's biggest movie production. Now the time has come for the international film audience. Sofia Helin plays the female lead. And she seems to be pretty cool about it.

FACTS AND FIGURES:
Sofia Helin

FULL NAME:
Sofia Margareta
Götschenhjelm Helin

BORN:
25 April 1972

LIVES:
in Stockholm

MOST RECENT FAVOURITE FILM:
The Lives of Others

FILMOGRAPHY:
At Point Blank (Rånarna) (2003),
Four Shades of Brown (2004),
Dalecarlians (2004),
Blood Brothers (Blodsbröder) (2005),
Sökarna - Återkomsten (2006),
Nina Frisk (2007).

CURRENTLY:
Features in the leading female
role in *Arn – The Knight Templar*
and *Arn - The Kingdom at the*
End of the Road.

This winter there hardly seemed to be a magazine in Sweden that didn't have Sofia Helin's face on the cover. One of them went so far as to proclaim her "Sweden's new Greta Garbo". "That was nice, but it's just their opinion," she coolly observes.

Dressed in black, her shoulder-length hair is a somewhat more sober shade of blonde than the flowing golden locks of her latest film character, Cecilia Algotsson. In fact, Sofia Helin's entire approach to the screen phenomenon she suddenly finds herself is a rather sober one.

In the space of a few short years she's become one of Sweden's most in-demand actresses. In 2004 Helin played a victim of incest in *Four Shades of Brown (Fyra nyanser av brunt)*, and a city girl returning to her country roots in *Dalecarlians (Masjävlar)*, the two most highly acclaimed films of that year. Now aged 35, Sofia Helin has been living out the typical girl's princess fantasy as Arn Magnusson's beloved Cecilia Algotsson in the epic film *Arn – The Knight Templar (Arn – Tempelriddaren)*. Shot in Sweden, Morocco and Scotland, the screen version of Jan Guillou's medieval tales represents Sweden's biggest-budget film project of all time.

"I hope that people who watch the film will be entertained and that they'll think it's a great story. And one interesting political message is that, historically speaking, Christians have been no better than Muslims: both have been as bad as the other."

How do you view Cecilia?

"She's someone who's rather naïve to begin with, a bright, happy person ruled by her heart. But during the course of the film she wises up, becomes more strategic, if you like."

How did it feel to change yourself into her in terms of appearance?

"It's quite hard to live up to all that blonde hair, but it's just a story, so it's fun. She's a fairytale princess. Just think if someone had told me when I was a little girl that I would one day play a part like that! I'm 35, so I guess it was my last chance."

Director Maria Blom has said she likes working with you because you stick up for what you believe, whereas many actors are simply eager to please. Did you have to stick up for yourself much during the shooting of Arn?

"I tried as best I could to make Cecilia a more active person. Fortunately, that's what the director wanted, too, so we were on the same wavelength. It meant I didn't need to argue too much! It's a film with so many male characters, and I tried to make her a decisive person with her own story to tell."

What's the main difference between women's lives then and now, do you think?

"The fact that we have the right to determine our own lives today, the right to be political beings. But you might well ask yourself: Is it freedom to live in a world in which love has been commercialised? Is it freedom to be constantly seeking for the perfect love? I'm not so sure."

Are there enough good parts for women in Swedish films?

"Personally I can't complain, I've had more than my fair share of different types of women to play. But there are so few women in the *Arn* film that it's scandalous. Things have to get better. In general I notice a lack of 50-55 year-old women right across the board. Where are they? And why is it almost a taboo to show them? Why must they be hidden away? I don't get it."



Photography ERIK VARDA/AUTO IMAGES

CURIOUS – YELLOW

Mats Olof Olsson makes a long-awaited return as a director with a comeback that bodes well from the start. His short film *My Uncle Loved the Colour Yellow* (*Min morbror tyckte mycket om gult*) has been selected for the Generation Kplus section at the Berlin Film Festival.

Producer Lennart Ström comments:

"The film explores the relationship between a young boy, Martin, and his uncle. He's not really Martin's uncle, although Martin believes he is. They meet once a year, and his uncle, who is fond of the colour yellow, always gives him a yellow present."

Lennart was bowled over by the screenplay from day one:

"It's a typical Olsson film about an unusual relationship. As soon as I set eyes on the script, I said 'yes'. And it wasn't difficult to produce, either. SVT (Svensk Television), the Swedish Film Institute, Film i Skåne and Cinestar are all involved," says Ström.

The dark aspects of the film, with the mentally unstable uncle, caused them to question which type of audience they were aiming at.

"It starts off as a kind of drama comedy that turns rather dark, but then manages to end on a lighter note of sorts. It's a recollection, from the boy's perspective, of the events of 1963. I think there's a good chance that the film will go down well abroad. Like Bergman and Troell, Olsson's films are highly individual and uniquely Swedish, and people appreciate them precisely for those reasons." MARTIN FROSTBERG



Photography ANNIKA BUSCH

DON ROBERTO RIDING HIGH

Don Roberto's *Shadow* (*Don Robertos skugga*) by Juan Diego Spoerer and Håkan Engström recently competed at Clermont-Ferrand, the world's leading short film festival. The film centres on a hermit, Roberto Saldivar, who lived for more than ten years in an abandoned saltpetre mine in northern Chile.

Engström, who works in the documentary department of Swedish Radio in addition to making films, comments:

"It's an unusual film, in my opinion, and that's its main strength. Partly this comes down to the way we made it: both Diego and I are radio journalists, and we made the film like a radio programme. On top of that we have Anika Busch's fine camera work and the amazing feel for rhythm of our editor, Stefan Sundlöf."

"I'm inspired by journalism of a literary kind," Håkan Engström continues. "Bill Buford, Kapuscinsky, Tom Wolfe. The last book I read was Roberto Saviano's *Gomorrah*. I'm something of a story freak, and nothing irritates me more than woolly thinking. There has to be a genuine desire to tell a clear story. I'm not so sure I have the ability to be completely lucid myself, so maybe that's why the film turned out the way it did."

What do you rate as the best short film ever made?

"I saw an animated Canadian film about a little girl who played the saxophone, I think it was. That was around ten years ago, when my eldest daughter was just two years old, and in some way she's bound up with the film in my mind. I had a hangover and just happened to be idly watching television. It had a profound effect on me. I still get very emotional thinking about it, though I'm not really sure why." MARTIN FROSTBERG

**FOCUS ON: DIRECTOR AND
CINEMATOGRAPHER JAN TROELL,**

... whose Swedish-Danish co-production Maria Larsson's Everlasting Moment (Maria Larssons eviga ögonblick) is due to premiere this autumn. The film centers around an impoverished woman in the early 1900s whose life changes radically when she wins a camera in a lottery.

You've said that your method is "to make features like documentaries and documentaries like features". How does that work?

"I don't really have any special method, but one important element is that I'm the one working the camera. It means that I don't need to have a detailed notion of how a shot should look in advance and pass it on to a cameraman. I simply set the actors in motion, then I'm free to improvise the camera movements as I choose. With a documentary you're in controversial territory right from the outset. Like Stefan Jarl, I stage certain scenes rather than sitting around for weeks hoping something will happen. I don't observe the strict rules of cinema verité, but that's not to say that I stray far away from the truth. As Vilhelm Moberg put it, 'to write is to lie your way to the truth...'"

How did you select your actors for the main parts in the film? The Finnish actress Maria Heiskanen, for example, who starred in your 1991 film Il Capitano?

"As soon as my wife Agneta came up with the storyline for the film we said that Maria was the obvious choice for the part. Not that the original character had any Finnish connections, but we made her Finnish for the film. Everyone who has seen the footage so far agrees that she's brilliant in the role. Mikael Persbrandt joined the cast later. We had a few people in mind, but I'm delighted that we managed to get him, because he's brilliant too. And after all the police parts he's played recently, he rather needed a change." HENRIK EMILSON



SF BUYS SONET

Leading Swedish film company Svensk Filmindustri, SF, has bought distribution and production company Sonet Film from previous owners MTG. Sonet's CEO Peter Possne, with some of the country's most memorable films of recent years under his belt, earlier claimed he would leave the company by the end of 2007, but will now continue in the same role as before. Under the new ownership, Sonet will stop distributing films and concentrate on producing two to three Swedish films each year. MD

MAMMOTH UNDER WRAPS

With critically acclaimed films like Show Me Love (Fucking Åmål), Together (Tillsammans) and Lilya 4-ever (Lilja 4-ever) to his credit, Lukas Moodysson needs no introduction. The internationally renowned Swedish director is currently putting the finishing touches to his latest project, Mammoth. The English-language film stars Gael Garcia Bernal and Michelle Williams and revolves around a successful New York couple and their Filipino maid. Mammoth, produced by Moodysson's long-term production partner Lars Jönsson, is set for release this autumn. MD

**IN THE NEWS:
TORA MÅRTENS,**

...whose short film Tommy, about a remarkable and eccentric Cuban with an unusual home, has been selected for the Berlin Film Festival.

How did you first come across Tommy?

"It was when I was working as a photographer in Cuba for a few months in 1999. It fascinated me that Tommy's street was always so clean. Every morning he would go out and sweep and scrub, then hang around by his front door. After a while he invited me in for a coffee. He's an open yet enigmatic character at the same, and after all these years we sort of know each other, yet not really."

What does he think of the film?

"He's shown it to his neighbours, who've said, 'yeah, that's Tommy in a nutshell.' I think he was surprised at just how much I've noticed about him."

Your next project?

"Right now I'm working on my international contacts. I've worked all over the world as a photographer, now I'd like to do the same thing as a filmmaker." LISA NORREVIK



Photography UNIVERSITY COLLEGE OF FILM

CELL STUDIES

An Extraordinary Study in Human Degradation (En enastående studie i mänsklig förnedring), the first ever feature film shot entirely on a cellphone camera, follows the fortunes of filmmaker Patrik Eriksson after he has broken up from a destructive relationship. The producers are Ruben Östlund (Guitar Mongoloid, Involuntary) and Erik Hemmendorff. The film was recently screened in the Nordic competition at the Göteborg Film Festival. EL

NEW PARTNERSHIP

Coinciding with the Berlin Film Festival, a new partnership is being set up between Zentropa's sales company Trust Film Sales and Nordisk Film, in which the former agrees to represent its own films and those of Nordisk Film. The company's tv sales in Scandinavia will become the responsibility of Nordisk Film. The long-term aim is to establish a strong international sales organisation. EL

5 Talents to Watch

Two actresses, one producer, one screenwriter and one director.
Five Swedish talents that surely will be heard of in the future.

HELENA DANIELSSON

Producer behind Simon Staho's Day and Night (Dag och natt), Lukas Moodysson's Container and Maria von Heland's Search (Sök). Currently producing Jörgen Bergmark's film A Rational Solution (De rationella), screenplay by Jens Jonsson. Shooting is due to begin in April 2008. "The film is a black comedy set in the world of the Pentecostalist Church. Jörgen, Jens and I have met a few times at various festivals and always said we'd like to work together. Now we've managed to find a story that all three of us got enthused by. Our idea is to do something in our own language that's universal and will appeal to an international audience."

The film has already secured guaranteed distribution in several European countries.



LISA MUNTHE

Director who made the highly-acclaimed Armwrestler from Solitude (Armbrysterskan från Ensamheten), which picked up the 2005 Guldbagge award for best documentary. Also in that year, her short film The Parasite (Parasiten) took part in the International Critics' Week at Cannes. Her latest short, Time to Go, opened the Göteborg Film Festival in 2007. She is currently working hard on a new screenplay.



NOOMI RAPACE

Following her success in the Swedish-Danish drama Daisy Diamond, Noomi Rapace has now taken on the role of Lisbet Salander in the film version of Stieg Larsson's crime thriller Millennium, a trilogy that has sold more than two million copies in Sweden and has so far been published in seven countries. Director Niels Arden Oplev plans to begin shooting in March 2008.

"I feel an enormous responsibility, but I'm doing my best to free myself from everyone else's impression of Lisbeth Salander in an effort to create my own character," says Noomi Rapace.



Photography MICKE GRÖNLUND/SR

MICHELLE MEADOWS

Actress who made her debut in Johan Kling's short film Me (Jag), had a small part in the controversial Language of Love (Kärlekens språk) (2004), then went on to enjoy a highly-acclaimed breakthrough as the icy upper-class girl Eva in Johan Kling's dark, Guldbagge-awarded portrait of Stockholm's social scene, Darling (2007).

"Apart from the Swedish thriller Iscariot that goes on release this March, I've basically been getting on with my day job in business development (I have a degree in Media Technology). I'm hoping for a new part in a feature film, but nothing's definite yet. In the meantime I'm doing a number of minor roles and sketches for television."



Photography JOHN HERTOV

DENIZE KARABUDA

Wrote the screenplay for the Swedish box office hit Mind the Gap (Se upp för dörrarna), directed by Helena Bergström. Currently shooting the short film Pokerface, for which the Swedish international pop star Robyn has provided the music. Pokerface tells the story of an Iranian woman whose Swedish husband dies while sitting on the toilet. The worst thing as far as she's concerned is the shame of not being able to send money to her relatives back in Iran.

"She's an Iranian joker in the snow drifts of Lapland who wants to avoid losing face at all costs and starts playing internet poker. After Pokerface I'll be working on the script for a kind of Swedish HBO series for SVT, which I'm directing myself. I'm hoping to start writing in February. I've also got a completed screenplay for which I received funding from the Swedish Film Institute, a very cool story that's completely different from Mind the Gap and Pokerface. I can hardly wait to direct it and to start sounding out various producers," says Denize.



Photography AXEL SÖDERLUND



ARN – THE KNIGHT TEMPLAR

The film about Arn and Cecilia is set in Sweden as well as the Middle East, and offers a rich gallery of brave knights, powerful queens and treacherous kings. It is a tale of war and intrigue, friendship and betrayal, but also an unforgettable love story.

Tentative delivery: Autumn 2008
 Directed by: Peter Flinth
 Cast: Joakim Nätterqvist, Sofia Helin, Sellan Skarsgård, Simon Callow, Vincent Perez, Bibi Andersson.

