



MEMFIS FILM PRESENTS A FILM BY JESPER GANSLANDT

# FALKENBERG FAREWELL

HOLGER ERIKSSON DAVID JOHNSON JOHN AXEL ERIKSSON JESPER GANSLANDT JÖRGEN SVENSSON

MEMFIS FILM PRESENTS FALKENBERG FAREWELL WITH MAGNUS BERGENTZ CALLE EDSTRÖM JONAS JANSSON LUCAS NILSSON MATTHIAS KARLSSON  
PETER ROLANDSSON THOMAS HÜHN ANNA KNOCHENHAUER JESPER GANSLANDT & MICHAL LESZCZYŃSKI SPK  
DIRECTED BY ERIK ENGCKSSON EDITED BY FREDRIK WENZEL PRODUCED BY GUNNAR CARLSSON TOMAS ESKILSSON PETER AALBAK JENSEN  
WRITTEN BY LARS JONSSON DIRECTED BY FREDRIK WENZEL & JESPER GANSLANDT PRODUCED BY ANNA ANTHONY EXECUTIVE PRODUCER JESPER GANSLANDT



## Falkenberg Farewell

It's the last summer in Falkenberg. Five childhood friends who have become young men. David who yearns to be a child again and Holger who never wants to move away. Two best friends that escape to the forest and to the ocean, away from the future. Jesper constantly returns home without anybody really noticing that he's been gone. Jörgen finances his catering company, "Breakfast in bed" by burglarizing houses. And John, always in a bad mood, yet believes that bacon makes him happy. The future looms on the horizon, but all of them won't be there to see it.

**Falkenberg Farewell** - a film about friendship, memories and a final farewell to the little town by the sea.



## Director's commentary



They say you should always look ahead. Think ahead. I'm still thinking about the past. I can see the children that we were. I'm still like that inside. This was the last chance of catching it before it disappeared. I didn't want to wait until we were old men to make this film. We thought we could just as well make it now. With the people it's about, instead of actors pretending to be real people. That's fine sometimes, but not for this one. I want Holger to be Holger, for real and pretend. I want to see everyday life without cinema's usual embellishments. Life before and after a decisive moment is usually quite the same, right?

For me, the film is about two best friends. Guys who have chosen each other over girls, family and future. Time stands still in the bubble that is summer vacation. It's all wide open but nothing beckons. The calm summer walk through life where even the most fateful decision has to be respected. Even if it is the end. The summer is like a dream, at dusk looming over the sea.

We talked a lot about Holger, John, Jürgen, David, (and many others I remember) fathers and mothers. I probably talked a lot about myself too. That we had to make a film about it. About us. At first we discussed writing a book and taking photographs. But it didn't seem fair. (Then again, what is really fair?) I wanted to show them not so much how they really are, but how I picture them. To me they're characters and I'm really happy they gave themselves over to that. To play with their personalities, to show only one side and trust me. I don't see the film as belonging to me. It has its own life. It's directed itself (like all good films). Birthed out of our collective memories which played out before our eyes and in front of the camera. Childhood memories. I'll never forget you.

This story shows emotions and is mainly told with emotion. But it doesn't talk about them. There's a huge difference. I want to see films where I get to choose. That's the best way, I believe. This sounds strange. Damned, what I mean is you can tell a story (on film) without American dramaturgical tricks and cheap backstory.

## Director's commentary

**cont.**

I believe in stories that are honest.

What the hell does that mean? I re-read that and realize that that's what we all want, isn't it? Okay, how about this: I despise the rules of drama and stories that squander their truthful nature. That is to say, when everyone's forgotten why you wanted to tell the story in the first place. When it's just told for the sake of telling it. Or for the sake of the storyteller himself. Whichever.

I believe in emotionally driven stories as opposed to character or story driven ones. The audience is smart. They (we) like to think. Create our own image of what's going on. Allow the storytelling to remain honest, unhelmed, out of control and let it float, soar and fly. Not tethered to the ground with earthly chains that stink of transatlantic envy. If anyone ever makes a film about my life, then for God's sake, please let it be incoherent.

Don't give up!

Falkenberg Farewell. I hope I'm rid of you now. You've been with me as long as I can remember and you always will be.

