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# We are the best !



Ein Film von

**Lukas Moodysson**

basierend auf dem Comic „Never Goodnight“ von Coco Moodysson

mit

**Mira Barkhammar, Mira Grosin, Liv LeMoyne**

**Kinostart : 16. Oktober 2014**

Dauer: 105 min.

Download Bilder: <http://www.frenetic.ch/espace-pro/details/+/+id/932>

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## Synopsis.

Stockholm, 1982. Mit den Tanzshows ihrer Mitschülerinnen können Bobo und ihre Freundin Klara nichts anfangen. Sie lieben Punkrock und möchten eine Band gründen - auch wenn alle sagen, Punk sei längst tot. Der Traum erfüllt sich, als sie die begabte, auf der klassischen Gitarre ausgebildete Hedwig kennenlernen und diese im Nu zur coolen Punkerin umfunktionieren. Die drei sind fortan unzertrennlich und ziehen gemeinsam durch die Strassen. Die Freundschaft steht dann aber plötzlich doch auf dem Spiel, als sich Bobo und Klara für den gleichen Jungen interessieren und die Band auseinander zu brechen scheint...



## Cast.

<b>Bobo</b>	Mira Barkhammar
<b>Klara</b>	Mira Grosin
<b>Hedvig</b>	Liv LeMoyne
<b>Kenneth</b>	Johan Liljemark
<b>Roger</b>	Mattias Wiberg
<b>Elis</b>	Jonathan Salomonsson
<b>Mackan</b>	Alvin Strollo
<b>Bobo's Mutter</b>	Anna Rydgren
<b>Bobo's Vater</b>	Peter Eriksson
<b>Linus</b>	Charlie Falk
<b>Klara's Mutter</b>	Lena Carlsson
<b>Klara's Vater</b>	David Dencik
<b>Klara's Bruder</b>	Emrik Ekholm
<b>Hedvig's Mutter</b>	Ann-Sofie Rase
<b>Hedvig's Schwester</b>	Lily Moodysson
<b>Band Iron Fist</b>	Nick Kankaanpää Edvin Ottosson Karl Felix Klaesson Victor Norlin Ericsson
<b>Freunde von Bobo's Mutter</b>	Petter Andersson Danilo Bejarnao Henrik Dahl Daniel Goldmann Sofi Helleday Mads Koorsgaard Lena Nylén Bernt Östman
<b>Sandra</b>	Vanja Engström
<b>Ann</b>	Linnea Thörnvall
<b>Jugendarbeiter</b>	Ylva Olaison
<b>P. E. Lehrer</b>	Kaj Ahlgren
<b>Weihnachtsmann</b>	Steve Kratz

## Crew.

<b>Regisseur</b>	Lukas Moodysson
<b>Produzent</b>	Lars Jönsson
<b>Ko-Produzenten</b>	Jessica Ask Marie Gade Christian Wikander
<b>Produktionsleiter</b>	Serina Björnbom
<b>Kamera</b>	Ulf Brantås fsf
<b>Ausstattung</b>	Linda Janson Paola Holmér
<b>Kostüme</b>	Moa Li Lemhagen Schalin
<b>Make-Up</b>	Lisa Mustafa
<b>Casting (Kinder)</b>	Maggie Widstrand
<b>Casting (Erwachsene)</b>	Imor Hermann
<b>Ton</b>	Henric Andersson
<b>Schnitt</b>	Michal Leszczykowski sfk
<b>Sound Design/Mix</b>	Hans Møller
<b>Regieassistenz</b>	Fanni Metelius
<b>Licht</b>	Otto Stenov
<b>Musik Coach</b>	Marit Bergman
<b>Musik Supervisor</b>	Rasmus Thord
<b>Postproduktion</b>	Peter Bengtsson

*Produziert von: Memfis Film AB*

*In co-produktion mit: Film i Väst, Sveriges Television (SVT) and Zentropa Entertainments 5*

*In Zusammenarbeit mit: Danmarks Radio*

*Unterstützung von: Swedish Film Institute / Film Commissioner Lars G Lindström*

*Danish Film Institute / Film Commissioner Rasmus Horskjaer*

*und Nordisk Film & TV Fond / Hanne Palmquist*

*Basierend auf dem Comic: Aldrig godnatt (Never Goodnight) von Coco Moodysson*

## Director's comment.

I wanted to make a film showing that life – despite all evidence to the contrary – is worth living.