ANGEL

by Sweetwater Filmrights II

Having been a celebrated rockstar in the '80s, fame has slipped away from Angelica "Angel" Holst. Now the time has come to step back into the limelight – but in order to get there you have to create a media hype... What is Angel willing to go through and what price is she prepared to pay to get to the top again?

Tentative delivery: Spring 2008
 Produced and directed by: Colin Nutley
 (Oscar® nominated for "Under the Sun" and box office hit "House of Angels")
 Cast: Helena Bergström, Rolf Lassgård, Elisabet Carlsson, Rikard Wolff, Johan Rabaeus, Peter Gardiner.

THE GIFT

In an attempt to restore the family bonds Jens' unstable father suddenly shows up to give his elder son a sports car for his birthday. No one believes him. No one except Jens. A crash, a car theft and a brief stop at the emergency room later, Jens and his father embark on a road movie through Copenhagen in pursuit of a red sports car.

Tentative delivery: Spring 2008
 Directed by: Niels Gråbøl
 Cast: Jakob Cedergren, Henning Jensen, Paw Henriksen, Karen-Lise Mynster, Rita Angela

THE HUNTERS 2 *by Kjell Sundvall*

A sequel from the renowned director of major box office hit "The Hunters".

The Hunters 2 is a sequel to the smash hit The Hunters that received 2 wins and 2 nominations at the Swedish National Academy Award. Sundvall is one of Scandinavia's most driven directors, best known for his excellent thrillers.

Tentative delivery: TBA
 Directed by: Kjell Sundvall
 Cast: TBC

UNTITLED BY KAY POLLAK

From the director of Oscar® nominated "As It Is In Heaven"

Kay Pollak is back at the top of the list of the most interesting directors in Europe. After the success of his first film in 18 years (As It Is In Heaven, Oscar® nominated 2006) that received rave reviews both domestically and internationally, Pollak is now back in his creative chamber working on a new project.

Tentative delivery: TBA
 Directed by: Kay Pollak
 Cast: TBC

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SWEDISH FILM
NO.1 2008

KING OF PING PONG
Photography JOHAN BERGMARK

14—16

Enter King Jens

A king looking at the world
outside his window.



In January, *The King of Ping Pong* picked up the World Cinema Jury Prize and the World Cinema Cinematography Award in Sundance. It's been a long time coming, but now that Jens Jonsson's debut feature has finally hit the screens, the wait has been worthwhile.

FACTS AND FIGURES:
Jens Jonsson

BORN:
1974

SHORT FILMS (SELECTION):
Brother of Mine (Bror min, 2001, winner of the Silver Bear at the 2002 Berlin Film Festival and other awards), K-G for Better or for Worse (K-G i nöd och lust, 2002), A Changed Man (2003), Headway (Utvecklingssamtal, 2003), Linerboard (2006).

TELEVISION:
Good Morning Children
(God morgon alla barn, 2005).

CURRENTLY:
In the news with *The King of Ping Pong*, which in January 2008 was awarded the World Cinema Jury Prize and the World Cinema Cinematography Award in Sundance, screened in competition in Rotterdam as well as opened the Göteborg Film Festival.

He is a "king of ping pong". Rille, or Rickard as he's really called, is a quietly philosophical 15-year-old, the keeper of the key to the school table tennis cupboard. It's Rille who sulkily supervises the training sessions in the sweaty school basement, Rille who gets picked on by the others, Rille that nobody listens to. And it's Rille's younger brother, Erik, that all the girls fancy.

But *The King of Ping Pong* (*Ping-Pongkingen*) isn't really about table tennis at all. At heart it's about how the relationship between Rille and Erik changes when their absentee father turns up at their hairdresser mother's house, and how their family ties are drawn into question.

"The film is like an amusing snapshot of where I'm at right now," says director Jens Jonsson.

Following on from a successful international career as a director of shorts, *The King of Ping Pong* is Jonsson's debut feature. Just short of two hours, the plotline changes and flows. The opening section, with Rille as a rather ridiculous table tennis coach in drab settings, is somewhat reminiscent of the American comedy *Napoleon Dynamite*. Later the story changes to a gripping drama of young lives, a lyrical nature film and a disturbing thriller. Rille is played with much aplomb by newcomer Jerry Johansson, a youngster who had never acted before in his life.

"When I start out, I'm never really sure exactly what I want to say. I begin with a blank canvas that I fill in. I still can't analyse the film precisely: it's more of a research project," says Jonsson.

The whole thing began when Jens Jonsson chanced upon the real-life Rille. Researching another project several years ago, he met this individual who fired his imagination. The table tennis room, the popular brother, the special look in his eye, everything was there.

"The boy wasn't really a table tennis player himself, more of an organiser. He enjoyed having control, having the key to the equipment cupboard. I was drawn to the complexity of someone who's picked on, yet who's a bit of a fascist himself when given the chance. The notion of licking up to those above and stamping on those below is a fascinating one," says Jens Jonsson.

Does the guy himself know about the film?

"No, no. I don't even think he would remember meeting me. I like working like that, meeting people and clocking what they say. Writing the dialogue was very similar. After a while, everything felt wrong, so I had to go back to what people actually say. That's when I realised just how much I'd added myself, lots of commas and question marks. When you really listen to people talking, it's amazing: there's a huge difference between what you think you hear and what you actually hear," says Jonsson, who co-wrote the screenplay with Hans Gunnarsson, the screenwriter behind *Evil* (*Ondskan*) and *Arn – The Knight Templar* (*Arn – Tempelriddaren*).

Kubrick and Coppola, Burton and Gilliam, Bergman and Spielberg. These are some of the directors whose names crop up in our conversation, not always as role models. Rather because certain scenes in their films have had a big impact on Jens Jonsson the filmmaker.

"There was an exciting period in American films in the 70s when things centred on slowly building up an expectation only to dash it to pieces. The fascinating thing about *Taxi Driver*, *Apocalypse Now* and *The Deer Hunter* is that they're like a pressure cooker that suddenly explodes. There's a love of film as a medium, of complex characters, of absurdity. There's something of that in my approach. I see life as an uphill struggle. It's hard to say to somebody: 'Don't jump, things will be better tomorrow,' because you never know," says Jonsson.

The King of Ping Pong is set right up in the snowy north of Sweden, in a tiny community without a name. Bathed in white and pastel shades, the film often depicts environments that hover between dream and reality. Just as it's hard to pin down Jonsson's feature debut as a drama, thriller or comedy, the viewer has an ambiguous relationship with the main character, Rille.

"As a filmmaker you shouldn't shy away from unpleasant character traits. Very often directors try to pander and be 'nice' to the audience. Still, a film is a sort of long foreplay: you should be emotionally engaged and fall in love with someone after 90 minutes. Take *E.T.: The Extra-Terrestrial*, for example. It's fascinating that so many people love him. In the past I've been accused of maintaining a distance from my characters, but I prefer to set them in a context where they won't always be readily understood. It's not so interesting if I put all the pieces of the puzzle in place, more so if the audience does it instead."



DIRECTOR JENS JONSSON

Jens Jonsson grew up on Obbola, a tiny island outside Umeå in northern Sweden. His first experiences of film came via television: his family were late to acquire a video, but when they did, Steven Spielberg and George Lucas quickly became firm favourites with the young Jens. He wanted to turn his first ever screenplay into a feature film, yet up until *The King of Ping Pong* he never managed to persuade the powers that be in Swedish film to fund him for such a project. By his own admission, he was perhaps a little too unwilling to relinquish absolute control over his work.

Despite the snow and the frozen northern landscapes, the story of Rille and Erik doesn't have a specifically Swedish feel. It could have taken place in any remote area of the world.

"What really interests me is parenthood, forgiveness and sibling relationships. Not where the film is set. In recent years it seems that Swedish films have got hung up on the conflict between town and country, on going back to one's roots and to what is genuine. I'm more interested in the notion of the family. In other countries the family and its members are more important than here in Sweden. The family is so much more than your mother and father. It's your link to the past and to the future. The basis of your chances to succeed here in life. It's actually the very bedrock of life itself," says Jonsson.

What should the audience feel when they leave the cinema?

"Ideally they should be moved, shaken up even, their hearts engaged right from the outset. Then I hope they will want to come back to the characters, sorting through the loose ends left by the film. Above all, I want people to watch it with an open mind!"

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SWEDISH FILM
NO. 1 2008

HEAVEN'S HEART
Words JAN LUMHOLDT

Mikael Persbrandt



Burning Heart

For most Swedes, Mikael Persbrandt will forever be associated in their hearts and minds with the popular series of films about Police Inspector Martin Beck. But there's so much more to this man of the stage and screen, as his third collaboration with director Simon Staho in *Heaven's Heart*, selected for Berlin, reveals.

FACTS AND FIGURES:
Mikael Persbrandt

BORN:
1963 in Jakobsberg, a suburb of Stockholm

BACKGROUND:
After art school and then dance school, he turned to acting. In the theatre Persbrandt has been directed by directors including Ingmar Bergman, Thommy Berggren, Richard Günther and Stig Larsson.

CURRENTLY FEATURING IN:
Simon Staho's *Heaven's Heart*, with its international premiere at the Berlin Film Festival, and in the norwegian *The Kautokeino Rebellion (Kautokeino 1852, 2008)*, directed by Nils Gaup. Also, later this year in Jan Troell's *Maria Larsson's Everlasting Moment (Maria Larssons eviga ögonblick)*.

"I'll be perfectly honest with you. I found the end product curious. Most curious." Actor Mikael Persbrandt does his utmost to describe his initial collaboration with director Simon Staho, a short study called *Now (Nu)*. This 28-minute film, starring Swede Persbrandt and Dane Mads Mikkelsen as frustrated lovers in a black and white Antonioni-cum-Tarkovsky-cum-Resnais landscape, does not readily lend itself to explanation. According to its director, it's "a study in touch, caress and wordless moments" (indeed, the film has a single line of dialogue). According to its Swedish leading man, however, it's mainly... curious.

"In the best sense of the word", he hastens to add, "I used to belong to a film club in the early 80s. I'd just suck in things like *Eraserhead*, things you didn't have to understand to appreciate. Same thing with Francis Bacon's paintings. Great art can sometimes turn out a bit abrasive. If it also manages to arouse one's curiosity, then it's something quite remarkable. I found such qualities in Simon".

The year was 2002. Staho, a mild-mannered, impeccably-groomed young Dane with little else to his credit than a rather moderately successful first feature, *Wildside (Vildspor, 1998)*, and Persbrandt, the boisterous, highly bankable domestic star of the Swedish crime film genre, began trading chops.

"During the *Now* shoot, which was done mainly on location, we were shackled up in some old school house. During meals, Simon and I would get into heated discussions on topics like acting and acting techniques. His opinion was that any experience of the actor, in order to ably portray a certain character, was more or less humbug. In his opinion, actors should be like clean sheets of litmus paper, at his beck and call. I think he said it to provoke.

So we started to provoke each other. Which resulted in a somewhat agitated state, out of which emanated a script, written with me in mind all the way."

The script itself resulted in the memorable *Day and Night (Dag och natt, 2004)*, yet another study, this time of a distraught, suicidal man, driving around in his car and encountering his nearest and dearest (and not so dear) ones for the very last time. From his seat, which he rarely leaves, and from the point of view of no more than two camera angles, Persbrandt delivers a bravura performance. *Day and Night* did a lauded run at assorted international festivals. Back in Sweden, a certain Mr Bergman had particularly nice things to say about it, and, perhaps most amazing of all, it became a bit of a box-office hit.

"It really had so many things going against it," confirms Persbrandt. "The quite depressive storyline aside, it appeared in cinemas smack dab in the middle of the Athens Olympics. Still, it managed to draw some 200,000 Swedes to the cinemas. That's a pretty good figure for a movie of this calibre in a country this size. And, most important of all, it set us off into further projects."

Bang Bang Orangutang was released in 2005, a film Persbrandt describes as "an expressionist, punk rock-like saga". Once again, Staho sticks him in a car, once again, he portrays a man who has major existential difficulties. It starts with him running his own child down while driving and gradually goes downhill from there. This very dark comedy fared less well at both box-office and some critics. Others have proclaimed it Persbrandt's best role ever, a statement he does not protest himself.

2008 brings us to *Heaven's Heart*, the third instalment in the Staho-Persbrandt... trilogy, as it were.

FILMOGRAPHY (SELECTED)

BENEATH THE SURFACE
(UNDER YTAN, 1997)

After many successful years in the theatre, Persbrandt's breakthrough on the silver screen came in Daniel Fridell's award-winning drama *Beneath the Surface*, in which he played a ruthless pimp.

THE LAST CONTRACT (SISTA
KONTRAKTET, 1998)

Kjell Sundvall's much discussed thriller about the assassination of the Swedish Prime Minister Olof Palme in 1986, moves between fiction and reality. Persbrandt plays the part of a policeman on the trail of the assassination plot.

DRAGONFLIES (ØYENSTIKKER, 2001)

Small-scale Scandinavian thriller. Norwegian behind the camera – director Marius Holst and screenwriter Nikolaj Frobenius. Danish and Swedish out front – in addition to Persbrandt, also featuring Kim Bodnia and Maria Bonnevie.

EVERYONE LOVES ALICE

(ALLA ÄLSKAR ALICE, 2002)

In Richard Hobert's separation and family drama, seen through the eyes of a 12-year-old girl, Persbrandt is unfaithful to his wife (Marie Richardson) with his neighbour (Lena Endre).

DAY AND NIGHT (DAG OCH NATT, 2004)

The first of three collaborations so far between Persbrandt and Danish director Simon Staho. Their second film together was *Bang Bang Orangutang* (2005) and, most recently, *Heaven's Heart*.

BECK (1997-2007)

24 adaptations of author couple Sjöwahl/Wahlöö's classic stories about police inspector Martin Beck feature Persbrandt in his most popular role as the impulsive and intense Gunvald Larsson.

ONE EYE RED (ETT ÖGA RÖTT, 2007)

Director Daniel Wallentin's feature debut, a film version of Jonas Hassen Khemiri's highly acclaimed first novel, in which, unusually enough, Persbrandt actually plays himself.

“By all means, yes. We ourselves refer to it as such. Although I'm not quite sure where to place it in the big context.”