/Jesper Ganslandt™

## A conversation with director Jesper Ganslandt

### What does Falkenberg mean to you, Jesper?

I grew up in Falkenberg, so all my memories are from there. And that's where we shot Falkenberg Farewell, in a beautiful town by the sea. When I lived there, I thought it was ugly, but what did I have to compare it to? It's a summer town, in the summer it's eventful, beautiful and inviting. Everything peaks over the summer; what will happen, will there be many tourists? Will they take over our beaches? Will there be a carnival this year? During the winter it hibernates and becomes cold, deserted and still. Nothing happens then.

### Nothing?

Well, yes. Every winter they put up a large silo painted like a Christmas gnome in the main square. Erik the Gnome, with blinking eyes. Everyone hates him in unison, it's something that unites different generations. There have been extensive plans to blow him up, and yet the local council put him there every year. I've never seen Falkenberg as a place that appreciates or encourages culture. Once, there was an exhibition with art work placed all over town – I think it was called Sculptura-97. They were all vandalised, burned down or demolished. It's a typical small town, with a strong inward focus, especially among those over 50. The younger ones long to leave and go out into the world. I also wanted to leave, so I attended high school in Halmstad. It might not seem that far away, but it was a big step, or at least that's what I told myself.

### And what was the outcome?

It caused a distance between me and my childhood friends who stayed in Falkenberg. I missed them and wanted them with me. That's when I started to see them as characters, characters I loved and that have been the impetus behind creating this movie. That, and my memories – not anecdotes, but memories.

### **What was it like to come back?**

I don't hate my home town, I think Falkenberg Farewell is a nice portrayal of it. The question I ask is what it's like to come back home. Those who return often think that their coming back is going to be a big deal that people are going to be jealous, that things will happen as if everyone's been awaiting their return. And they don't, which leaves a kind of vacuum. Lots of people don't notice that you're back or that you've even been gone. It just goes back to normal; "Hey, are you gonna go swimming with us?" As if you'd never left, as if time had stood still.

### **What does friendship mean to you?**

It means a great deal. My parents divorced when I was in my teens, which made me feel that I could not trust them. So I replaced my real family with friends, they were comfort and support, they became my new family. There were quite a few of us who helped each other out like that, but having friends is just as complicated as having relatives, as far as feelings and relationships go. It's part of the deal when you're close to someone.

### **How much have you been able to affect the characters, since they're based on real people?**

Much of that was done in the editing room when I could work from the whole material. I've chosen to accentuate certain aspects of the characters to balance the story, but they play themselves and have so many years of experience doing it, that I used that as my starting point.

### **You portray a fairly romanticised view on drugs in the movie.**

I don't see it as romanticised. I'm very interested in society's view on intoxicants, like the entire discussion about alcohol versus cannabis, but this movie doesn't take a stand and has nothing to do with my view of drugs. It's in the movie, but it's not the focus any more than John eating cereal or even bacon, for that matter. How you want to view it is your own choice.

**In the movie it's said that there were never any girls around when you were playing as kids, and in the movie itself there are few women. Why is that?**

This is a movie about young men. It's not a story about love between the sexes, but about friendship and love between young men. I'll make a movie about girls next time, just to even it out.

**What made you want to make movies?**

I've always loved movies, and have lived with them since I was a child. I'd pretend to be ill so that I could stay home from school to watch movies. We had some tapes at home that I have seen loads of times, an interesting mix of films like *The Sound of Music* and *Silver Streak*. A neighbour had a video camera and we made lots of movies. Slasher films in the style of *Friday the 13th*. I love movies, which gives me much joy and anxiety, and that's worth living for.

**How do you relate to dramaturgy?**

Dramaturgy is a set of rules that can be good to know, but you can't let it take over, because then the film will never come alive. What I dislike about sticking to the rules too tightly is when the goal for the story is the narrative and not the story itself. You have to keep playing and not get all serious just because you're making a movie. I think even Ingmar Bergman would agree.

**How do you think *Falkenberg Farewell* will be received in Falkenberg, Sweden and the rest of the world?**

I hope they erect a statue of me in Falkenberg and it would be nice if the rest of the world likes the movie.

**If you got free choice of actors for a film and had an unlimited budget, what actors would you choose and why?**

Liv Ullman, Benicio del Toro, Scarlett Johansson and Hasse Alfredson. I think that could be exciting. Scarlett and Benicio have a past, and they could bring that to the project. Other than that, I enjoy mixing trained actors and amateurs. It makes for great excitement.





