

LÅT DEN RÄTTE KOMMA IN

A FILM BY
TOMAS ALFREDSON

LET THE RIGHT ONE IN

SCREENINGS AT ROTTERDAM 2008

Mon, January 28	21.30 h	Pathe 4
Tue, January 29	22.30 h	Cinerama 5
Fri, February 01	19.15 h	Luxor

WORLD SALES:

BAVARIA FILMINTERNATIONAL

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SYNOPSIS

A fragile, anxious boy, 12-year-old Oskar is regularly bullied by his stronger classmates but never strikes back. The lonely boy's wish for a friend seems to come true when he meets Eli, also 12, who moves in next door to him with her father. A pale, serious young girl, she only comes out at night and doesn't seem affected by the freezing temperatures.

Coinciding with Eli's arrival is a series of inexplicable disappearances and murders ... One man is found tied to a tree, another frozen in the lake, a woman bitten in the neck. Blood seems to be the common denominator – and for an introverted boy like Oskar, who is fascinated by gruesome stories, it doesn't take long before he figures out that Eli is a vampire. But by now a subtle romance has blossomed between Oskar and Eli, and she gives him the strength to fight back against his aggressors.

Oskar becomes increasingly aware of the tragic, inhuman dimension of Eli's plight, but cannot bring himself to forsake her. Frozen forever in a twelve-year-old's body, with all the burgeoning feelings and confused emotions of a young adolescent, Eli knows that she can only continue to live if she keeps on moving. But when Oskar faces his darkest hour, Eli returns to defend him the only way she can ...



Swedish filmmaker Tomas Alfredson weaves friendship, rejection and loyalty into a disturbing and darkly atmospheric, yet poetic and unexpectedly tender tableau of adolescence. The feature is based on the best-selling novel by John Ajvide Lindqvist, which the U.K. press qualified as '*reminiscent of Stephen King at his best*'. *Independent on Sunday*

LETTER FROM THE DIRECTOR

1982. A country that keeps going despite everything. Despite the February cold which has made the landscape come to a halt, frozen the water in the lakes and made the branches on the trees as tense as violin strings. The birds have flown to somewhere less desolate and the bears are sunk in deep sleep. Cities keep going in spite of it all.

The shimmering green of the street lights keeping the darkness at bay over salted and gritted streets. The oil from a distant land burning in the boiler rooms of the concrete blocks.

The people who live there. Preserving the hope of the exact opposite of all this. Coming home, taking off their damp winter boots, acrylic jumpers crackling over their heads, snagging nylon tights, burlled wall-to-wall carpet, all that humming electricity.

The hardworking mothers in the suburbs, the faithful fathers scraping the frost off their SAAB's, the children who regardless of the darkness get up at seven and head off to school where they all dutifully finish their plates of liver.

Everyone reads one of two news papers in the morning, one of two at night, watches one of two news shows in which politicians go on about that submarine which ran aground of the coast. Two ways of thinking, red or blue. How do they stand it, those who live there in spite of it all? The people who don't turn to each other for warmth, who hold their tongues and turn their backs for fear of cracking into pieces like statues, for fear of killing each other?

When I read John Ajvide Lindqvists novel *Let the right one in* last summer I knew that I absolutely had to share this story on film. It's a feeling you only get with one script or novel in a hundred. Most of the time there are parts of the material that grab me, a feeling here, a detail there, and urge to get my greedy hands on it and start rewriting. This time it was different. This is a story which is both grand literature and a fantastic drama. Despite the depressing background of a leaden grey Sweden, the harsh social conditions, the bullying and the bloody violence, I see it as a romantic love story with a hopeful and happy ending. I see the same dynamics between the dark background and the light foreground as in the stories of Charles Dickens, or the classical writers of horror, for that matter.

This is an entertaining film rich in social pathos and an in-depth knowledge of mankind, capable of attracting a mass audience without being flat or calculating. I also believe that its unequivocal Swedishness lends it great opportunities for international success.

