

P E R S M A P

Een ABC DISTRIBUTION / Cinema Delicatessen release.

LET THE RIGHT ONE IN

Gebaseerd op de bestseller *Laat de ware binnenkomen* van John Ajvide Lindqvist
Winnaar van de Gouden Méliès 2008 - Beste Europese Fantastische Film
Winnaar Gouden Raaf 2009 Internationaal Filmfestival Fantasy Film Brussel

een film van / un film de Tomas Alfredson



vanaf 15 juli te zien in de bioscoop

Digitaal en 35mm

regie **TOMAS ALFREDSON** - camera **HOYTE VAN HOYTEMA** - geluid **PER SUNDSTRÖM** -
muziek **JOHAN SÖDERQVIST** - montage **DINO JONSÄTER**
productie **CARL MOLINDER** voor **EFTI** - cast **KARE HEDEBRANT, LINA LEANDERSSON,**
PER RAGNAR, HENRIK DAHL, KARIN BERGQUIST, PETER CARLBERG
Zweden, 2008, 114 minuten – Kijkwijzer: 16 jaar, angst, geweld, grof taalgebruik

DISTRIBUTIE: Cinema Delicatessen

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ABC DISTRIBUTION

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LET THE RIGHT ONE IN

In LET THE RIGHT ONE IN / LÅT DEN RÄTTE KOMMA IN van de Zweedse regisseur Tomas Alfredson wordt op originele en ontroerende wijze het aloude vampierthema nieuw leven in geblazen, wanneer de twaalfjarige Oskar, die door pestkoppen wordt geterroriseerd, vriendschap sluit met zijn nieuwe mysterieuze buurmeisje Eli. Haar komst valt samen met een serie weerzinwekkende moorden en aanvallen. De film is gebaseerd op de bestseller *Laat de ware binnenkomen* van John Ajvide Lindqvist.

LET THE RIGHT ONE IN was tijdens het IFFR 2008 een van de publieksfavorieten en gooide afgelopen zomer ook hoge ogen op het Amsterdamse openluchtfilmfestival Pluk de Nacht. De film maakt een ware zegetocht langs festivals. Op het Sitges International Film Festival in Spanje won de film dit jaar de Gouden Méliès voor Beste Europese Fantastische Film.

Synopsis

De twaalfjarige Oskar, die door pestkoppen wordt geterroriseerd, sluit vriendschap met zijn nieuwe mysterieuze buurmeisje Eli. Haar komst valt samen met een serie weerzinwekkende moorden en aanvallen.

Oskar Eriksson is een eenzame twaalfjarige die gepest wordt op school. Thuis, waar hij met zijn moeder woont, verzamelt hij krantenknipsels over seriemoordenaars. Op een dag wordt er aan een boom niet ver van zijn huis een dode jongen gevonden, die op rituele wijze vermoord lijkt te zijn. Tegelijkertijd ontmoet Oskar het meisje Eli, dat naast hem is komen wonen. Ook Eli is eenzaam en de twee sluiten vriendschap. Hoewel dit hem kracht geeft om voor zichzelf op te komen, ontdekt hij ook een aantal eigenaardigheden aan Eli, zoals het drinken van bloed om in leven te blijven. Dit stelt hem voor een belangrijke keuze.

Oskar est un adolescent fragile et marginal, totalement livré à lui-même. Pour tromper son ennui, il fait les 400 pas au fond de la cour enneigée de son immeuble, et imagine des scènes de vengeance sur les garçons de sa classe qui le maltraitent. Quand Eli s'installe avec son père dans l'immeuble d'à côté, Oskar trouve enfin quelqu'un avec qui se lier d'amitié. Ne sortant que la nuit, et en t-shirt malgré le froid glacial, la jeune fille ne manque pas de l'intriguer. Lorsqu'une série de morts sanglantes auront lieu dans la région, l'imagination d'Oskar ne fera qu'un tour : Eli est un vampire. Leur complicité n'en pâtira pas pour autant, et deviendra même un motif de survie. Avec l'aide d'Eli, Oskar parviendra finalement à se faire respecter par ses camarades.