## Holger

*Holger is back in the brown house with his parents in Falkenberg. He's working at a care facility for the mentally handicapped and enjoys it a great deal. He may possibly move to Gothenburg in the fall.*

## Voices on Holger

### David

Holger is my best friend. He's probably the only one who really understands me. I'm very happy for the things we've been through together. We have similar goals in life and it doesn't really matter what we do – it's more about the attitudes behind our actions. We want to become better people and we do our best.

### John

It's been quite a while since I last saw my brother, and I haven't thought about him for quite a while, but now I miss him a bit. We really don't communicate all that well, and I think that feeling is mutual. Every time we sit down to try and talk there's just something not quite right about it. Holger is a searcher, he's been looking for something as long as I've known him. I think he's finally starting to find it. He's a considerate and kind person – maybe a little too kind at times. I think he should probably assert himself a bit more. He's also funny, has a sense of humor and doesn't take himself too seriously.

### Jörgen

His tattoo is quite typical of him. He'd booked an appointment with a tattoo artist a few years ago, but when he got there, he hadn't decided what he wanted to have tattooed. The tattoo artist's store was on the quay, and they went out to have a cigarette together. Holger pointed to the sign by the quay and said, "That's what I want". I don't think he gave it too much thought.

### Jesper

Holger lives his life to the fullest and has some kind of genuine joy for life. If I could choose to live someone else's life other than mine, I would choose Holger's. He always manages to turn whatever it is he's doing into something good, even if he's doing nothing. When we were younger, we used to bake brownies at my mom's house, then we'd lie on the roof, eating them and looking for UFO's. We should do that again.

## David

*David is packing up to go to sea for six months. He and his brother are going to work on a fishing boat headed for Greenland. For the money he makes he's going to buy a house in the woods with only deciduous trees, no evergreens.*

## Voices on David

### Holger

We have an artistic relationship, David and I. We've never been particularly happy with ourselves, so we've looked for other ideals, outside, from each other and through drugs. We'd like to be each other while staying ourselves. He's like me and I am like him. We have a Nintendo philosophy. What if life was like Nintendo? That would suit us. We had a dream about leaving and finding or building that Nintendo world. So we went to Midsund in Norway to clean fish in a factory and save money for our trip. We were going to go to Thailand. But then someone else came into the picture, and then yet another. So the trip never happened, or at least not in the way we'd anticipated. I think we both found that kind of difficult. Midsund, that's as far as we got. Maybe that's where our Nintendo world is. Actually, I think it is.

### Jörgen

David is Holger's sidekick. They're weird and spend a lot of time out in the woods, philosophising. They'll be completely fixated on something for four days, then move on to something else. David wanted to go to India and one day he just left, but never got further than Italy.

### John

He's the kindest person I've ever met. He's even more of a searcher than Holger is, and I don't think he's found what he's looking for yet. He's travelled a lot in India, been involved with weird religions and experimented a great deal with all aspects of his life. He's got enormous amounts of energy, which can be expressed in all sorts of ways. I sometimes feel that there may be something torturing him.

### Jesper

David is like a mythical figure to me. He kind of has an aura of Jesus, always trying his best to be good, almost like an ideal. He does yoga and sometimes he'll disappear off to the beach or up into some attic and you can't disturb him for hours. You get the feeling that you have to be careful with him and not just push, because that's something he'd never do. But it's obvious that he has secrets hidden from the rest of us, I'm curious about them.

**John** *John has moved to Stockholm and is acting, something he wants to continue doing for the rest of his life. He's very tired of moving constantly, so he's finally bought his own apartment.*

## Voices on John

**Holger** He's my brother, but I don't know him particularly well. When I see him in the movie, I still don't really know who he is. We've had a long separation, between the ages of 13 and 25. It wasn't until after the shooting of the film and a few secret whispers in the Stockholm cold in January of 2004 that we found each other again. John has been like Jupiter to my Earth. He took the hard knocks and prepared the way for his little brother. I understood that one day on a mountain in Norway, and I'm grateful that he's around, even if I forget him from time to time.

**Jörgen** John was quite involved with computers. He once got a monomaniac idea to throw the computer's recycling bin into the recycling bin. He spent a long time doing that, almost autistically. Another time he wanted to see how many viruses he could get into the computer.

**David** He's gone through a major change after he stopped working with multimedia and devoted himself full-time to the theatre. It's been a good change. Acting gives him the confidence to be himself. We don't really know each other too well, but we've had a few good talks. He's a good person.

