

B-REEL FILMS AB present



GOLIATH

A film by **PETER GRÖNLUND**

2018 / Sweden / Colour / 88 minutes

INTERNATIONAL SALES

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Download press kit and stills: <https://www.wildbunch.biz/movie/goliath/>

SYNOPSIS

Goliath is set in a forgotten industrial town somewhere in Sweden. When Roland is sentenced to prison, his seventeen years old son Kimmie, is expected to take over the criminal business and provide for the family, a task he is not ready for. The film's depicting a boy's brutal entry into adult life and examines aspects of social heritage and patriarchal structures, at a time when the welfare system is declining and Sweden is at change.

DIRECTOR'S STATEMENT

"... Small Swedish industrial communities such as Hofors, Avesta and Lesjöfors face a number of problems, one of which is drugs and the attendant criminality among the young people. According to several studies it is possible to see how drugs are filtering down through the age-groups. The customary weekend binge drinking is always with us, but we must never forget that drugs and criminality are only a symptom of a much more deep-rooted disease. In whatever direction one cares to look, apathy and uniformity cast their shadow over a society that spins ever faster, and it is easy in this day and age for people to lose their grip. It can be difficult to keep one's faith in a better world. People cling to their monthly wage as a final outpost of happiness. To some eyes this may seem more like existence than living. It is no wonder that young people feel excluded, that so many amid all the stress begin to lose faith in the society in which they live, as if their voice were of no worth, that the world could function just as well if they did not exist. Ask young people around the country what they think and feel about their hometowns and the same answer is forthcoming every time. Nobody listens to us! Everything is shit! In the town of Hagfors this led some youngsters to argue, Hagfors is worse than heroin! This of course suggests that there is something wrong with society, that there are wounds that must be healed. Many young people are completely lacking in faith in their local politicians, unable to feel that society exists for their benefit. They feel that they are completely without influence.

The majority of youth problems are, in reality, not young people's problems at all but rather their elder's. It is up to the older members of society to take note and find a way to speak to young people. If these elders are found lacking in this ability, then there is a risk that this mistrust and contempt for society will be passed down from generation to generation."

Excerpt from The Church of Sweden's report on traditional Swedish industrial communities.

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During the course of my research for *Goliath* I took a trip around the country side of Bergslagen, travelling through industrial towns such as Lesjöfors, Fagersta and Smedjebacken, taking photographs among the remains of an abandoned Sweden. I wanted to write a story about Sweden today, recounted through the lives of a criminal family and against a backdrop of derelict industries, an increasingly divided society and a hardened political climate.

Goliath is set in a neglected industrial community somewhere in Sweden. We meet sixteen years old Kimmie and his father, Roland, due to report to prison to serve a jail sentence. The

family also includes little sister Sara, younger brother Kevin and bipolar mother Carina who, having exhausted her welfare benefits, spends her days at home. With Roland in prison, Kimmie is expected to shoulder the responsibilities of family provider by taking on Roland's criminal affairs, a task that Kimmie is far from ready for. In the Henebro family, manhood and strength are measured by the ability to win a brawl, something that Kimmie has been conspicuously unable to achieve. On the day that Roland is due to report to prison Kimmie comes home with yet another black eye, prompting Roland to give him one last boxing lesson.

The film depicts a boy's brutal entry into adulthood and provides an insight into a fragile and dysfunctional family. *Goliath* investigates various aspects of social inheritance and patriarchal structures, in an age in which the welfare state is being dismantled and Sweden is in transition.

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I am interested in marginalised people and in placing them in a socio-political context. My previous feature film, *Tjuvheder (Drifters)* and *Goliath* are two completely different films but there are also some similarities. Thematically they both deal with the relationship between the individual and the group, something I continue to explore. The group – represented in *Tjuvheder (Drifters)* by the collective at the camping site – is represented in *Goliath* by the family. Here there is also substance abuse; amphetamines, pills, alcohol, and among the younger characters in *Goliath*, liquid GHB and various net drugs. As a social group compared to those we meet in *Tjuvheder (Drifters)*, those in *Goliath* are not the proud working-class but the broken, long-term unemployed proletariat.

Goliath is a cry from Sweden's backyard. In the criminal Henebro family contempt for society is an inherited reflex. Social Services tighten the purse strings, cutting off sickness benefits. The authorities threaten to take children into care, so people live under the radar. The State has washed its hands of the people. Mistrust takes root in the countryside.

When one can no longer draw benefit from society's resources, family becomes even more crucial and this is a fundamental principle of *Goliath*. The Henebro family are a symptom of a societal climate change, a representation of the Sweden we now see taking shape.

The responsibilities forced on Kimmie and his dystopian journey toward adulthood are weighed throughout the story against the father's caring and dysfunctional personality, as well as the playfulness of childhood and the boy's longing for freedom. Kimmie is taken on a journey into the "underground", a criminal, adult world defined by a complex of male violence and ingrained gender roles. When Roland takes his punishment, Kimmie is faced with a choice; either to flee from town, to follow his yearning for freedom into the arms of an unknown fate - or take on the costume of the adult, providing for his mother and siblings and taking the role of the new patriarch.

I have an exploratory attitude to the process of writing. I am wildly drawn to those geographic (and culturally conditioned) outlands where people take matters into their own hands, rural areas, wildernesses, those closed, almost incestuous communities similar to the ingrained societies in *Breaking the Waves*, *Winter's Bone* or *Deliverance*; places where alienation and deteriorating living conditions can create a shift in the norms that gradually alters a family, a

clan or an entire society. The world of *Goliath* is made up of family feuds that have been passed down through the generations (possibly laying the groundwork for the violent conflict in the film), of economic recessions and the powerlessness and contempt for society they bring; a claustrophobic and lawless world of inadequate policing, framed by barren and desolate landscape and a distant state apparatus in Stockholm.