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*

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, burlap 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 Lindqvist's 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

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

Boekuitgave

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.



Oorspronkelijke titel: Låt den rätte komma, 2004 □

Auteur: John Ajvide Lindqvist (1968) groeide op in Blackeberg. Hij schreef toneelstukken en televisiedrama's voordat hij zich aan deze thriller waagde die in Scandinavië prompt een bestseller werd.

Vertaling: Edith Sybesma, 2007 □ Uitgever: Signatuur (voorheen Signature) □

ISBN-10: 90-5672-199-2 □ ISBN-13: 978-90-5672-199-2

Paperback, 560 pagina's, € 19,95

*Een recensie-exemplaar kan men aanvragen bij A.W. Bruna Uitgevers B.V.,
Ank Jacobs, Tel 030 2470411 E-mail: ank.jacobs@awbruna.nl*

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

Cast & 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

Festivals – Film Awards

Tribeca International Film Festival, USA 2008

- Best Narrative Feature

Göteborg International Film Festival, Sweden 2008

- The Nordic Film Award
- The Kodak Nordic Vision Award (Best Cinematography –Hoyle van Hoytema)

Neuchâtel International Film Festival, Switzerland 2008

- Best European Fantasy Feature (Silver Méliès)

Natfilm Festival Copenhagen, Denmark 2008

- Metro Critics Award

Edinburgh International Film Festival, Scotland 2008

- Rotten Tomatoes Critical Consensus Award

Puchon International Fantastic Film Festival, South Korea 2008

- Best Director
- Citizen's Choice Award

Fant-Asia Film Festival, Canada 2008

- Best Film
- Best Director (Tomas Alfredson)
- Best Photography (Hoyte Van Hoytema)

Fantastic Fest 2008 Award Winners

- Horror Features:
First Place: LET THE RIGHT ONE IN

Sitges Fantasy Film Festival 2008

- Golden Melies Award

2008 Dead Channels Film Festival, USA

- Audience Award for Best Feature Film

Toronto AFTER DARK Film Festival, Canada, 2008

- Audience Award in Gold as Best Feature Film

Quotes

"Alfredson deserves praise for how he revitalizes classic vampire mythos without needlessly 're-imagining' the genre, and his two young leads are great. A worthy companion piece to Philip Ridley's criminally-underseen THE REFLECTING SKIN, LET THE RIGHT ONE IN wonderfully portrays the heart that beats behind his characters' bloodletting."

Doug Jones, Indiewire

"There are moments here that are truly iconic, that you will carry with you long after the final frame but the film is also so loaded with a quiet sort of poetry..."

"The film is beautifully shot and anchored by very strong performances from its young leads and stands quite easily as the most compelling new entry into vampire mythos in ... well, as long as I can remember. An exceptional piece of work, Let The Right One In comes with the highest possible recommendation."

Todd Brown, twitchfilm.net

"It's a genuine surprise just how delightful a genre-mash this movie is. Because out of all the gory movies I've ever seen, this one is without a doubt the sweetest. And out of all the sweet movies I've ever seen this one is without a doubt the goriest!"

It would be unfair to say one further word before mentioning the stellar acting by the two children who play Oskar and Eli: Kåre Hedebrant and Lina Leandersson.

I love this movie, period. One of the best I've seen this festival, only time will tell if I will hold it in as high a regard as, say, PAN'S LABYRINTH. But I'm sure both Guillermo del Toro and Terry Gilliam would have a blast with this movie and that is the best praise I can imagine at the moment."

Ardvark, twitchfilm.net

"the climax (...) proves worth the wait: witty, spooky, bloodthirsty, satisfying and, in a sly coda, unexpectedly poignant."