**Jesper** John is frustrated. He's rebelling against his parents somehow and his consumption of fat foods and monologues clearly show his depression.

## Jörgen

*Jörgen lives with his girlfriend and their 10-month-old son. This summer he's shooting a new movie together with Fredrik Wenzel.*

## Voices on Jörgen

### John

Jörgen has a little devil inside him, lots of energy and a lack of respect of most everything around him. He doesn't have the kind of thoughtfulness and fear that can hinder initiative. He never considers the consequences and instead just lets things happen. That's often quite liberating, and I like him a great deal.

### Holger

He was never around when we were growing up, but he was always visible. We let him join a band we had because he looked cool. And he was cool too. We really only hung out if we were going out to get drunk. Jörgen's always been his own man, for better or worse. He's like a whirlwind, but seems to do pretty well for himself. Jörgen isn't good at playing soccer, but he is good at love. He's not phony. Maybe that's why he's had so many girlfriends.

### David

He's quite unique. He's recently had a son, and I think he's a good dad. He's pretty much himself all the time.

### Jesper

Jörgen is kind of ADD-like, delinquent but kind. He wants to start something real, but it's hard to know how serious he is. One day he'll be getting new chairs for the office, and the next he's doing break-ins. He's ambivalent – you never really know with him. If you're hanging with Jörgen you're never bored.

## Jesper

*Jesper lives in Stockholm and when he's not working with film he paints miniature figures and writes stories. Sometimes he longs to get away from everything. Perhaps he'll move to Paris, or to a house on the countryside.*

## Voices on Jesper

### John

Jesper is always going somewhere, wanting to get things done. He's a hard-working person who does not fear the end result. He has an active imagination combined with strong motivation. This makes him a great person to be around and to work with. We go well together, he and I. We talk a lot, about life and about art. Sometimes, he's not good at holding on to his money – I guess that goes for the both of us. When he was younger he would bum cigarettes off of everyone, he really went too far with it. But now he treats everyone, and that's a lot nicer, of course.

### Holger

We had a Nintendo club. I was member number one and he was number two. There was never a third. Jörgen has self confidence, but Jesper is confident about what he wants. And he can take a great amount of rejection to get his will or do what he wants. We had a band once called Shining Blue and not until now, nine years later, do we realise that it was about the sea. We recorded an album, but luckily there are very few copies left of it. We wanted to be Oasis, but we sounded like we were from Falkenberg. One record company showed interest, or they might just have been sarcastic, which seems even more likely today. One song started with the words, "Today, I feel happy, today I feel free. Tomorrow, I won't care. Tomorrow, I don't know". It may be a banal lyric on its own, but together with the melody it's incredibly poignant.

### David

I feel safe with Jesper, which made the shoot flow well. He doesn't have the sarcasm that tends to define this group. He was very humble throughout the shoot and wasn't too controlling.

### Jörgen

We've always had some tension between us, something tentative. We spent a lot of time in the bars of Falkenberg, the ones we got into, anyway. We were banned from most places. Jesper always thinks before he speaks, but doesn't care what he says. That's good. We really don't know each other all that well.



# Fredrik Wenzel

## Screenplay & Cinematography

### **How do you know Jesper?**

Jesper and I grew up together in Falkenberg, and in the last ten years we've worked a great deal together making music videos and commercials.

### **Where did the urge to make a movie about your hometown come from?**

We made Falkenberg Farewell because we wanted to make a movie that we felt gave an honest depiction of a Swedish small town. It's home and it's close to us, which gave us the ability to give a fair portrayal without stereotypes or clichés. Something that's closer to the truth than the small town movies you usually see in Swedish cinema.

### **What does Falkenberg mean to you?**

Falkenberg is a community that's alive, it's more vibrant than other places, and that's what we wanted to portray. It's both ugly and beautiful, and there's a very special kind of humor there. I couldn't ever live there again, but Falkenberg means a lot to me.

### **What was your approach to the cinematography?**

I had a clear visual idea of how I wanted to shoot Falkenberg Farewell. I had so many images that I'd stored throughout the years like memories. Images I wanted to use in the telling of the story. It was a bountiful source to draw from.

### **Why did you choose a fairly unconventional method of storytelling?**

I think there's a breaking point for the filmmakers of our generation. We're ready for a new way of telling a story and I think the audience is ready to watch films in that way. To get stories that require a bit more thinking and that don't slavishly follow the dramaturgic guidelines that have been prevalent for so long. In the new movie I'm working on we're trying to portray the gaps between dramatic events, instead of the other way around, to leave a little more up to the viewer.