Like the first two, it's a decidedly Scandinavian affair, with parallels to both Dreyer and Bergman, not least the latter's *Scenes from a Marriage*. Witness, for example, the premise of two seemingly happily married couples over a dinner conversation on the subject of infidelity. Or, if you will, a series of vignettes, depicting assorted events over a nine-month-period. Or, why not, the frequent utilization of extreme close-ups, “at pore range” as Persbrandt and his co-cast soon dubbed it.

“I can see all those parallels, too. It's a tense, taut chamber piece. I saw it on something like an 18-foot screen. I tremble to think what it will be like on a full-sized cinema screen. Every wrinkle, each pore is up there, every emotion.

I can also see that, after four films, we understand each other well. I find his consistency quite marvellous, down to the smallest detail. ‘If I sit like this, Simon, I shouldn't move my hands, right?’ ‘Right.’ And if I move my hand just an inch, I manage to project a sentiment, anguish, for example. The slightest twitch tells a story.”

Persbrandt, who divides his time between screen and stage (he's an accomplished and at times, rather controversial theatre actor) also makes a distinction within his screen work.

“To a certain extent, I have made my films in the more popular genres in order to realise the more adventurous and demanding parts. I shall quite probably continue with both. Although I have found someone very special in someone like Simon, I would not like to live in his universe for more than one film per year. The kid absolutely drains me out, he does.”

Some of the “popular” films to which he refers are part of the immensely successful *Beck* series, based on the crime novels of Maj Sjöwall and Per Wahlöö. Here, Persbrandt has portrayed the “bad cop” character Gunvald Larsson in no less than 24 films to date.

“A bit much, perhaps, he admits. But good money. And a bit of fun, too. It has not harmed my career. Quite the contrary, at times.”

He mentions his recent work in the German television film *The Godmother (Die Patin)*, where he is cast opposite the likes of René Irfah and Veronica Ferres, as a direct consequence of his involvement with the (partly German-produced) *Beck* series.

“It's a thriller-drama, a pleasure to be part of. It was refreshing to be in a foreign environment. I even felt a bit nervous and that's good for the acting muscles. Perhaps it might lead to other things. I'd like that.”

As for the rest his international career, Persbrandt once almost got a part in a John Woo film. That's pretty much it. Thus far.

“I saw the Woo film later. It sucked. Much more interesting was an offer I got to play Hannibal Lecter in a *Silence of the Lambs* prequel. Peter Webber, the director, is something of a friend of mine. Sadly, I had other commitments. Maybe next time. He's a damn interesting filmmaker.”

Apart from that, Hollywood isn't really a dream of his.

“Why? I ask. When there's Copenhagen and Simon?”

With whom he already has new scripts up the sleeve, of which one is a 90-minute monologue. “In one take.”

And at pore range, to boot.



The Guldbagge Awards: Sweden's Oscars

2007 GULDBAGGE AWARD WINNERS

BEST FILM:
You, the Living (Du levande),
producer Pernilla Sandström

BEST DIRECTOR:
Roy Andersson for You, the Living

BEST ACTRESS IN A LEADING ROLE:
Sofia Ledarp for To Love Someone
(Den man älskar)

BEST ACTOR IN A LEADING ROLE:
Michael Segerström for Darling

**BEST ACTRESS IN A SUPPORTING
ROLE:**
Bibi Andersson for Arn – The Knight
Templar (Arn – Tempelriddaren)

BEST ACTOR IN A SUPPORTING ROLE:
Hassan Brijany for One Eye Red (Ett
öga rött)

BEST SCREENPLAY:
Roy Andersson for You, the Living

BEST CINEMATOGRAPHY:
Geir Hartly Andreassen for Darling

BEST SHORT FILM:
What You Do (Hur man gör), directed
by Gunilla Heilborn, Kim Hiorthøy and
Mårten Nilsson

BEST DOCUMENTARY FILM:
The Nun (Nunnan) directed by Maud
Nycander

BEST FOREIGN LANGUAGE FILM:
This is England directed by Shane
Meadows

**THE AUDIENCE AWARD (VOTED FOR
DURING THE LIVE TV BROADCAST OF
THE CEREMONY):**
Arn – The Knight Templar

**THE FOLLOWING SPECIAL
ACHIEVEMENT AWARDS WERE ALSO
PRESENTED:**
Stunt co-ordinator Kimmo Rajala for
Arn – The Knight Templar, Sunstorm
(Solstorm)
Costume designer Kicki Ilander for
Arn – The Knight Templar
Casting crew Pär Brundin, Frida
Hallberg and Charlotta Miller for That
Special Summer (Kid Svensk)

The 2007 Lifetime Achievement
Award went to the actor Gösta
Ekman

The Gullspira Award, the Swedish Film
Institute's award for extraordinary
contributions to films for children,
went to the author and screenwriter
Ulf Stark

Roy Andersson was the big winner when the annual Guldbagge ceremony was held in Stockholm in late January. The veteran director's comedy drama *You, the Living* was voted Best Film by the jury, and also picked up the awards for Best Screenplay and Best Director. Among the other winners were Johan Kling's *Darling* and Åke Sandgren's *To Love Someone*.



In the limelight: Roy Andersson's *You, the Living* won three prestigious Guldbagge awards. The film has so far been sold to some 30 countries. Other happy winners were Bergman favourite Bibi Andersson (Best Actress in a Supporting Role for *Arn – The Knight Templar*) and Sofia Ledarp (Best Actress in a Leading Role for *To Love Someone*).



RUN RABBIT, RUN

Taking part in international film festivals often pays unexpected dividends, as Lennart and Ylva-Li Gustafsson discovered after Berlin 2007. Their animated short, *Willy and the Wild Rabbit* (*Ville och Vilda Kanin*), is soon to become a feature film.

"Coming to Berlin as a filmmaker is a great privilege, and putting your film in front of an international audience of children's film experts is a good way of gauging what actually works on the screen," says Ylva-Li. "It also prompts interest from other film festivals. In Berlin we met Gilda Film's Lena Clyne who introduced us to the producer Christjan Wegner."

Whose idea was it to turn your short into a feature, and how involved are you in the longer version?

"Things didn't stop with the short film; the rabbits had a life of their own and wouldn't leave us alone. Lennart started writing a longer version and it just grew. Then we got screenplay funding from Johan Bogaeus at the Swedish Film Institute, and together we've been able to develop the story. Screenplay and direction is still down to us, and we'll also be working with some of the animation. But what's new is that more people will be involved, especially for the special effects animation, compositing, background photography and editing."

How common is it, do you think, for short films to grow into features?

"Not so common, perhaps. What tends to happen is that features draw their ideas and inspiration from shorts, which are often more bold and free in form. It can mean that short films get a life beyond their own limitations. What's good about having made a short first is that we know that our characters and the story we want to tell really do work with the audience. It's just as interesting, if not more so, to develop a work as to create something new."

Lennart and Ylva-Li Gustafsson are currently working on 2D figures and digital editing for the new feature, which is expected to be ready around three years from now.

MARTIN FROSTBERG



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Husband and Wives



Her highly-acclaimed film about prostitution in Tehran got Nahid Persson banned from her native Iran. A ban that came into effect just when she was in the middle of her new documentary, *Four Wives - One Man*, set in that same troubled country.

FACTS AND FIGURES:
Nahid Persson

BORN:
1960 in a village outside Shiraz, Iran

LIVES IN:
Uppsala, Sweden

FAMILY:
Husband and three children, 26, 24 and 11 years old

HOBBIES:
"Not in a long while, but I used to love dancing."

BACKGROUND:
Fled from Iran 20 years ago. Her documentary films include *My Mother – A Persian Princess* (Min mamma – en persisk prinsessa, 2000), *Last Days of Life* (I livets slutskede, 2002) and *Prostitution Behind the Veil* (Prostitution bakom slöjan, 2004), which has won a raft of international awards

FAVOURITE FILM:
The Passionate Life of Edith Piaf (La vie en rose)

LOOKS UP TO:
My mother and father: they're both so strong.

With four wives and twenty children to support, life's not exactly a bowl of cherries for a man with financial problems. Seemingly undeterred, Heda Mohammadi is contemplating yet another wedding.

"He doesn't understand that if his family and finances are dysfunctional, then he's the cause. He seems to think that it's the women in his life who are too demanding. I just can't comprehend what's going on in his head, thinking of another wife when the family money's so tight," says Nahid Persson, director of *Four Wives – One Man* (*Fyra fruar och en man*), a documentary about a rather unusual family in rural Iran.

It was when she was working on *Prostitution Behind the Veil* (*Prostitution bakom slöjan*) that Nahid Persson started to wonder about the practical effects of the Koran quotation that certain Muslims regard as a sanction for polygamy. In Iran, however, the phenomenon is pretty unusual, so Persson thought it might take some time before she found such a family who was willing to be filmed.

"But almost straight away I got a call and off I went. I took my camera with me on the first visit to Heda, who had gathered together his wives Farang, Goli, Shahpar and Ziba, and spoke warmly about how proud he felt of them."

Even though the women are the central characters of this documentary, it's around the husband Heda that their joys, sorrows and desires revolve. The social pattern, however, is not only endorsed by Heda, but equally by his own mother, the women's mother-in-law, who frequently plays the wives off against each other.

When family life gets too demanding, everyday reality too much to bear and his wives are conspiring against him, 50-year-old Heda goes out to the fields, where he tends the sheep and dreams of yet another wife.

How do you regard him?

"If you watch the film, the little boy who gets engaged is already thinking: 'No, my wife won't be allowed to go to university.' It shows you just how deep-rooted such attitudes are, imbibed right from an early age. I understand

Heda, but I hate what he does. It's the system that makes his oppression acceptable."

Whilst the first part of shooting went off remarkably smoothly, the second phase was the exact opposite. Halfway through, *Prostitution Behind the Veil* had its premiere, a film in which Persson follows two women who make their living on the streets of Teheran. As a consequence, the regime in Iran banned her from ever setting foot in her native country again.

"It was so very tough in many ways. When I'd been filming for a while I had an enormous demand around the world from people wanting to buy the film. I couldn't go back, so I had to send my daughter: we've worked together in the same company, so it felt like the right thing to do. But the Iranian embassy was unwilling to grant her a passport. In the end we wrote her Iranian father's surname on the forms so that they wouldn't notice that we were related in any way. But it still took two years to get the passport. When it finally arrived, she set off immediately. And she came home with some amazing footage," explains Persson.

The ban means that Persson can neither meet her parents nor her siblings in Iran. Her siblings are angry, but her parents understand that Persson has her freedom and are proud of what she does. Banned from Iran she may be, but nobody can stop her from making a film about Iranians in exile, the subject of her next film project.

"When I'm forbidden from doing something, and a lot of people think like me, it just makes me want to do it all the more. The regime in Iran has done so much harm to my family, they executed my brother, they've banned me from going back there. But I get my satisfaction from the fact that so many of my countrymen are supportive of me and grateful for what I do."



Meeting of Minds



Looking for blood in all the wrong places.

Tomas Alfredson didn't believe in adopting good books for the screen. That was before he got his teeth in John Ajvide Lindqvist's *Let the Right One in*. Emma Gray Munthe talked with the duo behind the hyped Swedish vampire love story, recently screened in Rotterdam.

FACTS AND FIGURES:
Tomas Alfredson

BORN:
1966

BACKGROUND:
Had his first hit with the tv series *Bert*, a comedy about the life of a teenage boy, that was later turned into a movie. Alfredson may be most recognized for his work with Swedish comedy group "Killinggänget", which he's been a part of since 1999. With "Killinggänget", he has done four tv films, and the feature film *Four Shades of Brown* (*Fyra nyanser av brunt*).

CURRENTLY:
Has made his first film with horror elements to it - the adaptation of John Ajvide Lindqvist's *Let the Right One in* (*Låt den rätte komma in*).

FACTS AND FIGURES:
John Ajvide Lindqvist

BORN:
1968

BACKGROUND:
Former magician and stand-up comedian who also worked as a script-writer for several tv productions before making his breakthrough as a writer in 2004 with the novel *Let the Right One in* (*Ordfront Förlag*). The story takes place in Bläckeberg, a suburb to Stockholm, where Lindqvist lived as a child.

CURRENTLY:
The film version of *Let the right one in*. His second novel, *Handling the Undead* (2005, *Ordfront*), in which zombies walk the streets of Stockholm, is also set to become a film in the hands of director Kristian Petri (*Details, The Well*).

A magician/stand-up comedian/author/script writer, a book with a title inspired by a Morrissey song, love, bullies and vampires in a Stockholm suburb in the 80s. And a director who'd rather be called a teller of fairytales and thinks that great books really shouldn't be adapted for the screen.

I meet up with John Ajvide Lindqvist and Tomas Alfredson in an office in central Stockholm to discuss the process of making Lindqvist's popular novel *Let the Right One in* (*Låt den rätte komma in*) into a film.

Let's start from the beginning. Did you say yes to the adaptation on condition that you could write the script your self? Was that important to you?

john ajvide lindqvist: "Yes. This story is so close to my heart, and when I've worked with other stuff I've learned that there are people who write for a living who aren't that good at it. Not that I'm great, but I'm at least not as bad. I didn't want to get this story ruined."

When a director was to be attached, did you have any say in that process?

jal: "I guess I had everything to say in the beginning, there were a lot of people who contacted me and wanted to make it into a film. Tomas was simply the director among them who I thought was the most suited for the job. I based the decision on what I'd seen in his film *Four Shades of Brown* (*Fyra nyanser av brunt*), and especially the part with the man who sets himself on fire. Tomas dares to be really sentimental and melodramatic and deeply serious at the same time. Once I'd made the decision, it felt really natural and obvious. I mean that."

Tomas, what attracted you to this story?

tomas alfredson: "I must admit that I really think that good books shouldn't be adapted for the screen. This book made me change my mind. It got me going and filled my head full

of images. It's a filmic book – and the script turned out great too. There are so many things that have to be left out, so many darlings to kill. It's got to be quite a bloody slaughter for an author to have to do this to his own book. But John did that in quite an unsentimental way, I think."