***"Hier sein ist herrlich."***

Rainer Maria Rilke

It's wonderful to have a friend, wonderful to play an instrument without knowing how, wonderful to set fire to an old statue, wonderful to have the most annoying parents in the world, wonderful to throw up on someone's records, wonderful to be booed and mocked, wonderful to be the best.

Lukas Moodysson



## Lukas Moodysson. Biography.

Lukas Moodysson was born in 1969 in the south of Sweden. He published a collection of poetry when he was just 17, followed by several further books of poetry and a novel. He graduated from Dramatiska Institutet, where he made a number of short films before he started working with Memphis Film.

The short film *Talk* was followed in 1998 by his feature debut *Fucking Åmål* (aka *Show me Love*). A major hit with audiences and critics alike, *Fucking Åmål* went on to worldwide distribution and picked up several awards and nominations, including four Swedish Film Awards, a Teddy Award at the Berlin International Film Festival and a nomination as Best European Film of the Year by the European Film Academy.

*Together*, 2000, was a bona-fide box-office hit in a number of countries. It established Moodysson on the international filmmaking scene.

*Lilya 4-ever*, 2002, premiered at the Venice International Film Festival and went on to be distributed worldwide. The film won five Swedish Film Awards and a nomination as Best European Film of the Year by the European Film Academy.

*A Hole in My Heart*, 2004, created a stir when it premiered at the Toronto Film Festival. It was nominated as Best European Film of the Year by the European Film Academy as well as being nominated for the Nordic Council's Film Prize.

*Container, 2006*, premiered at the Berlin International Film Festival. It was released in some countries combined with an art installation: "Inside the Container Crypt".

*Mammoth*, 2009, premiered in Competition at the Berlin International Film Festival. The film starring Gael Garcia Bernal and Michelle Williams was shot in Thailand, US, The Philippines and Sweden.

Lukas Moodysson was also co-writer with Peter Birro of the award-winning Swedish TV series *The New Country* (2000).

Moodysson made the documentary *Terrorists* with Stefan Jarl in 2003. Because of rights issues, the film has only been screened in Swedish cinemas.

Lukas Moodysson lives in Malmö with his wife and three children.



## Lukas Moodysson. Filmography.

1995 **Showdown in the Underworld** (short)

1997 **Talk** (short)

1998 **Fucking Åmål** (aka Show me love)

2000 **Together**

2000 **The New Country** (co-writer)

2002 **Lilya 4-ever**

2003 **Terrorists** (documentary)

2004 **A Hole in my Heart**

2006 **Container**

2009 **Mammoth**

2013 **We Are the Best!**



## Lukas Moodysson. A conversation with Jan Lumholdt.



**Can you tell us briefly (not too briefly) what you've been doing during the four years since your last film appeared?**

After *Mammoth* I was tired both of film and myself as a director and sought out other avenues. I wrote two novels, taught at the Helsinki Film School, tried to become a good chess player – failed – and also tried to find a new ways of supporting myself financially, but didn't come up with anything. I didn't want to make any more films. *Mammoth* was a disappointment, to some extent the result but mainly

the working process itself, which was long and tedious... Well, that's not entirely true: when my dad died during the post-production of *Mammoth* I thought of making a film about a dying father, a very, very small film: three actors, three people in the team, the opposite of *Mammoth's* gigantic proportions. Then it dawned on me that I didn't want to make the film, so instead I wrote a novel, *Döden & Co.* (Death & Co.). I'm most pleased with certain parts of it rather than the whole, which is always the case. Some of the lines, scenes and phrases are good. Then I wrote another novel, *Tolv månader i skuggan* (Twelve months in the Shadows), then I inherited a house in southern Sweden where I also got to see The Cure perform at a summer music festival, and that was one of the five or six happiest moments of my life.

***We Are the Best!* is based on a graphic novel by your wife, Coco. Three teenage girls discover punk rock in 1982 and against everyone's better judgement they form a band. What prompted you to adapt this story?**

I felt that in all the darkness that surrounds us I wanted to make a happy little movie that winked and glistened and told us that life isn't entirely impossible. That there are ways and opportunities. A crucial point was to make a cheerful film, plus I wanted us to have some fun making it. Which isn't necessarily the same thing.