Filmic points of reference are the poetic documentaries *Bombay Beach*, the Irish *Knuckles* and the unsettling family dramas *Animal Kingdom* and *Snowtown*. Other specific references are Ken Loach's social realist coming-of-age dramas *Sweet Sixteen* and *Kes*, as well as *The Godfather*, *Deliverance* and *Winter's Bone*.

The narrative structure of *Goliath* springs from a hybrid form between social and documentary reportage and a stream of poetic association and abstract emotional reverberation reminiscent of poet Bruno K Öijer.

PETER GRÖNLUND'S BIOGRAPHY

Peter Grönlund is an award-winning screenwriter and film director, who's main focus is socio-political themes. Peter has directed numerous award-winning shorts and his first feature film, *Tjuvheder (Drifters)* world premiered in the New Director's Competition Program in San Sebastian 2015. *Tjuvheder (Drifters)* became the most critically acclaimed Swedish film of the year, awarded with five Swedish Academy Guldbagge Awards.

His upcoming feature *Goliath (Goliath)* premieres theatrically in October of 2018. Peter's outstanding characters and his fascinating narratives creates worlds that are impossible to abide. Peter is currently writing on his third feature while developing various projects, book adaptations and original ideas in collaboration with different production companies.

Filmography:

Samtal med Sanna Kaustinen - 2008

Jenny Heiskanen - 2009

Bröderna Jaukka - 2010

The Clearing - 2011

Drifters - 2015

Goliath - 2018

FRIDA BARGO'S BIOGRAPHY (PRODUCER)

Frida Bargo is based at Swedish independent production company B-Reel Films (BRF). She aims for long term relations with her directors and is very fond of working with auteurs with strong unique voices.

During 2016/17 Bargo produced B-Reel Films' first english-speaking international feature, Lisa Langseth's *Euphoria*, starring Academy Award winner Alicia Vikander, Eva Green and Charlotte Rampling and in 2015 she produced the awarded feature film *Drifters (Tjuvheder)* by Peter Grönlund. Frida Bargo has also produced *Hotell* by Lisa Langseth, starring Alicia Vikander, and *A Serious Game (Den allvarsamma leken)* with script by Lone Scherfig and directed by Pernilla August - a co-production between Sweden, Hungary, Denmark and Norway. The film premiered at the Berlin Film Festival/Berlinale Special Gala section in 2016. Bargo is currently producing the feature film *X&Y* by director Anna Odell, and she is in pre-production of a TV-Series for the Swedish Television.

MATTIAS NOHRBORG'S BIOGRAPHY (PRODUCER)

Mattias Nohrborg is one of B-Reel Films producers since 2009 and has produced films such as the critically acclaimed documentary *Palme* in 2012, feature film *Gentlemen* directed by Mikael Marcimain which premiered in Toronto in 2014, *Drifters (Tjuvheder)* together with Frida Bargo in 2015. Frida and Mattias are the producers behind director and artist Anna Odell's new feature *X&Y*, which will premier later this year. Mattias also produced the documentary *Bergman – A Year in a Life*, which opened in the section Cannes Classics earlier this year, and the new documentary *The Man Who Played with Fire*, about author (*The Millenium-trilogy*) Stieg Larsson. He has also been the executive producer and co-producer of a handful productions and produced and co-produced 15 Swedish features between 1998 and 2005 with his own production companies Triangelfilm and Auto Images. Since 1980 he also works with a distribution, now through the company TriArt Film, and was for many years a major Swedish cinema-owner.

CAST

<u>Part</u>		<u>Played by</u>
Kimmie Henebo		Sebastian Ljungblad
Roland Henebo	(father)	Joakim Sällquist
Carina Henebo	(mother)	Davina Robinson
Kevin Henebo	(brother)	Holger Johansson
Sara Henebo	(sister)	Elina Eriksson
Kätty	(grandma)	Elisabeth Augander
Eilers	(uncle)	Stefan Ravenscroft
Tanja	(uncle's wife)	Suzanne Engström
Jonna	(friend)	Cornelia Andersson
Örjan	(friend's father)	Sampo Sarkola
Pettri		Christoffer Watson
Malmnäs		Tommy Lyrehag
Vincent		Mikael Lyrehag
Vallmo		Richard Misans
Berous		Ramin Wånge

CREW

WRITTEN AND DIRECTED BY	PETER GRÖNLUND
DIRECTOR OF PHOTOGRAPHY	GÖSTA REILAND
EDITING	DINO JONSÄTER
COMPOSER	JOHAN TESTAD
SET DESIGN	MARIKA ÅKERBLOM
SOUND EDITING	ANDREAS FRANCK
COSTUME DESIGN	SOFIE KRUNEGÅRD
SPECIAL EFFECTS	CHIMNEY

PRODUCTION CREDITS

B-REEL FILMS AB

FRIDA BARGO
MATTIAS NOHRBORG

CO-PRODUCTION CREDITS

SVERIGES TELEVISION AB

PETER NYRÉN
ANNA CRONEMAN

REEL VENTURES

BJÖRN ODLANDER

FILM CAPITAL STOCKHOLM AB

LISA WIDÉN

ÖREBRO LÄN FILMINVESTERING AB

LISA WIDÉN