How did your collaboration work during that part of the process?

jal: "We started out by talking about how the story should be told, in very broad terms. Then I test wrote twenty, thirty pages or so that I let Tomas see. Did he like the tone? No? And this and that didn't work? OK, so I rewrote. After that first session I wrote long passages of the script on my own and then we went over it much the same way."

ta: "I don't know how other people go about it, but I suspect that it must also be very difficult for an author to dig into the images and ideas someone else has gotten reading their book. It's a lot like chewing the cud in one body really, and I think that's the way it really has to be. You bump into problems when a writer wants to isolate him- or herself and doesn't want any discussion. Then it can become messy. That goes for the whole process of making a film, it's a group effort. Ours has been one full of joy."

John, during those discussions, were you ever shocked about how Tomas had visualized your words?

jal: (Laughing) "No, only when it's come to the editing, where I've had some... objections. But the first time he showed me some filmed material – he showed me about 12 minutes without dialogue and had put some music over it – I started bawling. It was so beautiful and great. I mean, there's a lot that is different from my book, and from my script, and in almost all of those cases it's better than what I've written. That was the whole point of letting Tomas make the film, that the end result would be his film and his visualization."

SWEDISH FILM
NO.1 2008

LET THE RIGHT ONE IN
Photography HOYTE VAN HOYTEMA

I'm on fire. A vampire meets its destiny in Let the Right One in.





JOHN AJVIDE LINDQVIST AND TOMAS ALFREDSON.

Now that you've both seen the finished film, is it at all that you thought it would be? Or did it change along the way?

ta: "The greatest moments in the filmmaking process, it happens maybe once in a hundred, are those when the end result looks just like you had imagined it would. 'There's that green car, the sun shines just like it's supposed to, the atmosphere is just right and the sounds are all there.' That feeling is extremely rare. When you're a novice you can get very sad and broken down about it, but these days I think it can be quite enriching that things don't turn out exactly like you had imagined. A scene can be in the right spirit of a scene, but look different. Maybe even look better. This time I really feel that I caught the spirit of what I had imagined."

jal: "Of course I had images in my head when I was working on the book, but when I wrote the script I focused on how things would be said, and what gestures should be used when they were said – and not so much on how it would look. I had no expectations of what Tomas would do, apart from hoping it was going to be just as heartbreaking as that scene in *Four Shades of Brown*."

Was it clear to both of you from the start which of the sentiments and themes from the book that you would focus on? The horror bits? The love story? The bullying?

ta: "For me it was a given. The love story I knew I could make something of, it's so strong. The horror parts of the story, I have to admit, were something new to me. Something to explore and conquer. I haven't worked with things like that before. I had to figure out what scares people, and how to make things scary, and when to step away from the frightening things and not show every detail. The love story and the bullying parts are easy."

jal: "As a horror film enthusiast – well, I'm not

hardcore, but I've seen a lot of films – I find the horror elements of the film successful, they are truly terrifying. I didn't think that Tomas would go so far when it came to the blood and the violence. It was actually one of the few things that worried me. But you did well!"

ta: "Yes, there are some... messy scenes."

Tomas has said that he'd rather be called a teller of fairytales, and John has said that horror and magic are the founding elements of his being. Would you say that you managed to transfer that to the screen?

jal: "You know what? Peter Jackson said after he'd done *Lord of the Rings* that he wished that someone would hypnotize him so that he could see the films without knowing about all those thousands of hours he'd put into them, and how much fun he would have seeing them. Through Tomas' film I've actually had that experience. It has made it possible for me to read my own book with a new set of eyes. It's like being hypnotized. There's a fairy tale feeling to it." ■

"SPARKS FLY IN THIS VERY POWERFUL DRIFT" "A BRILLIANT ROMANTIC STORY" "IT TAKES A STRONG HOLD OF YOUR HEART"

ciao bella
 directed by **Maria Madsen** - **agan** script by **JENS JONSSON**

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16 Feb 08	14:30	Babel

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Teenage Flicks



A night to remember. But will the memories be positive or negative? Amanda Adolfsson's short film *Spending the Night*.

Teenage relationships are never easy. And in *Spending the Night*, screening in Berlin, Amanda Adolfsson shows us just how difficult they can be.

FACTS AND FIGURES:
Amanda Adolfsson

BACKGROUND:
Studies in Film Directing at the University College of Film in Stockholm, and at Jakobsberg and Kulturama Film School. Worked as an assistant director on Maria Blom's *Dalecarlians (Masjävlar)* in 2004.

AWARDS:
The "1 km of Film" scholarship at Stockholm International Film Festival (2006).

FILMOGRAPHY:
Shortfilms *The Busstop (Busshållplatsen)*, 2002, *The House on St Anna's Street (Huset på St Annas gata)*, 2003, *Thirst (Törst)*, 2004, *Close to the Skin (Nära huden)*, 2005, *On a Train (På ett tåg)*, 2005, *Spending the Night (Myskväll)*, 2006.

CURRENTLY:
Her short film *Spending the Night* is screened at the Berlin Film Festival. Amanda is also writing the screenplay for her first feature film *Young Marie Bell (Unga Marie Bell)*.

In 2006 Amanda Adolfsson won the Stockholm Film Festival's "1 km of film" scholarship for her degree film from Sweden's prestigious University College of Film, *Silent Night (Stilla natt)*. With the money she received, she and the producer Sandra Harms at production company Breidablick made a study of youthful relationships titled *Spending the Night (Myskväll)*, which has been selected for this year's Berlin Film Festival. It's a film about budding sexuality and the conflicts that arise when a teenage couple find themselves home alone for the evening in front of the video.

"Relationships are difficult," says Amanda. "You have to strive to respect yourself: the girl in the film appears to be so idle and afraid of conflict that she tries to solve everything through sex, contrary to what she really feels. Intimacy and sex are complicated issues, and there's often a grey area between what's right and wrong. It's hard to maintain a balance between the characters and the acting. You should like both of the characters, but realise that they're behaving in the wrong way. And when it came to the sex scenes, I found them quite tough, even though we were incredibly well prepared as to how we would shoot them. You need to have all your antennae functioning to make sure that everyone's comfortable in what is a very sensitive situation. Still, I had a great team of fun people to work with, and I was delighted by my excellent relationship with the main actors, Natalie (Minnevik) and Bill (Skarsgård). Both of them are very talented."

Each of your films, Close to the Skin (Nära huden), Silent Night and Spending the Night focus on young women. What do you think of the image of young women in Swedish films?
"Tough question, I don't usually think along those lines. I'm moved by any depiction of a woman or man that's interesting or believable. The way young women are presented could be a little more subtle and daring. As I see it, people should avoid presenting young women as weak, as victims. I recognise in myself a tendency to portray young women who are suffering with emotional problems, but it's vital to maintain a human approach and to avoid stereotyping. It would be refreshing to see more unusual female lead roles, women with drive, humour and a strong sexuality!"

What's your opinion on the way youthful sexuality is presented in Swedish films?
"I've seen a few films in recent years that have painted very different pictures. Otherwise, films either tend to be a bit too nice or just too stark. I prefer situations with a little more ambiguity, where nothing is black or white."

Men and Violence



He has made comedies about family relations and small town values, and dug into his own past with *Zozo* in 2005. Now, with *Leo*, Josef Fares brings to Berlin a study of the male psyche - a gritty look at pride, revenge and the cycle of violence.

FACTS AND FIGURES:
Josef Fares

BORN:
1977 in Lebanon. Came to Sweden aged 10.

ON HIS CD PLAYER:
The Doors

LATEST BOOK HE'S READ:
Shantaram by Gregory David Roberts

CURRENT FAVOURITE FILMS:
Jim Sheridan's *My Left Foot* (1989) and Fatih Akin's *Head-On* (*Gegen die Wand*, 2004).

Josef Fares is a complicated young man – on the winter morning when I meet him, he's an equal mixture of abruptness and charm. First he has nothing to say. Then words just gush out of him in a wave of enthusiasm, before he folds with the rather flat riposte: "No, I've no idea." Restlessly running his hands through his wavy locks that stand up like antennae, he gives me a rather pained look that seems to enquire: "May I leave the table, please?"

"I'm more of a listener. I'm incredibly uninterested in talking about myself," he says with a winning smile (and everything is forgiven).

Often described as a wunderkind, as a teenager Fares fired off a series of action-packed short films prior to becoming (at the age of 21) the youngest ever student of film directing at the prestigious University College of Film in Stockholm.

"The danger with being young and famous is that I've grown up in an environment where people have noticed me and praised me for what I do. I've grown a little too dependent on my comfort zone. Now I'm trying to free myself from it so that I can be my own man."

We're sitting in the kitchen of the offices of Memphis Film in Stockholm's "Old Town". The room doubles up as an archive with shelves full of boxes with handwritten labels: *Dalecarlians* (*Masjävlar*), *Together* (*Tillsammans*), *Lilya 4-ever* (*Lilja 4-ever*). Memphis is the company behind many of the outstanding Swedish films of the last ten years, including all four features by Josef Fares.

His latest film is *Leo*, the story of 30-year-old Leo and his girlfriend who fall victims to a violent, unprovoked attack with appalling consequences. One of this winter's most talked-about films in Sweden, it focuses on wounded male pride and revenge. After an autumn in Sweden full of news stories about vi-

olent crimes involving young men, it's a film that's both edgy and relevant. But Josef Fares would rather ask questions than give trite answers about the causes of violent crime.

"It's a very complex problem that I think involves us all. I'm thinking of the bad boy image that's built up in the media as something cool. Lots of girls say they hate violence, yet they're fascinated by macho men. And just as we're fascinated by violence, we hate it when we see it on our streets."

It's not the first time that Josef Fares has delved into gender roles. One thread running through his films is that of men who are allowed to be both forceful and weak at the same time, men who are human beings rather than types.

"The idea is to communicate rather than provoke. The more we realise how we are typecast into our roles as men and women, the easier it becomes to realise that there's actually no difference."

How do you personally experience this narrow-minded view of men?

"It might be in the banter between guys, about how I should react if someone puts me down and how I can take offence at something ridiculous. Or if I meet a girl, I can hear myself saying things to make me appear a man in her eyes. I think both sexes are stuck in a sort of 'this is how we should behave' attitude which makes it difficult for us to truly connect."

Just like the role of man, the role of director is one that's also shrouded in myth. One of them is the image of the control freak auteur who manipulates and terrorises the people on the set in order to realise his vision. Josef Fares does his best to show that there are other ways of leading a film shoot.

"I think it's really important to show respect for the people you're working with, that's the way to get the best out of them."



I don't believe in prestige, and I find it really hard to accept people who take themselves too seriously, who use their position to put other people down. Worst of all is that it's accepted in many cases, as if the role of director makes it OK to mess people around and behave like a psychopath. I know some directors who behave so badly that you wonder whether they're having a joke. You can lay down challenges to your actors without all that."

When he's making a film, Josef Fares often surrounds himself with friends and family. In *Leo*, the main character is played by his friend Leonard Terfelt, with Fares himself in the part of Leo's friend Josef. The third member of the group of guys, Shahab, is played by Fares and Terfelt's friend, Shahab Salehi. Of the three, Leonard Terfelt is the only trained actor, and the idea for the film came from his own 30th birthday party, when the three of them started talking about why it's so easy to feel put down as a man.

"Making the film has had a real effect on us. I was talking to Shahab recently, and he said: 'God, how I've changed: I question everything I do.' Especially when it comes to being a man, and the image of what's expected of us."

Realism was the order of the day on the shoot. That's why the actors kept their real names, and why the action got pretty heated in front of the camera. Leonard Terfelt got concussion from repeated blows to the head, and in one unfortunate incident, he cut his eyebrow, dislocated his jaw, fractured his shin-bone and broke two ribs.

"He says I work with love and respect, then my actors get beaten up – talk about a hypocrite," says Josef Fares with a hearty laugh.

"But we really went for it, and it was pretty tough, both mentally and physically. Many people have said that the violence is so graphic in the film, but if you compare it to an action film, you'll find ten times more violence there."

Josef Fares' films have been screened and won awards at festivals around the world, but *Leo* is the first one to be shown in Berlin. He hopes that the festival will afford him the opportunity to meet one of his role models, Golden Bear winner Fatih Akin. 34-year-old Akin was the same age as Fares when he made his first film, and both have a dual culture background (Akin was born in Germany of Turkish parents).

"For me, he's one of the world's best directors. It pains me almost to see his films, and makes me wonder whether I should give up filmmaking or start all over again. The films are so shocking and different, I'd really like to meet him and exchange a few words."

Josef Fares is currently writing the screenplay for a new film based on an idea that he's been nurturing for three years. He's hoping to start shooting this summer.

"I can't really say much about it other than that it's about love. Love of a slightly different kind than we're used to seeing, I think."

FILMOGRAPHY (SELECTED)

JALLA! JALLA! (2000)

Josef Fares made his debut feature aged 23 with this sparkling comedy about park keepers, impotence and enforced marriage. An instant hit, the film was seen by 10 per cent of the Swedish population. Jalla! Jalla! has subsequently been sold to more than 30 countries and seen by 1.5 million cinema-goers.

KOPS (KOPPS) (2003)

Director Mikael Häfström (1408, Derailed) co-wrote the screenplay for Fares' police comedy Kops, and the lead was played by Josef's brother Fares Fares, the successful stage and screen actor. And just as in Jalla! Jalla!, many other members of the Fares family took part as extras.

ZOZO (2005)

In Zozo Fares delved deep into his childhood memories from war-torn Lebanon. Widely regarded as his most personal film to date, the film has also received the most acclaim from the critics. The winner of two Swedish Guldbagge awards (Best musical score, Best cinematography), Zozo was voted best Nordic film of 2006 by the Nordic Council.

LEO (2007)

Leo was released in Sweden on November 30, 2007. The film, which has its international premiere at the Berlin Film Festival, was nominated for three Swedish Guldbagge awards (Best film, Best director, Best male actor in a leading role).

SWEDISH FILM
NO. 1 2008

DOWNLOADING NANCY
Photography ALAN FEILDEL

40—41

A New Order

Here we go. Successful music video director Johan Renck is getting ready for the release of his first feature film *Downloading Nancy*.