**The film slips and slides between your universe and Coco's, and it's hard to see where one starts and the other ends. It feels very much like a Lukas Moodysson film. But reading the book, most of the story and tone is already in place. What are your thoughts on that?**

– Well, I wanted to replicate the tone of the book. I may have changed quite a bit of the story itself, but it was important not to mess with the tone. That's usually my way: I'm not really so thorough with the storyline, I'm more interested in the tone, the mood, the details. I don't really get the big picture. It may be a shortcoming on my behalf, as a human being and as a film director, but it's also an ideological stance. I think it was Herta Müller who said, or she may have borrowed it from Ionescu: "we have to live in the details". She also says that she doesn't believe in utopias or blanket solutions. Of course she states these things in a far more serious and grander context



that I do, but the gist is the same: I also mistrust stories, explanations and ideologies which aim to explain everything. That's why I'm so pleased with the open and very un-dramaturgical ending of ***We Are the Best!*** The film doesn't say that the story about the three girls ends there. It carries on.



**Can you say something about Hedvig, the one of the three girls who's unique to the film?**

Hedvig is the born-again Christian who comes in and imposes some order on the two scatterbrains Klara and Bobo. It basically needed such an outsider in the group and I really doubt that the others would have formed a band without Hedvig.

**The story takes place in 1982. What were you doing back then, and did your experiences help to shape the film?**

Just like Bobo, I thought Sex noll två (Six zero two) by KSMB was the world's greatest song. I was enormously disappointed when I read that Johan Johansson, the writer of the song, said that he just wrote the lyrics as a joke and even as a parody of pretentious songs. I felt like calling him up and telling him that now you're spitting right into my twelve-year-old face. And I honestly don't believe him, it doesn't matter what he says, I just know that the song is about yearning and loss and the like, it's not a parody. Apart from that, I lived in a small town outside the city of Malmö in a terraced house, two terraced houses, my mum's and my dad's. I went around and don't know how I felt, I wanted to go out with someone and get drunk and write poetry. Everything I've ever experienced helps me to shape every word I write. There's a whole lot of me in this film.

**You've given us stories about young girls before and you've also said that there's an interesting challenge in doing so as a man. Can you elaborate on that?**

Well, this time it wasn't my choice, I based it on Coco's story, which in turn is based on Coco's life... But it was fun to tell a story about three punk rockers who are girls. In hindsight, you have to admit that punk was pretty male-dominated, and although the punk scene was very important to me at the time, even back then I noticed a blokeishness which was pretty tedious. Personally, I wasn't really that interested in biting into glass or putting out streetlights by smashing my head into the lampposts like some of the older punks I knew prided themselves in doing. Bakverk 80 – the compilation album that appears in the film, the album that Bobo lends to Elis, who, despite his tender age is already a pretty blokeish guy – is a perfect example. The album cover depicts a cake decorated with cigarette butts and beer caps. Only two women's names appear in the credits, the two girls who baked the cake! The rest – musicians, songwriters, producers and what have you – are guys. So it was nice to get another perspective in this film. Another thing that made the step so much bigger for any girl wanting to get into punk in 1977, in 1982 or in 2013, is that even alternative girls who listen to weird music are expected to be cute and pretty. It's good when some of them go in the opposite direction, like Coco and her friends did in real life. Coco says – and I know where she's coming from – that there were no cool girls to look up to, so she wanted to look like Fjodor, the bass player in Ebba Grön. I talked about all that with the two Miras and Liv when we worked on their clothes and hairstyles. I said that these people you are portraying don't want to look nice, they want to look tough, and maybe fun, or to have a personal style, anything apart from compliant or pretty. That attitude was rare then and still is, perhaps even more so these days, at least when you're in your early teens. And I'm very happy about this aspect of the film, that it's about two people who later become three, who couldn't care less about what's expected of them. They choose their own path.





**Let's talk about the casting, a mix of fresh and established faces. How did you choose, especially, when it came to the three leads?**

I saw Mira Grosin in *Astrid*, a short film by Fijona Jonuzi. Liv LeMoyne sang and played guitar in a way that reduced me to tears. Mira Barkhammar came to the casting and said something or other during the first test, something seemingly insignificant, but it stuck with both Coco and me and we both thought: she really gets this. Regrettably, you don't always go with your first instinct, so the process was lengthy and we tested a number of people. Many of them were really great. We also tested different combinations, it was hard work for the actors, and I always dread having to inform someone that they didn't get the part, especially when they're young and have been through five auditions. It honestly feels morally despicable. When it comes to the grown-ups, I enjoyed casting some faces you've rarely seen on film. A nice touch is that Matte Wiberg and Johan Liljemark, the two youth recreation leaders, are actually members of the band Sabotage, who are part of the story. Brezjnev Reagan Fuck Off, the song we hear in the film, is their song. Johan had a one-week relationship with Coco when they were thirteen, something that greatly amused Mira and Mira, who did their best to make me jealous of the fact.