## Erik Enocksson Composer

**Tell me about the shoot. It's unusual for the composer to be on location with the rest of the team.**

I lived in the house with the others, and the idea was for me to write while the others shot the movie. They'd even put in a big piano for me to use, but I'm often slow to start, so the only time I used it was about an hour before we were packing up. I sat there playing and the others stood there waiting to carry the piano out, they were pretty pissed. It didn't matter, bad feelings pass, but the song was good and ended up in the movie.

**Has it been a dream to score a movie?**

No, quite the opposite. I've never believed in making music to images, but I've found a good way to do it. At first the theme of the movie felt somewhat limiting, musically, but once I got started the mood of the movie suffused everything I did, even when I was writing other music. I'm extremely happy with the end result.

**What is your relationship to Jesper?**

About ten years ago, he helped me and my band to make our first music video. After that, we had coffee just the two of us, and we've been friends ever since. It's been quite a stormy relationship, and we've had many conflicts and discussions. Today, the relationship is a bit less turbulent and he's one of my dearest friends.



# Memfis Film Production Company

**Falkenberg Farewell** is produced by Anna Anthony for Memfis Film. During the last ten years, Memfis Film has produced many of the most successful films in Scandinavia including, **Dalecarlians** (Maria Blom), **Fucking Åmål** (aka **Show me Love**), **Together** and **Lilya 4-ever** (Lukas Moodysson), **House of Angels** (Colin Nutley), **Jalla! Jalla!**, **Kops** and **Zozo** (Josef Fares). In addition Memfis has also co-produced several of Lars von Trier's films amongst them, the Cannes awarded **Breaking the Waves** and **Dancer in the Dark**.

## FILMOGRAPHY

House of Angels – Colin Nutley

Harry & Sonja – Björn Runge

Breaking the waves – Lars von Trier (executive producer)

Fucking Åmål (aka Show me love) – Lukas Moodysson

Love Fools – Leif Magnusson

Lucky People Center Int. – Johan Söderberg & Erik Pauser

A Summer Tale – Ulf Malmros

Dancer in the Dark – Lars von Trier (co-producer)

Together– Lukas Moodysson

Dog Days– Per Åhlin

Jalla! Jalla! – Josef Fares

Lilya 4-ever – Lukas Moodysson

Kops – Josef Fares

Dogville – Lars von Trier (co-producer)

A Hole In My Heart – Lukas Moodysson

Dalecarlians – Maria Blom

Love & Happiness – Kristina Humle

Zozo – Josef Fares

Container – Lukas Moodysson

Shorts and pilots by Baker Karim, Maria Blom, Jens Jonsson, Josef Fares, Reza Parsa, Lukas Moodysson and Babak Najafi.

## Actors

Holger	Holger Eriksson
David	David Johnson
John	John Axel Eriksson
Jesper	Jesper Ganslandt
Jörgen	Jörgen Svensson
Jesper's father	Rolf Sundberg
Holger's & John's mother	Ulla Jerndin
Holger's & John's father	Per-Ola Eriksson
Jörgen's mother	Helena Svensson

## Production Information

**Falkenberg Farewell** is produced by Memphis Film Rights3 AB in co-production with Film i Väst, Sveriges Television (SVT) and Zentropa Entertainments24, with support from the Swedish Film Institute/Piodor Gustafsson and in collaboration with Canal+ Television AB and Fasad AB.

Director	Jesper Ganslandt
Producer	Anna Anthony
Screenplay	Jesper Ganslandt Fredrik Wenzel
Director of Photography	Fredrik Wenzel
Composer	Erik Enocksson
Editing	Jesper Ganslandt Michal Leszczykowski, SFK
Post Production Supervisor	Anna Knochenhauer
Sound Technician	Peter Rolandsson
Sound Editing	Magnus Bergentz Calle Edström Jonas Jansson Lucas Nilsson Matti Karlsson
Sound Mix	Thomas Huhn
Still photographers	Fredrik Wenzel Kristian Bengtsson Tommy Johansson
Executive Producer	Lars Jönsson
Co-producers	Gunnar Carlsson Tomas Eskilsson Peter Aalbæk Jensen

## Technical information

Duration	91 minutes
Format	35 mm (color), 1:2,35
Sound	Dolby Digital

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