Variety named him one of ten directors to watch for the future and his debut *Downloading Nancy* premiered at Sundance in January. Johan Renck's career as a feature film director couldn't have started better.

FACTS AND FIGURES:
Johan Renck

BASED IN:
Stockholm, Sweden

BACKGROUND:
Rose to fame as music artist Stakka Bo in the early 90s. Established the production company Renck Åkerlund Films with childhood friend, director Jonas Åkerlund, and producer Lars Petterson in 1994. Has directed commercials for such companies as Nike, Levi's, Mercedes and Dom Perignon, and music videos for Madonna, The Streets, Kylie Minogue, New Order and Beyoncé, among others.

CURRENTLY:
His feature debut *Downloading Nancy* (2008), starring Maria Bello, Jason Patric, Amy Brenneman and Rufus Sewell, had its international premiere in Sundance in January.

Madonna, Kylie Minogue, The Streets, New Order, Robbie Williams and Beyoncé. These are the people Johan Renck is used to work with. Over the past ten to fifteen years Renck has established himself as one of the world's most popular music video directors. Now he's taking the next step.

In *Downloading Nancy* – a dark story about a deeply unhappy woman who hires a man to kill her, but the two fall in love instead - the circa four minute format of the music videos has been stretched out to feature length. And dancing Kylie and swinging Robbie has been replaced by a cast of, among others, Maria Bello, Rufus Sewell and Amy Brenneman.

How did you find moving up to feature length?

“There are two ways of looking at it. With a short format every music video or commercial can be as detailed as any scene in a feature. I've gained such a lot of experience of all aspects of filmmaking from my previous work. On the other hand, *Downloading Nancy* was the hardest thing I've ever done. But I knew it would be hard, and that's what I like best, the challenge of being right out on a limb. It's the best situation to be in: it puts all your skills and expertise to the test.

Do you have more features in the pipeline?

“Yes, I have a couple of projects on the go, two film ideas that I'm working on, but nothing I want to talk about just yet. In a way, I've been involved with features for the past five years, reading screenplays, developing various possibilities.”

Why is your first feature an American production?

“I tried many times to get the Swedish Film Institute interested in it, but they didn't bite at all. I've tried to get them interested in various projects in the past, but all to no avail. I don't want to go cap in hand to people who aren't interested, so I'd rather go to people who really do want to work with me. I've tended to look abroad in all my work, music, videos or film. I find people have a more positive attitude abroad.”

What were you hoping for from Sundance?

“Since *Downloading Nancy* was finished I've always said that what happens subsequently is purely a bonus, because I'm really pleased with it. We'd have been delighted just getting to the festival, but getting into the competition as one of 18 films was just brilliant. Then there was *Variety* magazine, which named me as one of ten directors to watch for the future. That's so amazing that it almost makes me laugh!”

A Swedish Love Story



A good year for the roses. Poyan Karimi in *Ciao Bella*.

Ciao Bella, Mani Maserrat-Agah's feature debut, looks at Swedish attitudes, national stereotyping and budding young love.

FACTS AND FIGURES:
Mani Maserrat-Agah

BORN:
1975 in Rasht, Iran. Was sent to Sweden by his parents at the age of 13.

BACKGROUND:
Studied Economy at the University of Stockholm, but changed direction in 1995 and started at the Kulturama film school instead.

CURRENTLY:
His feature debut *Ciao Bella* (2007) is screened in the Berlin Film Festival's Generation 14 plus section.

Ciao Bella is a coming-of-age drama set in Gothenburg during the Gothia Cup football tournament, to which 16-year-old Mustafa (Poyan Karimi) is on his way with a small-town Swedish team. On the coach to Gothenburg his team mates boast about the girls they've slept with, and the inexperienced Mustafa is forced to lie unconvincingly about his conquests. At the tournament he's asked to join an Italian team and, with his dark hair and brown eyes, everyone soon thinks he's Italian too. Mustafa becomes Massimo, a stylish and passionate Italian, just the type of guy that Linnea (Chanelle Lindell), one of the girls slavishly following the Italian team, is looking for.

32-year-old Iranian-born director Mani Maserrat-Agah has based his debut feature film on his own experiences.

"I was 16 when Brian Gilbert's *Not Without My Daughter* came out. It completely coloured Swedish people's views of men from the Middle East. Whatever you did, your cards were marked in advance, and lots of my friends started pretending they were Italian when they went out," he says.

Mani himself was too proud to do such a thing, but his brother fell into the trap:

"When I got married, one of my wife's female acquaintances came up and told me how nice 'Rossi' was. 'Rossi'?" I asked. "'Your brother, you know' she said. When I tackled him about it, he said it made things easier to call himself Rossi rather than his real name, Ruzpeh."

Having fled from Iran at the age of 13, Mani thinks that his desire to make films stems from the six months he spent in a refugee camp.

"I'd been planning for years to make a film called 'Stateless'. When Josef Fares made *Zozo*, I put my plans on ice. But I'm still hoping to make it one day."

Mani's family weren't exactly keen on a career in film for their son. To begin with he chose

a course in economics ("we've always chosen sensible educations in our family") yet, much to his father's horror, he quit the course to follow his dream.

He studied for one year at Kulturama, a school for the performing arts, before starting out in television productions where he carried studio lights, rolled out cables and made a handful of behind-the-scenes films that were popular with his peers. From this he moved on to directing for television and commercials. Ten years down the line, he has tried his hand at most jobs on a shoot, something he feels is an advantage for a director.

"If you work from the bottom up, then you learn everything properly," Mani asserts. "And because making films is a complicated undertaking, then you learn to recognise what is and what isn't important."

Mani wrote the screenplay for *Ciao Bella* together with the director Jens Jonsson, whom he met at a party. Jonsson was particularly taken with the germs of the idea that resulted in *Ciao Bella*. Together with the cinematographer Andréas Lennartsson they worked as a tight team from the outset, travelling to the Gothia Cup with a 16 mm camera and filming young people out on the town one Friday evening. Some of this footage ended up in the finished film, giving it a raw, documentary feel.

Ciao Bella clearly shows the influence of Roy Andersson's 1970 classic *A Swedish Love Story* (*En kärlekshistoria*), not just in its beautiful photography and natural lighting: the depiction of the fumbling relationship of a young couple strikes other chords with Andersson's film. But it is perhaps on a political level that the films are most akin. *Ciao Bella* deals with issues of class of a particularly Swedish nature: Mustafa's family is middle class, whereas Linnea lives in a flat with her unemployed father. The film has its finger on the pulse of two

thorny issues in Swedish attitudes towards immigrants and foreigners. The portrait of an immigrant family is an unusual one, illustrating as it does a solid middle class background such as Mani himself comes from, as do many other Iranians in Sweden. Yet these middle class newcomers are seldom seen in Swedish films, where immigrants almost always seem to be part of the working class, living in concrete tower blocks in the suburbs, not comfortable houses in rural Sweden.

“It was important for me to portray Mustafa in this way. It’s the image of Iranians in Sweden that I’m familiar with, and many of my Iranian friends agree that it’s one that’s missing from Swedish film and television.”

The other issue is what makes certain immigrant groups more exotically acceptable in Swedish eyes: following *Not Without My Daughter*, Muslims in general – and Iranians in particular – were all regarded as threatening.

“If you put an Italian and an Iranian born in Sweden side by side, they both look similar. But if one says ‘My Dad’s from Iran,’ they’re judged in a completely different way. That’s why many immigrants feel they have to assume another identity in order to be accepted.”

The sex scenes in the film are also political without being controversial. We encounter teenage girls fully aware of what they want,

taking control over insecure males. It’s the men in the showers whose bodies become sex objects, eyed-up by the girls who reveal very little of their own bodies. For Mani, this was a conscious cinematic device:

“Back at the writing stage somebody pointed out that I should think of how the girls in the film were portrayed, something along the lines of ‘how do we want our daughters to grow up?’ I wanted to turn the tables and show male bodies in the way that we’re used to seeing women in the cinema.”

Looking ahead, Mani’s unsure of the future: shooting *Ciao Bella* was a fairly exhausting experience. He took paternity leave during the autumn, and this spring he’ll be touring schools as part of the school cinema scheme, talking about the issues raised in *Ciao Bella*. But he still has plenty of film ideas in the pipeline, and is hoping to realise some of them with Jens Jonsson once again: the two of them have become firm friends.

“We’ve discussed a project called ‘Big Brother’, about two brothers on a trip to Iran. It’s based on my relationship with my own brothers.”

A somewhat more unconventional project involves a Swedish dance film.

“Think *Dirty Dancing* meets *Brokeback Mountain* and you’ll get the picture,” says Mani with a warm smile.



NEW FILMS 08

AM I BLACK ENOUGH FOR YOU **DOC**



Being at the center of black community for 50 years and a close friend to personalities as Martin Luther King, Malcolm X, Richard Pryor and Stevie Wonder, the story of Billy Paul is the story of how the oppression of the Afro-Americans came to form black culture, and how the civil rights movement came to form soul music.

ORIGINAL TITLE

AM I BLACK ENOUGH FOR YOU

DIRECTOR

GÖRAN OLSSON

DIRECTOR OF PHOTOGRAPHY

GÖRAN OLSSON

EDITOR

ANDERS REFN

MUSIC

BILLY PAUL

PRODUCER

JENNY ÖRNBORN

SCREENING DETAILS

35MM

TO BE RELEASED SPRING 2008

SALES

TVF INTERNATIONAL
(EUROPEAN BROADCASTING)

Produced by Story AB in co-production with SVT/Kultur, Cosmo Film/ Henrik Veileborg, Klaffi Production/Kimmo Paanane with support from Swedish Film Institute/Tove Torbiörnsson, Danish Film Institute, Finnish Film Foundation, Nordic Film- & TV Fund, YLE, ETV DR, Swedish National Council for Cultural Affairs and Arts Grants Committee.

Göran Olsson was born 1965 in Lund and educated at the Royal University of Fine Arts in Stockholm after film studies at Stockholm University. Olsson is a documentary filmmaker, cinematographer and manufacturer of his own innovation, the A-cam, a Super-16 film camera. He was the editor and founder of the short documentary TV program Ikon for SVT, Sveriges Television, and the editor on SVT's Elbyl series. Olsson is the co-founder of Story AB and has also worked as Film Commissioner at the Swedish Film Institute.

ANGEL



Having been a celebrated rock star in the 80s, fame has slipped away from Angelica "Angel" Holst. Now the time has come to step back into the limelight – but in order to get there you have to create a media hype... What is Angel willing to go through and what price is she prepared to pay to get to the top again?

ORIGINAL TITLE

ANGEL

DIRECTOR

COLIN NUTLEY

SCREENWRITER

COLIN NUTLEY
MICHAEL BAKER

PRINCIPAL CAST

HELENA BERGSTRÖM
ROLF LASSGÅRD
RIKARD WOLFF
ELISABET CARLSSON
JOHAN RABAEUS
PETER GARDINER

DIRECTOR OF PHOTOGRAPHY

JENS FISCHER FSF

EDITOR

PERRY SCHAFFER

SOUND

LASSE LJLJEHOLM
EDDIE AXBERG

MUSIC

PER ANDREÅSSON

PRODUCER

COLIN NUTLEY

SCREENING DETAILS

CINEMASCOPE

TO BE RELEASED MARCH 19, 2008

SALES AB

SVENSK FILMINDUSTRI

Produced by Sweetwater Filmrights II, AB Svensk Filmindustri, TV4, Cinema Art Productions, Succéfilm AB, Jens Fischer Film AB in association with Break Even, Nordisk Film & TV-fond, with support from the Swedish Film Institute, film commissioner Lisa Ohlin.

Colin Nutley was born in England in 1944. He worked for ITV, BBC and Channel 4 before moving to Sweden, where he first made a tv series in 1983, followed by several feature films. Three of his films, House of Angels (Ånglagård, 1992), The Last Dance (Sista dansen, 1993) and Under the Sun (Under solen, 1998), became Sweden's entries for Best Foreign Language Film at the Academy Awards.

ARN – THE KNIGHT TEMPLAR



Based on the first part of Jan Guillou's well-known trilogy, Arn – The Knight Templar takes place in Sweden, Scotland and the Middle East, and evokes a rich tapestry of gallant knights, powerful queens and treacherous kings. An epic saga about war and intrigue, friendship and betrayal, and above all: love. Set in the Middle Ages, the film features many of Sweden's best-known actors.

ORIGINAL TITLE

ARN – TEMPELRIDDAREN

DIRECTOR

PETER FLINTH

SCREENWRITER

HANS GUNNARSSON

PRINCIPAL CAST

JOAKIM NÄTTERQVIST
SOFIA HELIN
STELLAN SKARSGÅRD
VINCENT PEREZ
SIMON CALLOW
MICHAEL NYQVIST
BIBI ANDERSSON
LINA ENGLUND

DIRECTOR OF PHOTOGRAPHY

ERIC KRESS

EDITOR

SÖREN EBBE
ANDERS VILLADSEN
OLIVIER BUGGE COUTTÉ

ART DIRECTOR

ANNA ASP

SOUND

BO PERSSON

MUSIC

TUOMAS KANTELINEN

PRODUCER

WALDEMAR BERGENDAHL

SCREENING DETAILS

35 MM
ASPECT RATIO 1:2,35 CINEMASCOPE
DTS
DOLBY DIGITAL

RELEASED DECEMBER 25, 2007

SALES

AB SVENSK FILMINDUSTRI,
INTERNATIONAL SALES AND TELEPOOL

Produced by AB Svensk Filmindustri

Peter Flinth studied directing at The National Film School of Denmark from 1989-1993, and currently lives in Copenhagen. Mr Flinth made his directorial debut with the award-winning Eye of the Eagle (Ørnens øje, 1997) and in 2005 he directed the Swedish feature film Mastermind featuring police inspector Wallander.

BANG AND THE HISTORY OF THE WORLD **DOC**



Sweden's famous war correspondent, Barbro Alving alias Bang, got her breakthrough at Hitler's Olympic Games in Berlin 1936. Went on her own to the Spanish Civil War 1936-37, reported from Germany and the countries Hitler occupied. After the Second World War to South East Asia reporting about the break-up from colonialism. Went to jail 1956 as a protest against the plans to build a Swedish atomic bomb. Single lesbian mother and a great humorist.