**Through the years you've returned to certain regulars, among them cameraman Ulf Brantås, editor Michal Leszczykowski and your producer Lars Jönsson. Are these people especially important in the creative process?**

Everyone's important. With Lars, I have a brilliant, slightly prickly working relationship. He makes me mad when he thinks I should do things differently, but unfortunately, he sometimes is right. My collaboration with cameraman Ulf is somewhat strange. We rarely speak, we just film, and we both believe in improvisation. We never or rarely



plan; we just test things out without too much analysis. But with my editor Michal, there's a great deal of analyzing, a very chatty relationship. Perhaps it's the most crucial part of the whole working process. It feels as if you make the big, hard decisions in the editing room, that's where you have to say what you really think about life, death, God and the rest. But many other people are important to me. One is my director's assistant, often Malin Fornander in the past, but this time around Fanni Metelius. She provided a sound foundation. I'm a bit of a scatterbrain and I need all kinds of help to structure my work. I also need someone to talk to, I don't trust myself. I need to ask someone whose judgement I trust: was this good or was it rubbish? The crew was generally very good this time around, everyone contributed. And I felt afterwards that I'd got my zest for making films back, largely thanks to them. Making the film was fun, a pure joy to come to work every day. The evenings that followed were as awful as life itself can be at times, but the working days were just wonderful.



**Coco is a prominent collaborator on *We Are the Best!* To what extent has she been an influence on your body of work over the years?**

Immensely. We are like twins, like Chip n' Dale, two idiots together who think alike. She has always had a huge influence, but to call it an influence really isn't right. It's something far, far greater.

**Which part or parts of the filmmaking process do you find the most rewarding?**

I was particularly fond of the wardrobe work on this one, finding the right look for these girls. I'm always interested in clothes and objects. I believe that exterior reality reflects inner reality, that objects have souls. It was enormous fun trying to find their outfits, trying to find their characters through their clothes. My grandfather Moody Carlsson had a jacket. I inherited it, my firstborn son later took it over, and it

happened to be perfect on the Bobo character. Which made me overjoyed. I think that my grandpa, who was a farmer in Småland, would be amazed if he knew all the adventures his old worn-out jacket has been involved in. And then there's the concentration, the hyper focus on the set, when your whole existence is concentrated in one spot. It feels like a drug.

**Is there a common theme in your body of work? Or more than one, perhaps?**

Children and adults. Yearning for another place. Loneliness. Euphoria. I wish I could say something good happens when there's tragedy all around, but I don't know if that's true. I wish it were.

**Your films have been seen in many countries, both at festivals and in regular cinemas. Have you noted any difference in reactions in different countries? Or do you just let your films fly free after they leave the nest?**

Ideally they're like messages in a bottle. I never get to know what happens to them. Just like Robert Smith never gets to know exactly what kind of emotions his music evoked in me at various points in my life.

**If someone suggested that *We Are the Best!* is a return to films like *Show Me Love* and *Together*, how would you react?**

Well, that's fair enough. There was a tone in those films that I longed to return to. Now I'm talking about tones again, like when Bob Dylan talked of a silvery tone inside his head that he managed to get out there just once on record and I totally get this. I can wake up in the middle of the night in tears over a tone or a timbre and then I'm devastated over the fact that I won't be able to convey it in writing or on film. Now and again in this film I think I find them – I have lots of different tones – in a line, a glance between two characters, even an entire scene. Like when Bobo cuts Hedvig's hair and looks at her and says "Look at it this way: it'll grow back". A moment like that is worth the entire film. Or when Bobo's mum turns up with dinner and Bobo's dad exclaims "Yeay, chicken" and some of his looks in that scene, they're so perfect. It's as if everything has fallen exactly into place. Those moments are everything that I aim for in concentrated form. Moments like that can reduce me to tears.



**Your first feature *Show Me Love* in 1998 was widely regarded as a new and fresh film on the Swedish cinema scene. That was fifteen years ago. How established do you feel today, or how rebellious? Have you kept your youthful inner flame?**

I rarely think of myself in relation to the rest of the film world. I socialise with very few people in the industry, actually I don't socialise with many people at all... I'm not very interested in any position I might hold in Swedish cinema. I do what I do. "They can say whatever, I'ma do whatever", as Rihanna sings. She's my idol at the moment, she saved my life this summer, which once again proves that we need art or we perish. Anyway, you can say whatever, I'ma do whatever I want to do. As long as I've got some good shoes – the more expensive, the better. Seriously, it's quite awful to be publicly evaluated, given stars and grades and the like, and that's the reason why every single day I think of some other line of work that I could possibly get into that isn't public. The problem is, my dream job – fireman or paramedic – isn't really going to happen. But I digress. Keeping a youthful inner flame... I don't know. I feel young and I feel old, I believe in continuity and change, in the revolt of youth as well as the wisdom of age. If you try to keep young by repressing the march of time you just deceive yourself.