Neil Young, Neil Young's Film Lounge.co.uk

"A bullied misfit finds his destiny with a mysterious girl vampire in the idiosyncratic romantic horror-fantasy 'Let the Right One in.' Calling to mind the work of Anne Rice and Stephen King, atmospheric adaptation of Swedish author John Ajvide Lindqvist's bestseller is well directed by his countryman Tomas Alfredson ('Four Shades of Brown') and should click with cult and arthouse audiences. Although plot centers on two 12-year-old outcasts who become soulmates, it's definitely not for kids. Project's distinctive mix of horrific and heartwarming — along with haunting production design — signal a strong Euro market with potential for eternal life in ancillary."

Action unfolds in 1982, in a snowy Stockholm suburb where pale, androgynous-looking Oskar (Kare Hedebrant) lives with his divorced mother in a dreary apartment complex. Brutally bullied at school, he keeps a hunting knife under his bed and secretly fills notebooks with reports of heinous crimes.

Lonely Oskar is drawn to unkempt new neighbor Eli (Lina Leandersson), who materializes only at night, doesn't feel the cold and gives off a strange odor. Eli lives with Hakan (Per Ragnar), an odd, older man whom the locals assume is her father. Their arrival coincides with a series of gruesome murders.

Matter-of-fact depiction of Hakan's search for fresh blood for Eli in the early scenes shows the originality of pic's genre approach. Alfredson allows elegantly composed visuals and a clever soundtrack to convey the horror without music, flashy editing or special effects. Hakan's ineptitude and bad timing even become a source of black comedy.

Film does boast its share of f/x, but these don't achieve the same fright factor. In contrast, the evocative school scenes suggest a more everyday terror.

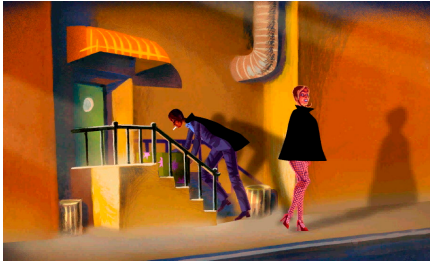
Scripting by Lindqvist tones down some of the novel's dark undercurrents, with only Hakan's shifty looks hinting at the book's pedophilia plot thread. His unique contributions to vampire lore include the fact that they can't enter a room without being invited, and inspire cats to attack.

Otherworldly child actors Hedebrant and Leandersson perfectly embody their roles. Their opposite looks are used as elements of production design by Eva Noren, who brilliantly contrasts darkness and light. Exquisitely detailed lensing by Dutch-Swedish d.p. Hoyte van Hoytema adds dimensions to the multilayered story while using snow-white and blood-red as leitmotifs.

Pic preemed at Gothenburg fest in late January, where it nabbed the Nordic film award and a prize for cinematography."

Alissa Simon, Variety

MAGIC SHOW



An illusionist and his assistant perform a series of incredible acts and afterwards reveal to the audience how their tricks work. However this explanation is even more astonishing than the tricks, which only enhances the illusion. Gradually, the illusions become more and more amazing until it appears they are not a trick, but real. From that moment on, reality and illusion can no longer be separated.

Formaat: Animation, Narrative Fiction, Short

Genre: Comedy, Drama, Fantasy, Art

Credits

Scenario en productie: RUUD DEN DRYVER

Animatie en regie: MILAN HULSING

Nederland – 2009 - 11 minuten - Aspect ratio 1:1.85 - Geluid: Dolby Digital / Dolby SR Stereo – Animatie techniek: Cut out, cel animation, inkt en verf op papier, 2D computer

Milan Hulsing (Amsterdam, 1973)