ORIGINAL TITLE

BANG OCH VÄRLDSHISTORIEN

DIRECTOR

MAJ WECHSELMANN

SCREENWRITERS

MAJ WECHSELMANN
JUDITH HOLLANDER
AGNETA WALLIN

DIRECTORS OF PHOTOGRAPHY

HANS ÅKE LERIN
GÖRAN GESTER
DIRK GRÄPER
PETER KRUSE
MAJ WECHSELMANN

EDITORS

JANNA LANGENBRUCH
JOAKIM HALLMAN
MAJ WECHSELMANN

MUSIC

DJANGO REINHARDT
ARRE MERIKANTO
JELENA KATS-TJERNIN
ARNOLD SCHÖNBERG
UUNO KLAMI
JOSEPH HAYDN
RUDRA VEENA
THE GUO BROTHERS

PRODUCER

MAJ WECHSELMANN

SCREENING DETAILS

DIGIBETA
74 MIN

TO BE RELEASED MARCH 8, 2008

SALES

PRODUKTIONSGRUPPEN
WECHSELMANN AB

Produced by Produktionsgruppen Wechseltmann AB with support from Swedish Film Institute, Sveriges Television, Nordic Film- & TV Fund, Media Desk, NRK, YLE/FST, RUV, Swedish Arts Grants Committee

Maj Wechseltmann, born 1942, studied directing at the University College of Film. She has made more than 50 shorts, documentaries and dramas since 1969, many of them award-winning. In 1999 Talk To Me Sisters! (Tala med mig systrar!, 1998) was awarded the Eumenical prize at the Berlin Film Festival.

BLACK ISLAND SISTERS



Black Island Sisters is a film about Mona, Ann-Britt and Blondie who all work at an iron processing plant. In the evenings they perform in crowded pubs as backing singers to a band that binds them together. True working class heroes, they each have their dreams: happy, bewildered, proud, yearning, fragile and strong.

ORIGINAL TITLE
JÄRNETS ÄNGLAR

DIRECTOR & SCREENWRITER
AGNETA FAGERSTRÖM-OLSSON

PRINCIPAL CAST
KAJSA ERNST
ELISABET CARLSSON
MOA ZERPE
ROLF LASSGÅRD
JAKOB EKLUND
ALEXANDER SKARSGÅRD

DIRECTOR OF PHOTOGRAPHY
JOHN O. OLSSON

EDITOR
HÅKAN KARLSSON

ART DIRECTOR
SARA OLSSON

SOUND
MIKAEL BRODIN

MUSIC
CHRISTER ENGBERG
JONATAN LUNDBERG

PRODUCER
JOHN O. OLSSON

SCREENING DETAILS
1:1.66
HDV 35
120 MIN

RELEASED OCTOBER 5, 2007

SALES
NORDISK FILM
INTERNATIONAL SALES

Produced by Giraff Film in co-production with Film-pool Nord AB and Filmgården HB with support from the Swedish Film Institute/Marianne Ahne

Agneta Fagerström-Olsson has won a number of international awards, notably for her trilogy about the suburbs made in conjunction with Peter Birro, Hammarkullen, The First Gypsy in Space (Förste zigenaren i rymden) and Knife in the Heart (Kniven i hjärtat). Three times winner of the Prix Italia, she has also been awarded the prestigious Ingmar Bergman Award and the Bo Widerberg Grant.

BUTTERFLIES



One day, 6-year-old Sara makes an amazing discovery: she can fly. But it only happens when she gets the very special feeling of "butterflies" in her stomach. Amazed to see her daughter floating in the air, Sara's mother takes her to the doctor for an examination. Suddenly, the hunt is on to "catch" those butterflies.

ORIGINAL TITLE
PIRRET

DIRECTOR
KJELL-ÅKE ANDERSSON

SCREENWRITER
MARIANNE STRAND

PRINCIPAL CAST
ALICE HAVRELL
ADAM LUNDGREN
FRIDA HALLGREN
LOTTA TEJLE
CLAES MÄNSSON
PETER LORENTZON
TOVE WIRÉEN

DIRECTOR OF PHOTOGRAPHY
OLOF JOHNSON

EDITOR
PETRA AHLIN

ART DIRECTOR
EVA NORÉN
ANNA PAULSON
EMIL ERIKSSON

SOUND
EUROPA SOUND PRODUCTION AB

MUSIC
JOHAN SÖDERQVIST

PRODUCER
FRANCY SUNTINGER
LINA JONSSON

SCREENING DETAILS
1:1.85
DOLBY DIGITAL
35 MM
52 MIN

RELEASED SEPTEMBER 14, 2007

Produced by Speedfilm in co-production with Film i Väst, Sveriges Television, Yleisradio AB, Break Even Film Invest Group AB with support from the Swedish Film Institute/Johan Bogaeus and the Nordic Film & TV Fond

Kjell-Åke Andersson is a director, screenwriter and cinematographer. His previous films include: My Big Fat Father (Min store tjocke far, 1990), Christmas Oratorio (Juloriator, 1996), Let's Play House (Mamma, pappa, barn, 2003) and Wallander: Before the Frost (Innan frosten, 2005).

CIAO BELLA



Sometimes you have to make the biggest decision of your life at the tender age of 16. In classic Hollywood fashion we follow two teenagers' journeys right into each others arms. But they only have one week: is it enough time?

ORIGINAL TITLE
CIAO BELLA

DIRECTOR
MANI MASERRAT-AGAH

SCREENWRITER
JENS JONSSON

PRINCIPAL CAST
CHANELLE LINDELL
POYAN KARIMI
OLIVER INGROSSO
FREDRIKA THAM
ARASH BOLOURI
HUSSEIN KAZEM

DIRECTOR OF PHOTOGRAPHY
ANDRÉAS LENNARTSSON

EDITOR
KRISTIN GRUNDSTRÖM

ART DIRECTOR
TERESA BEALE

SOUND
CINEPOST STUDIOS / ANDREAS FRANCK

MUSIC
MARTIN WILLERT

PRODUCER
OLLE WIRENHED

SCREENING DETAILS
1:1.85
DTS
35 MM
91 MIN

SALES
TBA

RELEASED AUGUST 3, 2007

Produced by GötaFilm in co-production with Film i Väst, Sandrew Metronome with support from the Swedish Film Institute/Johan Bogaeus

Starring promising newcomers Chanelle Lindell and Poyan Karimi, Ciao Bella marks Mani Maserrat-Agah's directing debut.

DARLING



Darling is a dark society comedy, a tragi-comic tale of class conflict and the bitter conditions of life in Stockholm of the 2000s. Beautiful and self-absorbed Eva engages in a banal affair that becomes the starting point of a slow but relentless descent down to the life of ordinary people and a surprising, but doomed friendship.

ORIGINAL TITLE
DARLING

DIRECTOR & SCREENWRITER
JOHAN KLING

DIRECTOR OF PHOTOGRAPHY
GEIR HARTLEY ANDREASSEN

EDITOR
MARCUS LINDQVIST

ART DIRECTOR
NILKAS LUND

SOUND
GABOR PASZTOR
MUSIC
ULF ENGSTRÖM
ROBERT ÖSTLUND

PRODUCER
FREDRIK HEINIG

CAST
MICHELLE MEADOWS
MICHAEL SEGERSTRÖM
RICHARD ULFSÄTER
MIKAEL LINDGREN
NATALIE SANNEMAN

SCREENING DETAILS
CINEMASCOPE
90MIN

RELEASED FEBRUARY 9, 2007

SALES
NONSTOP ENTERTAINMENT

Produced by Spader Knekt Film AB in co-production with AB Svensk Filmindustri, Sveriges Television (SVT), Station to Station

Johan Kling, born 1962 in Stockholm. Began his career as a tv-producer. Turned director and scriptwriter with a series of comedy mockumentaries produced for Swedish tv channels in the years 1999-2001. Directed and wrote the short Me (Jag) in 2002, a forerunner of the debut feature Darling.

AN EXTRAORDINARY STUDY
IN HUMAN DEGRADATION



Documentary about the filmmaker Patrik Eriksson who finds himself in a life crisis after ending a destructive relationship. His colleagues Erik Hemmendorff and Ruben Östlund use their mobile phones to film their therapeutic conversations with Patrik and soon he starts using the material for a film about himself and to get rid of the feeling of loneliness and hopelessness. Sweden's first feature shot only with mobile phones.

ORIGINAL TITLE
EN ENASTÄENDE STUDIE
I MÄNSKLIG FÖRNEDRING

DIRECTOR
PATRIK ERIKSSON

DIRECTORS OF PHOTOGRAPHY
PATRIK ERIKSSON
ERIK HEMMENDORFF
RUBEN ÖSTLUND

EDITOR
PATRIK ERIKSSON

PRODUCERS
ERIK HEMMENDORFF
RUBEN ÖSTLUND

SCREENING DETAILS
35MM
83 MIN

TO BE RELEASED SPRING 2008

SALES
PLATTFORM PRODUKTION

Produced by Plattform Produktion in co-operation with Film i Väst with support from Swedish Film Institute/Tove Torbjörnsson

Patrik Eriksson was born 1970 in Motala, Sweden. Studied at the School of Film Directing at Göteborg University. He currently lives in Gothenburg working as director for the production company Plattform Produktion. An Extraordinary Study in Human Degradation is his feature film debut.

FOUR WIVES – ONE MAN



The third wife came into the family while the second wife was on a two week trip away with the children. When wife number two returned she discovered a new wife in the house. Welcome to the strange life of the Mohammadi family. A film about complex family relations in an old village society.

ORIGINAL TITLE
FYRA FRUAR OCH EN MAN

DIRECTOR
NAHID PERSSON

SCREENWRITER
NAHID PERSSON

DIRECTOR OF PHOTOGRAPHY
SETAREH PERSSON

EDITORS
BERNHARD WINKLER
NAHID PERSSON

SOUND
JAN ALVERMARK

PRODUCER
SETAREH PERSSON

SCREENING DETAILS
DIGIBETA
COLOUR
76 MIN
ENGLISH SUBTITLES

RELEASED DECEMBER 7, 2007

SALES
REAL REEL PRODUCTION

Produced by RealReel Production in co-production with Sveriges Television (SVT), TV2 Denmark, ETV Teleteater, Norsk Rikskringkasting, VRT, Yleisradio Ab, Rikisútvarpið-Sjónvarpid (RÚV), VPRO Television, TG4, Special Broadcasting Service (SBS) with support from Nordic Film & TV Fund, Sundance Institute Documentary Fund, Swedish Film Institute/Tove Torbjörnsson

Nahid Persson was born and raised in Iran. In Sweden she worked with radio before attending a Film and TV education in 1993 and soon found her form of expression; a way to convey other people's voices. In 2003 she attended The Masterclass at the University College of Film. Her feature documentary Prostitution Behind the Veil (Prostitution bakom slöjan, 2004) - about two young prostitutes in modern day Iran - received more than 20 awards worldwide and was nominated for a Golden Globe award.

HEAVEN'S HEART



Lars and Susanna have been married for 20 years. They love each other dearly and have created a secure, happy existence. Life has turned out just as happily and comfortably for Susanna's best friend Ann and her husband Ulf, who will also shortly be celebrating their 20th wedding anniversary. One evening when the two couples are having dinner together, Susanna tells the others about an adulterous colleague. The story provokes strong reactions that cause a dramatic showdown among the two couples - and turns their lives and marriages upside down.

ORIGINAL TITLE
HIMLENS HJÄRTA

DIRECTOR
SIMON STAHO

SCREENWRITER
PETER ASMUSSEN
SIMON STAHO

PRINCIPAL CAST
MIKAEL PERSBRANDT
LENA ENDRE
JAKOB EKLUND
MARIA LUNDQVIST

DIRECTOR OF PHOTOGRAPHY
ANDERS BOHMAN

EDITOR
JANUS BILLESKOV JANSEN

ART DIRECTOR
LOUISE DRAKE AF HAGELSRUM

SOUND
PER SUNDSTRÖM

MUSIC
STEFAN NILSSON

PRODUCER
JONAS FREDERIKSEN

SCREENING DETAILS
35MM
1:1 85
COLOUR
DOLBY SRD
92 MINUTES

TO BE RELEASED FEBRUARY 29, 2008

SALES
TRUST FILM SALES APS

Produced by Trollhättan Film AB in co-production with Sonet Film AB, XX Film ApS, Film i Väst, Pan Vision AB, Sveriges Television (SVT) with support from Swedish Film Institute/Lisa Ohlin.

Simon Staho was born in Denmark 1972. Both Daisy Diamond (2007), starring Noomi Rapace, and Bang Bang Orangutang (2005), starring Mikael Persbrandt and Lena Olin, were selected for the Official Competition at San Sebastian International Film Festival. Day and Night (Dag och natt, 2004) with Mikael Persbrandt, Pernilla August and Maria Bonnevie received the Silver Hugo Award at Chicago International Film Festival and was selected for San Sebastian International Film Festival.

INVOLUNTARY



A tragic comedy or comic tragedy about group pressure on the individual. Five separate episodes on everyday disasters.

ORIGINAL TITLE
DE OFRIVILLIGA

DIRECTOR
RUBEN ÖSTLUND

SCREENWRITERS
RUBEN ÖSTLUND
ERIK HEMMENDORFF

PRINCIPAL CAST
MARIA LUNDQVIST
LEIF EDLUND
OLLE LUJAS
VERA VITALI

DIRECTOR OF PHOTOGRAPHY
MARIUS DYBWAD BRANDRUD

EDITOR
RUBEN ÖSTLUND

ART DIRECTOR
PIA ALEBORG

MUSIC
TIBOR GENT

PRODUCER
ERIK HEMMENDORFF

SCREENING DETAILS
110 MIN

TO BE RELEASED SEPTEMBER 2008

SALES
THE CO-PRODUCTION OFFICE

Produced by Plattform Produktion with support from Swedish Film Institute/Peter "Piodor" Gustafsson

Ruben Östlund, born 1974, directed films on skiing in the late 90s, some of them now world-famous. After a documentary in 2000 he made his award-winning feature debut, Guitar Mongoloid (Gitarrmongot), in 2004.