**What does the future hold for you, creatively speaking?**

A romantic comedy, I hope. But there'll be death and misery too. I just need to write it first. And before that I need to get some good pens and ink and paper. Everything affects everything else, I write very differently with different pens compared to on the computer. Right now, I'm in the middle of two different fountain pens: Sailor PG and Pelikan 800, and three or four different inks, among them the Japanese Pilot Iroshizuku Asa-Gao och Iroshizuku Fuyu-Syogun, said to have a colour of an old man's winter, although I myself tend to recall a combination of a thundercloud and my old Einstürzende Neubauten t-shirt, which was black in high school but now is grey. Coco uses it these days. It's combinations and details like these that interest me whether I'm writing a cryptic little poem or something full of energy and joie de vivre. Small nuances are what please and interest me, though you wouldn't know that if you saw me direct. I probably look a bit unbalanced and chaotic. I feel like a gardener planting plants that I let loose to grow wild. I love surprises, when things don't turn out the way I expect, I love shooting scenes where I get to spend time on the floor doubled up with laughter, wondering what the actors are up to.

Note: KSMB and Ebba Grön were both highly prolific representatives of the very lively Swedish punk scene of the late 70s and early 80s. Bakverk 80 was a compilation album released in late 1979 featuring KSMB, Travolta Kids and Incest Brothers. Sabotage was one of the countless smaller bands of the era. [lukasmoodysson.tumblr.com](http://lukasmoodysson.tumblr.com)

## Mira Barkhammar. Mira Grosin. Liv LeMoyne.



**In a way, the three of you have all been transported back in time. How does 1982 seem to you?**

Mira Grosin: People spoke differently. We couldn't say some of the things we say now, we had to finish sentences more.

Liv LeMoyne: It feels like there was more to fight for, still a bit of the spark of the hippie movement of the 60s and 70s.

Mira Barkhammar: Absolutely. Our characters are politically aware and anti-establishment.

LeMoyne: The clothes were more comfortable, before the "Greed is Good" of the 80s kicked in. It was still punky and rebellious back then. People seem more laid back nowadays.

Grosin: We're very political, partly through being into punk but also in general. To have been a punk in 82 seems very cool. It may not have been the latest thing but at least there were people who did it. You never see any punks these days.

Barkhammar: The school world and the way kids behaved felt different. What was in and what was out seemed a bigger thing, and people could be mean to each other in a pretty straightforward way.

LeMoyne: Right. Personally, I've never experienced that in real life. There are other ways to be mean these days, more subtle ones. Like you'll get maybe three likes on Facebook instead of twenty. Back then someone might come right up to you and say: "You are so bloody stupid" Basically, people are more cowardly these days.

Barkhammar: I gradually got used to the world of the film. And after a while, it all felt quite normal.

LeMoyne: I'd have liked to live then. It seems more fun. More spontaneous. Better music. Real records, real books, no iPads. A book is special, you can leaf through it, it's physical.

Barkhammar: I'd have had a hard time not being able to call people up when I needed to. That's a panic scenario.

Grosin: I wouldn't have liked it, I'm totally dependent on my mobile. I don't even know whether computers and stuff even existed back then. Really weird.

LeMoyne: I would certainly have missed being connected to the rest of the world. Nowadays it's easy to live in Stockholm and know what's happening in America or

Spain. In 1982 you're in Stockholm and that's that. If you want to know what's happening you have to mess around and get newspapers and stuff. But still, it was calmer, there was less stress. And better music. Today's music is dead boring.

### **What did you know about Lukas, and how have you found working with him?**

Barkhammar: I came across his name when they put out the ad. My mum told me about things he'd done and I realised I'd seen ***Fucking Åmål***. I'm very into films, especially Swedish films.

Grosin: I didn't know who he was. But six months before the ad, I'd actually won a second hand DVD of ***Fucking Åmål*** in a raffle. I really liked it.