Studeerde af in illustratie aan de Willem de Kooning Academie. Publiceerde als illustrator in verschillende tijdschriften en kranten (waaronder de VPRO Gids, de Academische Boekengids, het Parool, Schokkend Nieuws, Hollands Maandblad). Tekende regelmatig strips voor Zone 5300 waarvoor hij ook als schrijver werkzaam is. Droeg bij aan het internationale stripproject Comix 2000 en zijn werk verscheen in het Franse tijdschrift Lapin. In 2004 verscheen de bundel "WAT FRED NIET WIST" (Zozolala/Zone5300) waarmee hij de stripschapspenning voor het Beste Literaire Album won. Publiceerde verder de korte graphic novels "DE GROTE MAN" (de Pincet Reeks) en in eigen beheer "CLOUD, CASTLE, LAKE" naar Vladimir Nabokov. Werkt regelmatig samen met Michiel de Jong, met wie hij de graphic novel "ODE AAN WILHELM" maakte (de Pincet Reeks) en verzorgde met hem pagina's voor de Volkskrant en het Algemeen Dagblad. Hun bijdrage aan de Volkskrant werd opgenomen in het boek 40 beste Opmaat Ontwerpen terwijl hun dagstrip "LANA PLANCK" voor het Algemeen Dagblad in album verscheen bij uitgeverij Oog en Blik. In opdracht van poppaleis Paradiso maakte hij comics voor het poëziefestival Double Talk. Animeerde leaders voor de documentaires "WAAR IS MIJN JAS" en "NOU DAT WAS HET DAN." Maakte animaties voor "DE PAUL VERHOEVEN DVD BOX." Deed animaties en achtergronden voor "TOPOR ET MOI" van Sylvia Kristel, Special Jury Award TRIBECA 2006. Regisseerde en animeerde "MAGIC SHOW."

CINEVENTURA

Ruud den Drijver / Dorna van Rouveroy van Nieuwaal

COMPANY PRODUCTION TRACK RECORD

Title
TINTIN IN THE LAND OF DREAMS (TV)

Year of production
1983

PAUL CHEVROLET AND THE ULTIMATE HALLUCINATION (Feature)	1985
INTOXICATED (Feature)	1986
ODYSSEY OF LOVE (Feature)	1988
INTENSIVE CARE (Feature)	1992
NIGHT WATCH (Feature)	1994
RED LIGHT DIARIES (Animated)	1996
AN AMSTERDAM TALE (Feature)	1999
HARRY RENTS A ROOM (Animated)	1999
BOORMAN & CO. (LIJMEN/HET BEEN) (Feature)	2000
SEVENTEEN (Animated)	2003
TOPOR ET MOI (Animated)	2004
MAGIC SHOW (Animated)	2009

In production

SAMMY (Animated)

The company has been engaged in coproduction with

- United Kingdom - Belgium
- Netherlands Antilles - Croatia
- United States - Canada

Festivals

Our movies are invited at Markets & Festivals:

AFM, Mifed, Cannes, Berlin, Seoel, Oldenburg, Mannheim, Amsterdam AFF, Seattle, Annecy, Festróia, Neuchâtel, Expresión en Corto, Montréal, Ottawa, Tindirindis, Telluride, Brisbane, Palm Springs, Calgary, Melbourne, Tampere, Newport Beach, Florida, Indianapolis, Animamundi, Taipei Golden Horse, Cinanima, Valladolid, Maui, Avanca, Montreal, Filmfestankara, Ashdod, Santa Barbara, Tribeca, Docufest Pritzren, Tahoe/Reno Int.FF. etc.

Awards

- Lijmen/HetBeen Award Best Dutch Actrice 2000 (Gouden Kalf)
Nominated for Best Dutch Picture 2000
Critics Award-Best Picture 2001
- Seventeen: Dresden Film Festival 2004
Krok International Film Festival 2004
Grand Prix Anifest Film Festival in Boedapest 2005
Dutch selection for the Academy Awards 2005
- Intensive Care Mondo Bizarro Award 2001
- Topor et moi Best Animated short Ashdod 2005
Tribeca Special Jury Award 2006
- Oblomov's cat Dutch selection Academy Awards Los Angeles 2007,
Best Direction at International Animation FF Dervio, Italy,
Beste Animation at International FF Avanca, Portugal

Production company/ copyrights / contact

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