ISCARIOT – TWO BROTHERS, ONE DEBT



They have a perfect life, Mona and Valle and their young daughter, until Valle's younger brother Adam shows up. He makes his living as a drug dealer and he's in trouble. He's lost four kilos of cocaine in an armed robbery and asks Valle for help as the debt needs to be paid back to the syndicate within two days.

ORIGINAL TITLE
ISKARIOT – TVÅ BRÖDER, EN SKULD

DIRECTOR
MIKO LAZIC

SCREENWRITER
FRANK ÅGREN

PRINCIPAL CAST
GUSTAF SKARSGÅRD
JACOB ERICKSSON
HELENA AF SANDEBERG
MICHAEL NYQVIST
LEIF ANDRÉE
MICHELLE MEADOWS

DIRECTOR OF PHOTOGRAPHY
ANDREAS WESSBERG

EDITOR
FREDRIK ALNENG

ART DIRECTOR
CIAN BORNEBUSCH

SOUND
ANDREAS FRANCK

MUSIC
PATRIK ANDRÉN

PRODUCERS
ULF AHLBERG
TONY KRANTZ

SCREENING DETAILS
CINEMASCOPE

TO BE RELEASED MARCH 7, 2008

SALES
IRONWOOD PRODUCTIONS

Produced by Ironwood Productions

Miko Lasic (born 1968) made his debut film Made in Yugoslavia in 2005. This is his second feature.

THE KING OF PING PONG



16-year old Rille is ostracized and bullied; a nobody. Everywhere, that is, except in the ping pong room. There he rules; he is the King of Ping Pong. His brother Erik (13) is charming, respected and loved by all. Despite the profound difference between them, they share the same blood; at least that is what they both believe. When they learn the truth about their father during their spring break, they become bitter adversaries engaged in a life and death struggle.

ORIGINAL TITLE
PING-PONGKINGEN

DIRECTOR
JENS JONSSON

SCREENWRITER
JENS JONSSON
HANS GUNNARSSON

PRINCIPAL CAST
JERRY JOHANSSON
HAMPIUS JOHANSSON
ANN-SOFIE NURMI
GEORGI STAYKOV
FREDRIK NILSSON

DIRECTOR OF PHOTOGRAPHY
ASKILD VIK EDVARDSEN

EDITOR
KRISTOFER NORDIN

ART DIRECTOR
JOSEFIN ÅSBERG

SOUND
GÖRAN EDSTRÖM

MUSIC
MARTIN WILLERT

PRODUCER
JAN BLOMGREN

SCREENING DETAILS
35MM
1:2.35
DOLBY SRD
107 MIN

RELEASED FEBRUARY 8, 2008

SALES
BOB FILM SWEDEN

Produced by Bob Film Sweden in co-operation with Nordisk Film A/S, Filmpool Nord, Sveriges Television (SVT), Razor Film Produktion GmbH, Jens Jonsson AB with support from Eurimages du Conseil de l'Europe, Nordic Film & TV Fund, MEDIA Programme of the European Union, Swedish Film Institute/Peter "Piodor" Gustafsson

Jens Jonsson was born in Umeå 1974 and studied graphic design between 1994 and 1998 and film directing between 1998 and 2001 at the University College of Film in Stockholm. He also drew comic strips that appeared in Swedish magazines, which motivated him to make storyboards. In a relatively short time, he has written and directed many short films, including Brother of Mine (Bror min, 2001), for which he received the Silver Bear in Berlin.

LEO



Leo celebrates his 30th birthday. Surrounded by family and friends, he toasts to the future. But as the party ends and Leo and his girlfriend walk back home, something happens that will forever change their lives.

ORIGINAL TITLE
LEO

DIRECTOR
JOSEF FARES

SCREENWRITER
JOSEF FARES

PRINCIPAL CAST
LEONARD TERFELT
JOSEF FARES
SHAHAB SALEHI
SARA EDBERG

DIRECTOR OF PHOTOGRAPHY
ARIL WRETLAD

EDITOR
JOSEF FARES

ART DIRECTOR
SARA EJEVÄRN

SOUND
PER NYSTRÖM & LJUDLIGAN

MUSIC
JON EKSTRAND

PRODUCER
ANNA ANTHONY

SCREENING DETAILS
35MM
1:2.35
COLOUR
DOLBY DIGITAL
78 MIN

RELEASED NOVEMBER 30, 2007

SALES
TRUST FILM SALES

Produced by Memfis Film Rights3 AB in co-production with Film i Väst, Sveriges Television (SVT), Nordic Film & TV Fund/Hanne Palmquist, Trollhättan Film with support from Swedish Film Institute/Peter "Piodor" Gustafsson

Josef Fares was born in 1977 in Lebanon. Ten years later he and his family came to Sweden and the town of Örebro. Josef started making films when he was 15 and sent them around to amateur film festivals. About 50 shorts and many awards later Josef entered film school in 1998. His association with Memfis Film began with the pilot Cool Guys and was followed by the box office smash Jalla! Jalla! (2000). After that Josef directed Kops (Kopps, 2003) which proved equally as popular with audiences with over 775,000 admissions in Sweden. In 2006 he directed Zozo for which he was awarded The Nordic Council Film Prize.

LET THE RIGHT ONE IN



Oskar, a bullied 12-year-old, dreams of revenge. He falls in love with Eli, a peculiar girl. She can't bear the sun or food and to come into a room she needs to be invited. Eli gives Oskar the strength to hit back but when he realizes that Eli needs to drink other people's blood to live he's faced with a choice. How much can love forgive? Let the Right One in is a story both violent and highly romantic, set in the Stockholm suburb of Blackeberg in 1982.

ORIGINAL TITLE
LÅT DEN RÄTTE KOMMA IN

DIRECTOR
TOMAS ALFREDSON

SCREENWRITER
JOHN AJVIDE LINDQVIST

PRINCIPAL CAST
KÅRE HEDEBRANT
LINA LEANDERSSON
PER RAGNAR
HENRIK DAHL
KARIN BERGQUIST
PETER CARLBERG

DIRECTOR OF PHOTOGRAPHY
HOYTE VAN HOYTEMA

EDITOR
DINO JONSÄTER

ART DIRECTOR
EVA NORÉN

SOUND
PER SUNDSTRÖM

MUSIC
JOHAN SÖDERQVIST

PRODUCER
JOHN NORDLING
CARL MOLINDER

SCREENING DETAILS
35MM
CINEMASCOPE
COLOUR
114 MIN

TO BE RELEASED APRIL 18, 2008

SALES
BAVARIA FILM INTERNATIONAL

Produced by EFTI in cooperation with Filmpool Nord, Sandrew Metronome Distribution Sverige, Sveriges Television (SVT), Chimney Pot, Fido Film, Ljudligan, WAG with support from Nordic Film & TV Fund, Swedish Film Institute/Peter "Piodor" Gustafsson

Tomas Alfredson was born in Stockholm in 1965. He is an autodidact filmmaker who has directed several TV series as well as a couple of feature films. Alfredson's acclaimed feature Four Shades of Brown (Fyra nyanser av brunt, 2004) received four National Film Awards (Guldbagge) and the film had its international premiere in Rotterdam. He is a member of the comedy group Killinggänget.

MAGGIE IN WONDERLAND **DOC**



Maggie in Wonderland is a tender portrait of Maggie, which takes us on a journey of humour and sadness through Swedish everyday life. Maggie always co-ordinates high heels with a beret, and she loves gold. She lives on the 15th floor in one of Malmö's suburbs. Her balcony is littered with reminders of her previous life. Under a golf bag, next to a racing ticket from 1999, are the remains of a pigeon that she killed when she couldn't sleep.

ORIGINAL TITLE
MAGGIE VAKNAR PÅ BALKONGEN

DIRECTORS
ESTER MARTIN BERGSMARK
MARK HAMMARBERG
BEATRICE "MAGGIE" ANDERSSON

DIRECTORS OF PHOTOGRAPHY
ESTER MARTIN BERGSMARK
MARK HAMMARBERG
BEATRICE "MAGGIE" ANDERSSON

EDITOR
ANNE HOVAD FISCHER

MUSIC
SAMI SÄNPÄKKILÄ

PRODUCER
ANNA BYVALD

SCREENING DETAILS
35 MM
DOLBY STEREO
HD
DIGIBETA
DV-CAM

TO BE RELEASED SPRING 2008

SALES
TBA

Produced by Silverosa Film, Film i Skåne/Ralf Ivarsson & Joakim Strand, Do Films Oy/Auli Mantila, with the cooperation of Yle co-productions/Sari Volanen, with the support of Swedish Film Institute/Tove Torbjörnsson, The Finnish Film Foundation/Miia Haavisto

Ester Martin Bergsmark and Mark Hammarberg have co-directed two previous films, Goodbye, flat (Hej då lägenhet, 2004) and Swallow it (Svälj, 2006). Maggie in Wonderland is their feature film debut.

MARIA LARSSON'S
EVERLASTING MOMENT



In Sweden in the early 1900s – in a time of social change and poverty – the young working class woman Maria wins a camera in a lottery. The camera enables Maria to see the world through new eyes, but it also becomes a threat to her somewhat alcoholic womanizer of a husband, as it brings the charming photographer Pedersen into her life.

ORIGINAL TITLE
MARIA LARSSONS EVIGA ÖGONBLICK

DIRECTOR
JAN TROELL

SCREENWRITERS
NIKLAS RÅDSTRÖM
JAN TROELL
AGNETA ULFSÅTER TROELL

PRINCIPAL CAST
MARIA HEISKANEN
MIKAEL PERSBRANDT
JESPER CHRISTENSEN

DIRECTOR OF PHOTOGRAPHY
JAN TROELL

EDITOR
NIELS PAGH ANDERSEN

MUSIC
MATTI BYE

ART DIRECTOR
PETER BÄVMAN

PRODUCERS
THOMAS STENDERUP
SIGVE ENDRESEN
CHRISTER NILSSON
TEERO KAUKOMAA

SCREENING DETAILS
35 MM
COLOUR
DOLBY SR DIGITAL
130 MIN

TO BE RELEASED AUTUMN 2008

COUNTRY OF ORIGIN
DENMARK/SWEDEN

SALES
TRUST FILM SALES APS

Produced by Final Cut Productions ApS (Denmark) together with GötaFilm (Sweden), Motlys (Norway) and Blind Spot (Finland)

Veteran director Jan Troell (born in 1931) made his first feature Here is Your Life (Här har du ditt liv) in 1966, was nominated for Academy Awards for The Emigrants (Utvandarna, 1971), The New Land (Det nya landet, 1972) and The Flight of the Eagle (Ingenjör Andréas luftfärd, 1982). He won the Golden Bear in Berlin for Eeny Meeny Miny Moe (Ole Dole Doff, 1968) and the Silver Bear for Il Capitano (1991). Among his latest films are As White as in Snow (Så vit som en snö, 2001) and Presence (Närvarande, 2003).

MILKBAR **DOC**



This is a story about a Polish milkbar and a stubborn woman running a business that springs from another time. Danuta has a mission to serve healthy and cheap meals. Look at McDonald's, what kind of food is that? Danuta says, they are all over the world! Why can't there be milkbars all over the world?

ORIGINAL TITLE
MILKBAR

DIRECTORS
TERESE MÖRNVIK
EWA EINHORN

DIRECTOR OF PHOTOGRAPHY
TERESE MÖRNVIK

EDITOR
JESPER OSMUND

SOUND
MARTIN HENNEL

MUSIC
DAN GISEN MALMQUIST

PRODUCERS
FREDRIK GERTTEN
MARGARETE JANGÅRD

SCREENING DETAILS
DIGIBETA
COLOUR
50 MIN
POLISH DIALOGUE WITH ENGLISH SUBTITLES

RELEASED NOVEMBER 9, 2007

SALES
FILMS TRANSIT INTERNATIONAL INC.

Produced by WG Film in co-production with Rundfunk Berlin-Brandenburg/Arte/Søren Schumann, Sveriges Television (SVT)/Charlotte Hellström, Film i Skåne/Joakim Strand in association with Telewizja Polska S.A, DR/Flemming Grenz, VPRO/Nathalie Windhorst, YLE/Leena Pasanen, NOGA Channel/Sinai Abt with support from Swedish Film Institute/Hjalmar Palmgren, Nordic Film & TV Fund/Eva Faerevaag, Konstnärsnämnden, Långmanska Kulturfonden. Developed with the support from the MEDIA Programme of the European Union

Terese Mörnvik was born in 1969 in Växjö, Sweden. She studied documentary directing at University College of Film in Stockholm and graduated in 2001. Selected filmography: Cold Spring Harbour (2001), Twelve Years (2003).

Ewa Einhorn was born in 1977 in Klodzko, Poland. She studied at Malmö Art Academy, 2000-2003 and Akademie Der Bildende Künste, Vienna 1997-2000. Ewa Einhorn is working as animator and director.

MIND THE GAP



Two girls in their twenties. So different and so yet so alike. Elin, the daughter of a professor of criminology, and Yasmin, the daughter of a Turkish heart surgeon who, as an immigrant, has to make his living by driving a tube train, meet when they both apply for the police academy.

ORIGINAL TITLE
SE UPP FÖR DÄRARNA

DIRECTOR
HELENA BERGSTRÖM

SCREENWRITER
DENIZE KARABUDA

DIRECTOR OF PHOTOGRAPHY
OLOF JOHNSON

EDITOR
PERRY SCHAEFFER

ART DIRECTOR
PERNILLA OLSSON

SOUND
LASSE LILJEHOLM
EDDIE AXBERG

PRODUCER
COLIN NUTLEY

CAST
RAKEL WÄRMLÄNDER
NINA ZANJANI
KORHAN ABAY
ZINAT PIRZADEH
DANEKBERG
BIRGITTE SÖNDERGAARD

SCREENING DETAILS
1:1,85 DOLBY DTS
102 MIN

RELEASED FEBRUARY 16, 2007

SALES
AB SVENSK FILMINDUSTRI

Produced by Sweetwater Filmrights II, AB Svensk Filmindustri, TV4, Cinema Art Productions, Succéfilm AB in cooperation with Break Even with support from Swedish Film Institute/Marianne Ahme

Since graduating from the Stockholm Academy of Dramatic Art in 1988 Helena Bergström has worked continuously both at The Royal Dramatic Theatre and the City Theatre in Stockholm, as well as starring in one successful film after another, among them Colin Nutley's House of Angels (Änglagård, 1992), The Last Dance (Sista dansen, 1993) and the Oscar-nominated Under the Sun (Under solen, 1998). Mind The Gap is her directorial debut.