Tomas Alfredson | Director

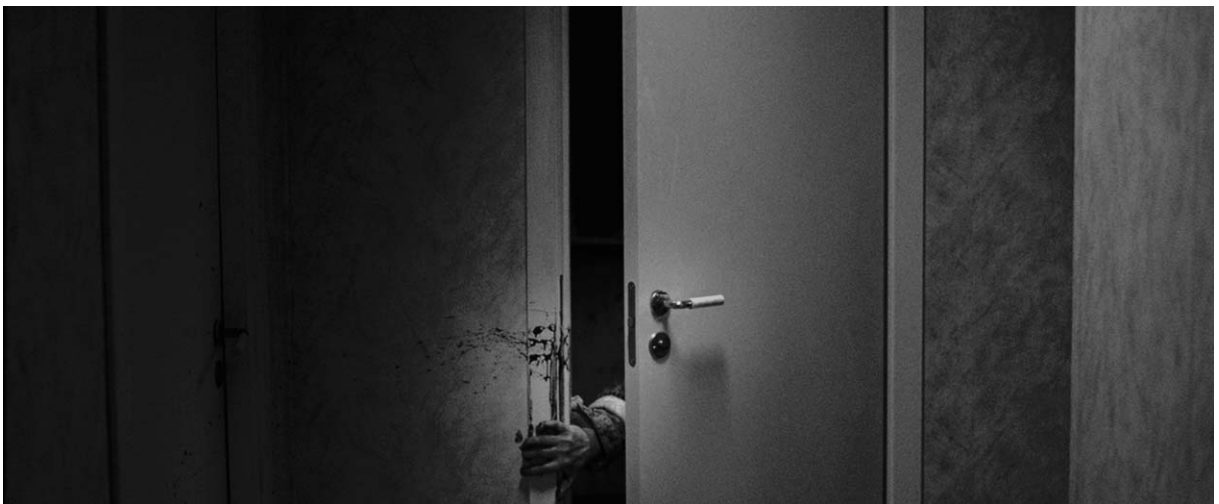
LETTER FROM THE AUTHOR

My script is about being lifted out of the darkness by love. About going under and suddenly being rescued by a helping hand. A totally unexpected helping hand. It's about a boy, Oscar. Intimidation and living in a dysfunctional home has made his life hell. He's 12 and he wants revenge.

Above all it's a love story. Of how Eli's love releases Oskar, how she makes him look upon himself in a different light. Not as the scared one, not as the victim. How she gives him courage to stand up for himself. But Eli is a vampire. A real one, one that lives on blood. The title touches on what I think is the most interesting moral aspect on vampires. They have to be invited to get to you ...

My stories are not excesses in blood and gore. It's naturally there, but above all I try to describe how people react when faced with the Unknown. Our reality is sheer and fragile. We live our lives seeking happiness. And at the same time ... a vague sensation of that all can be taken away from us, at any moment. A very thin veil divides us from the fall, the monster, the deafening darkness. Or love. The Unknown. What happens when it enters our lives? What do we do?

Let the right one in, is a very romantic story featuring strong violence, supernatural elements and a happy ending, played out in the Stockholm suburb of Blackeberg in 1982.



To put it simple:

“Can I come in?”

“Please let me in.”

“Come in.”

John Ajvide Lindqvist | Author and Screenwriter

A BEST-SELLING NOVEL

Let the right one in was first published in Sweden in 2004. The book with its unusual mix of romance, horror and suburbia was very well received and shortly ended up on the bestseller-lists. The author John Ajvide Lindqvist is a former stand-up comedian, magician and writer of TV scripts.



So far Let the right one in has been sold to 12 countries:

COUNTRY	PUBLISHER	RELEASE
Norway	Damm & Son	2005
Holland	Signature	2006
Denmark	Forum	2007
Australia	Text publishing	2007
New Zealand	Text publishing	2007
Italy	Marsilio	2007
Poland	Jacek Santorski	2007
Finland	Gummerus	2007
Spain	Escapa/Calpe	2007
Germany	Lübbe	2007
Great Britain	Quercus	2007
USA	St Martins Press	2007

LETTER FROM THE PRODUCERS

When we read this novel we were totally captivated by it. It was quickly made apparent that we weren't the first to have envisioned the film while reading the book though. The publisher sounded a bit fed up by the time we got through to him. We sent the book to director Tomas Alfredson, who immediately was interested, and we then contacted the author, John Ajvide Lindqvist, directly.

So far there had been over twenty requests from Sweden, Denmark, Germany and the US for the right to turn John Ajvide Lindqvist story into a film. Somewhere along the line however, we found that we shared a common vision, making this one of the most exciting Swedish film project in years. This is a deeply gripping love story between an insecure and victimised 12-year old boy and mysterious girl far from the ordinary. Oskar and Eli journey into unknown territory when they fall in love.

While she is everything he's not- strong and assertive, he is something she can never be- human, normal. They're both forced to fight for their love and to make crucial choices regarding their future. Oscar's acts of defiance and Eli's need for blood ultimately leads to a conflict where they're forced to defend their lives and their will to stay together.

It's a story about emancipation. Of how love and trust builds the foundation for personal growth and liberation. It moves along archetypical lines and contains all the classic and mythical ingredients of separation, descent, initiation and return, set in three acts. It's a highly romantic story albeit combined with elements of finely tuned horror. The result is a unique and highly commercial product with the power to attract audiences from different age- and target groups.