LeMoynes: Today I've seen ***Fucking Åmål, Together, Mammoth*** and even ***Lilya 4-ever***, although I wasn't really supposed to. My mum tried to explain, but I got the measure of him when I first met him. He felt like a Moomin character, like Snufkin – calm and wise.

Barkhammar: The first thing I noticed was that he didn't really look at me. And he never gives you a hug.

LeMoynes: I wonder if he's always that cautious around others? But he's brilliant at analyzing people. Brilliant at finding three girls who go really well together like we do.

Barkhammar: He lets us improvise a lot, but you understand what he's aiming at. I get it immediately. He sits there silent and withdrawn, knowing exactly what's happening and who you are, even when you do fifteen takes of the same scene. Grosin: He's great fun to work with. On my first film, a short called Astrid I had to follow a script quite closely. With Lukas pretty much anything goes and you still nail it. And if he sees us doing something good, he puts it into the film. When I watch it, I see myself just as much as Klara in the character. He really feels alive when he's filming.

### **Will you carry on in films, do you think?**

Grosin: When it was all over I was worn out. Never again! But now I'd like to make another film. Then again, I've done it so I don't have to do it again. But if I do, I don't want any crap jobs. I want to study the script first.

Barkhammar: I'm up for it. But now I've been spoiled. Everything was so awesome. I wouldn't take just anything.

LeMoynes: I feel as if I've set a standard for myself. Uplifting films, like ***Fucking Åmål***. You just feel "Yeah! I can do things too!" I really hope our film is like that.

Interview by Jan Lumholdt

## Coco Moodysson



***We Are the Best!* is based on your 2008 graphic novel *Aldrig godnatt (Never goodnight)*. What was your part in the journey from book to film?**

Quite simple. Lukas asked me if he could adapt my book and I said yes. I was happy for him. He had been trudging around looking downcast, writing gloomy books about his dead dad. I felt it was time he got to do something fun. I wasn't really involved in

the journey and I didn't turn up on the set until the last day. But I've always got thousands of opinions, especially about casting and costume design.

**Some changes have been made in the adaptation. What are the biggest ones and why so?**

You'll have to ask Lukas, he's the one who made them.

**Did you ever feel like protesting?**

No. He got to have it his way. I didn't want to set limits or create rules. My story isn't sacred to me and I usually put my work behind me quite quickly. And I don't actually think any of his alterations changed things that much. Some characters and situations were removed, others added. The basics and the tone are still the same.

**Is there possibly something "Lukasian" in this or other work of yours, or something "Cocosian" in Lukas' films?**

We're interested in sad girls and also in details. We mix humour with darkness. The child's perspective. Several unflattering portraits of grown-ups turn up. There are lots of things.

**To what extent do you think you've influenced Lukas' films? Can you give any examples?**

Ooh, Lukas has stolen countless things from my life! The list would be very long. I steal a thing or two as well but not nearly to the same extent. His life has been more mundane than mine. More suburban angst and less action. But he might not agree with that.

**How is your graphic novel career at the moment?**

My latest book is actually text only. There will be a new graphic novel some day. Or another text only. I haven't decided yet.

**Have you ever been published internationally?**

Some books have been translated but mainly at underground/fanzine level. One was translated into Italian when I visited a Rome comic convention a few years back. But the people there were more into smoking weed than buying books.

## Any thoughts about the “Swedishness” in your stories and how it relates to the universal?

Swedish settings interest me. Cities, buildings, Swedish food, clothes, gas stations. Details. There are lots of empty streets and electric candleholders in my books. And solitude. That’s Swedish too. Or universal.

## The main character in *We Are the Best!* is based on yourself...

I often get asked questions like this about my comics, and it always feels a bit weird to answer them. My books are based on my life but they’re not photo albums. I’m not sure the main character in *We Are the Best!* is actually me. When I’d finished the two hundred pages I’d been contemplating that period of my life so deeply and for so long that the result turned out differently. Something to do with myself on many levels, but at the same time not.

## What’s your favourite scene in the film?

I have two. When Bobo looks at Hedvig’s chopped off hair and says “Look at it this way: it’ll grow back”. That’s so funny and sad and wise. Then there’s a shot of Bobo in the bathroom, exchanging a glance with her father who’s sitting in the kitchen. I really like the guy who plays the father.

## Did you ever learn to play?

I play a mean guitar and next year I’m embarking on a busking career all over Europe. I’ll only be playing songs by The Cure.

Interview by Jan Lumholdt

[nevergoodnight.tumblr.com](http://nevergoodnight.tumblr.com)







# WE ARE THE BEST !



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