NECROBUSINESS DOC



A documentary set in Lodz, Poland where paramedics and undertakers worked together during the late 90s to get hold of the government subsidies that the relatives of the deceased usually got for the funeral. Something that started as a swindle ended up in murder...

ORIGINAL TITLE
NECROBUSINESS

DIRECTORS
FREDRIK VON KRUSENSTJERNA
RICHARD SOLARZ

DIRECTORS OF PHOTOGRAPHY
RICHARD SOLARZ
SEBASTIAN BLENKOW
JAN RÖED
ARTUR FRATCZAK

EDITORS
RICHARD SOLARZ
FREDRIK VON KRUSENSTJERNA
MICHAEL LESZCZYLOWSKI

PRODUCER
FREDRIK VON KRUSENSTJERNA

SCREENING DETAILS
35MM
90 MIN
ENGLISH VOICE-OVER

TO BE RELEASED MARCH 14, 2008

SALES
TBA

Produced by Fredrik von Krusenstjerna Filmproduction in co-production with BBC, ARTE, SVT, DR, YLE, Nordic Film & TV Fund, Swedish Film Institute

Fredrik von Krusenstjerna was born in Stockholm in 1958. He studied directing at Columbia College Film School in Hollywood and has been working at the Swedish Television as editor, director and camera operator. Since 1987 Fredrik von Krusenstjerna has been working as an independent producer and director mainly with international productions. His previous films include the highly acclaimed Tong Tana (1989) and Lost Sons (2001).

Richard Solarz was born in Wroclaw, Poland in 1953 and emigrated to Sweden in 1969. He studied at London International Film School 1975-78 and after that he worked at the Swedish Television as editor and photographer. Richard Solarz has since 1986 been working as an independent filmmaker.

THE NEW MAN



Sweden 1951. A new society is developing, where there is no room for the socially and mentally weak. Gertrud is a 19-year-old girl from a very poor family. Against her will, she is committed to a work home for young women. Gertrud learns that the only way out is by agreeing to a "voluntary" sterilization.

ORIGINAL TITLE
DEN NYA MÄNNISKAN

DIRECTOR
KLAUS HÄRÖ

SCREENWRITER
KJELL SUNDSTEDT
JIMMY KARLSSON

DIRECTOR OF PHOTOGRAPHY
JARKKO T. LAINE

EDITOR
THOMAS TÄNG

ART DIRECTOR
CIAN BORNEBUSCH
SOUND KIRKA SAINIO

MUSIC
MICHAEL GALASSO

PRODUCER
CHARLOTTA DENWARD

CAST
JULIA HÖGBERG
LO KAUPPI
ELLEN MATTSON
NADJA MIRIRAN
ANN-SOFIE NURMI
MARIA LUNDQVIST

SCREENING DETAILS
1:1.85
DOLBY DTS
104 MIN

RELEASED FEBRUARY 23, 2007

SALES
TBA

Produced by Filmance International AB in co-production with Kinoproduction OY, Sveriges Television (SVT), Sonet Film AB with support from Swedish Film Institute/Peter "Piodor" Gustafsson, Finnish Film Foundation/Petri Kempainen, Nordic Film & TV Fund/Svend Abrahamsen, Canal+, Yle co-productions

Klaus Härö was born in 1971 in Finland. He studied film in Helsinki and has made shorts and documentaries for TV. His acclaimed feature debut Elina (Elina - som om jag inte fanns, 2003) was followed by Mother of Mine (Äideistä parhain), both of them Finland's submissions for the foreign-language Oscars.

NINA FRISK



Nina Frisk is an air hostess. She is happy above the clouds, far away from her dysfunctional family and her unsatisfactory love life. One day she meets Marcus and his son William. Head over heels in love, she begins to long for a family of her own. But Nina soon discovers that life on earth can be just as turbulent as it is in the sky.

ORIGINAL TITLE
NINA FRISK

DIRECTOR & SCREENWRITER
MARIA BLOM

PRINCIPAL CAST
SOFIA HELIN
DANIEL GÖTSCHENHJELM
VILDE HELMERSSON
SVEN AHLSTRÖM
GUNILLA NYROOS
URBAN ELDH

DIRECTOR OF PHOTOGRAPHY
GÖRAN HALLBERG

EDITOR
PETRA AHLIN
MICHAEL LESZCZYLOWSKI
ANDREAS NILSSON

ART DIRECTOR
JOSEFIN ÅBERG

SOUND
HENRIC ANDERSSON, AD STOOP

MUSIC
ANDERS NYGÅRDS

PRODUCER
LARS JÖNSSON

SCREENING DETAILS
1:1.85 35
DOLBY DIGITAL
83 MIN

RELEASED MARCH 09, 2007

SALES
TRUST FILM SALES

Produced by Memfis Film Rights 4 AB in co-production with Film i Väst, Sveriges Television (SVT), Nordisk Film & TV fond/Svend Abrahamsen with support from the Swedish Film Institute/Peter "Piodor" Gustafsson

Maria Blom was born in 1971. Her debut movie, Dalecarlians (Masjävlar), was a huge critical and popular success. The movie was seen almost 800 000 cinema-goers, picking up three coveted Swedish Guldbagge awards: Best Film, Best Screenplay, and Best Supporting Actress (Kajsa Ernst).

ONE EYE RED



Halim has seen through the Integration Plan – a secret conspiracy to turn all immigrants into Swedes. But Halim has a plan of his own: to be Sweden's mightiest sultan of the mind and save his father from forgetting his Arab roots. Based on the award-winning novel Ett öga rött by Jonas Hassen Khemiri.

ORIGINAL TITLE
ETT ÖGA RÖTT

DIRECTOR
DANIEL WALLENTIN

SCREENWRITER
KARIN ARRHENIUS IN CO-OPERATION WITH
DANIEL WALLENTIN AND FREDRIK WIKSTRÖM

PRINCIPAL CAST
YOUSSEF SKHAYRI
HASSAN BRIJANY
ANWAR ALBAYATI

DIRECTOR OF PHOTOGRAPHY
ARI WILLEY

EDITOR
BERNHARD WINKLER
ROBIN SIWE
DANIEL WALLENTIN

ART DIRECTOR
LINA NORDQVIST

SOUND
MAGNUS ANDERSSON

MUSIC
JOHAN TESTAD

PRODUCER
FREDRIK WIKSTRÖM

SCREENING DETAILS
1: 2 35
35 MM
DOLBY DIGITAL
90 MIN

RELEASED SEPTEMBER 07, 2007

SALES
SONET FILM

Produced by Tre Vänner Film AB in co-production with Sonet Film, Film i Väst, Sveriges Television (SVT), Spiltan Underhållning AB with support from the Swedish Film Institute/Johan Bogaeus

Daniel Wallentin has directed three short films: Revisited (Kom tillbaka, 2003), King Konrad (Kung Konrad, 2004) and Mebana (2005).

PATRIK 1,5



Göran and Sven have been cleared for adoption and they have a possibility to adopt a Swedish orphan, Patrik 1,5. But when Patrik arrives he turns out to be someone else, not the little boy they were expecting. A comma had been misplaced, and in comes a 15-year-old homophobe with a criminal past.

ORIGINAL TITLE
PATRIK 1,5

DIRECTOR
ELLA LEMHAGEN

SCREENWRITER
ELLA LEMHAGEN AFTER A SCREENPLAY
BY MIKAEL DRUCKER

PRINCIPAL CAST
GUSTAF SKARSGÅRD
TORKEL PETERSOON
TOM LJUNGMAN

DIRECTOR OF PHOTOGRAPHY
MAREK WIESER

EDITOR
THOMAS LAGERMAN

ART DIRECTOR
LENE WILLUMSEN

SOUND

MUSIC
FREDRIK EMILSON

PRODUCERS
TOMAS MICHAELSSON
LARS BLOMGREN

SCREENING DETAILS
APPR
100 MINUTES

TO BE RELEASED SUMMER/AUTUMN 2008

SALES
TBA

Produced by Filmance International AB in co-production with Sonet Film AB, Sveriges Television AB, Film i Väst AB with support by Svenska Filminstitutet/Peter "Piodor" Gustafsson, Nordisk film & TV fond/Hanne Palmquist

Ella Lemhagen was born in 1965 and studied directing at The Swedish National Film School 1989-92. She made her debut as a feature film director in 1996 with the highly praised The Prince of Dreams (Drömprinsen), also original screenplay. Tsatsiki, Mum and the Policeman (Tsatsiki, morsan och polisen, 1999) was a great success, nationally and internationally, as was Immediate Boarding (Tur och retur), in 2003.

TO LOVE SOMEONE



To Love Someone is a film about Alf, a fish dealer with his own shop who lives a happy life together with Lena. The only problem is that Alf feels that he is being compared with Lenas previous husband, although he knows that he is making Lena happy and that they live a good life.

ORIGINAL TITLE
DEN MAN ÄLSKAR

DIRECTOR
ÅKE SANDGREN

SCREENWRITER
KIM FUPZ AAKESON

DIRECTOR OF PHOTOGRAPHY
ERIK MOLBERG HANSEN

EDITOR
ÅSA MOSSBERG

ART DIRECTOR
LOUISE DRAKE

SOUND
MICHAEL DELA

MUSIC
ANTONIO VIVALDI
MAGNUS JARLBO

PRODUCER
LARS G LINDSTRÖM

CAST
SOFIA LEDARP
JONAS KARLSSON
ROLF LASSGÅRD
CAMILLA LARSSON
GUSTAV HAMMARSTEN
MATS BLOMGREN

SCREENING DETAILS
1:2,35
DOLBY DIGITAL
92 MIN

RELEASED SEPTEMBER 28, 2007

SALES
NORDISK FILM INTERNATIONAL SALES

Produced by Nordisk Film Production in co-operation with Film i Väst, Sveriges Television (SVT) with support from Swedish Film Institute/Peter "Piodor" Gustafsson

Åke Sandgren was born in Umeå, Sweden. After his studies in Film science & Philosophy at Stockholm University 1976-79, he moved to Denmark to study film direction at the Danish Film School 1979-82. After his graduation, Åke Sandgren has written and directed films both in Sweden and in Denmark, among them The Miracle in Valby (Miraklet i Valby, 1989), The Sling Shot (Kådisbellan, 1993), Big Men Small Men (Stora och små män, 1995), the Dogma-film Truly Human (Et rigtigt menneske, 2001) and Flies on the Wall (Fluerne på væggen, 2005).

WOLF



Wolf is a contemporary drama set in northern Scandinavia. Klemens and Nejla own a small herd of reindeer. Klemens lives in tune with nature and according to the rhythm dictated by his work. His young nephew, Nejla admires him and wants to follow in his footsteps. But neither his mother nor society will allow that to happen. The herd is attacked and they react without regard for the law. A well aimed stroke of the axe puts relationships to the test. What are the consequences and who will take the blame?

ORIGINAL TITLE
VARG

DIRECTOR
DANIEL ALFREDSON

SCREENWRITER
KERSTIN EKMAN

PRINCIPAL CAST
PETER STORMARE
ROBIN LUNDBERG
MARIE DELLESKOG
ROLF DEGERLUND
INGA SARRI

DIRECTOR OF PHOTOGRAPHY
JÖRGEN PERSSON

EDITOR
HÅKAN KARLSSON

ART DIRECTOR
ÅSA NILSSON

SOUND
MIKAEL BRODIN

MUSIC
ADAM NORDÉN

PRODUCER
ANITA OXBURGH

SCREENING DETAILS
35MM
COLOUR
90 MIN
ENGLISH SUBTITLES

TO BE RELEASED APRIL, 2008

SALES
TBA

Produced by Migma Film AB in co-production with Davaj Film, Filmpool Nord, Lumifilm Oy, Sveriges Television (SVT), Sonet Film, Speranza Film A/S, La Palma Films Inc., Norsk Rikskringkasting, Yleisradio with support from Nordisk Film & TV Fund, Norwegian Film Foundation, Finnish Film Foundation, Filmpool Jämtland, Midtnorsk Filmsenter, Film i Västernorrland, Swedish Film Institute/Peter "Piodor" Gustafsson

Daniel Alfredson, born 1959 in Stockholm, has directed many films for television and among his features are Tic Tac (1997), Straydogs (1999) and Love Between the Wars (Syndare i sommarsol, 2001). In recent years he has worked as Head of Drama at Sveriges Television (SVT).

YOU, THE LIVING



You, the Living is about humankind, its greatness and its baseness, joy and sorrow, its self-confidence and anxiety. About the laughter and the tears. Quite simply, it's a tragi-comedy or a comic tragedy about all of us.

ORIGINAL TITLE
DU LEVANDE

DIRECTOR, SCREENWRITER & EDITOR
ROY ANDERSSON

PRINCIPAL CAST
JESSICA LUNDBERG
ELISABETH HELANDER
BJÖRN ENGLUND

DIRECTOR OF PHOTOGRAPHY
GUSTAV DANIELSSON

SOUND
JAN ALVERMARK

PRODUCER
PERNILLA SANDSTRÖM

SCREENING DETAILS
35 MM
COLOUR
FORMAT 1:66
DOLBY SR
90 MIN

RELEASED SEPTEMBER 21, 2007

SALES
THE COPRODUCTION OFFICE

Produced by Roy Andersson Filmproduktion AB, Société Parisienne de Production, Thermidor, Spillefilm-skompagniet 4 ½, Posthusteatret with support from the Swedish Film Institute/Lena Hansson Varhegyi

Roy Andersson is well-known for his films Songs from the Second Floor (Sånger från andra våningen, 2000), Gillap (1975) and A Swedish Love Story (En kärlekshistoria, 1970).



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Wes Anderson & Jason Schwartzman

Photo: Johan Bergmark

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