With Tomas Alfredson as the director, we began shooting in february 2007. So far John Ajvides book is being released by major publishing houses in no less than 12 territories, including Germany, Great Britain and the U.S. For us that's a clear signal of the power in this finely crafted story. We have had well-founded economic basis for the project, with the terms clearly set out for all parties involved.

We have had the highest demands in terms of artistic quality and great faith in the commercial strength of this project. We are convinced that with our help Tomas and John Ajvide Lindqvist, have created an unforgettable film which will attract large local and international audiences at the cinema, on DVD and on television.

Carl Molinder and John Nordling | Producers, EFTI

TOMAS ALFREDSON | THE DIRECTOR

FILMOGRAPHY

- 2005 **JULKALENDERN** (Advent Calendar) (TV) SVT
- 2004 **FYRA NYANSER AV BRUNT** (Four Shades of Brown) (feature film) SFI, SVT Drama, Nordisk Film/TV Fund
AWARDED WITH:
BEST DIRECTOR, Swedish Film Institute's Guldbagge Awards 2004
BEST FILM, Swedish Film Critics Association Award 2004
BEST FOREIGN FILM 2004 Copenhagen Night Film Festival 2004
- 2003 **KONTORSTID** (Office Hours) (feature film) SFI, SVT, SF, Film i Väst
- 2000 **SOLDATER I MÅNSKEN** (Soldiers by Moonlight) (TV) SVT Drama
AWARDED WITH:
BEST DIRECTOR, Rembrandt Award – Amsterdam 2000
BEST DIRECTOR, Golden Rockie Award – Banff Canada 2000
- 1999 **TORSK PÅ TALLINN** (Screwed in Tallinn) (TV) SVT Drama
AWARDED WITH:
GOLDEN GATE AWARD – San Francisco 2000
- 1999 **BEN OCH GUNNAR** (Ben and Gunnar) (TV) SVT Drama
- 1999 **GUNNAR RHELIN – EN LITEN FILM OM ATT GÖRA NÅGON ILLA**
(Gunnar Rehlin – A Short Film About Hurting Somebody) (TV) SVT Drama
- 1999 **EN LITEN FILM OM DÖDEN** (A Short Film About Death) (TV) SVT Drama Stockholm
- 1999 **OFFER OCH GÄRNINGSMÄN** (Victim and Perpetrator) (TV) SVT Drama
- 1995 **BERT – DEN SISTE OSKULDEN** (Bert: The Last Virgin) (TV) SVT Drama
- 1994 **BERT** (feature film) SVT Drama

EFTI | THE PRODUCTION COMPANY

EFTI is a Stockholm-based production company with a history in TV, commercials and drama. The company was founded in 1994 by Carl Molinder and John Nordling.

Let the right one in is our first feature project. Several other features are in development due to be released 2009 and onwards. The aim is to establish EFTI a major provider of quality drama on the Nordic as well as the international scene. Over the years EFTI has attracted a great deal of gifted talent and have a unique network of contacts within a wide range of sectors in Sweden and abroad.

EFTI's catalogue include 15 major television series and over 400 commercials. We have made our mark with entertainment programmes such as Knesset, Pentagon, Eurovision Song Contest 2000, Grammy Awards, Superklasse and Världens Humorkvall (Unicef Comedy Night).

The talk show Sen kväll med Luuk (Late Night with Luuk), currently taking a long break, has been our greatest success in terms of audience figures, with 17 seasons under its belt and numerous awards.

Ulveson & Hengren (SVT Drama) was the first example of EFTI's new focus on drama. The show is a mockumentary-style look at the production of a comedy show starring Felix Hengren and Johan Ulveson, two of Sweden's major comedians.



MAIN CAST & CREW & FILM INFO

CREW

Director	Tomas Alfredson
Screenplay	John Ajvide Lindqvist
Producers	John Nordling Carl Molinder
Line Producer	Frida Asp
Produktion Manager	Mia Ericsson Degerlund
DoP	Hoyte van Hoytema nsc, fsf
Editors	Dino Jonsäter Tomas Alfredson
Production Design	Eva Norén
Costumes & Make-Up	Maria Strid
Composer	Johan Söderqvist

CAST

Oskar	Kåre Hedebrant
Eli	Lina Leandersson
Håkan	Per Ragnar
Erik	Henrik Dahl
Yvonne	Karin Bergquist
Lacke	Peter Carlberg
Virginia	Ika Nord
Jocke	Mikael Rahm
Gösta	Karl-Robert Lindgren
Morgan	Anders T Peedu
Larry	Pale Olofsson

FILM INFO

114 min, color, 35mm, 1:2.35, Dolby SRD
World Premiere: 26.1.08 in Goteborg

WORLD SALES

Bavaria Film International