



Alexandra Dahlström, Jesper Ganslandt & Olle Sarri were in Trollhättan on Thursday to talk about *Blondie* and screen it for Film i Väst employees. The film had its gala premiere in Venice in front of an audience of 1500 people and was filmed largely in a large mansion in Vänersnäs. "Perfect house. Thanks to the owner Jan Malmsjö who wanted to have Marie Göranzon there, we had to be there. And she also loved Carolina Gynning," said director Ganslandt.

Photo: Roger Lärk

## ***Blondie* Mixes Seriousness and Humor**

A mix between Bergman and Falcon Crest, so describes director Ganslandt in his new film *Blondie*, filmed at a mansion in Vänersnäs and in Trollhättan.

The gala premiere was held in Venice before 1500 people, today is comes to a cinema near you.

Carolina Gynning gave birth and was taking care of her baby, Marie Göranzon had to leave unwillingly for Strandvägen and Helena af Sandeberg was busy elsewhere. But a very good part of the cast was on location, as Alexandra Dahlström puts it, and sat down at Kulturbaren to talk about Jesper Ganslandt's new film **Blondie** which premieres today.

The director describes the film as a family portrait mostly about four women, where a man steals the show at times.

- Everyone has a relationship with their family. Some have a bad connection; others have no contact at all. It's about how you relate to the role you have in the family and what you want to take away. There's sibling love, and how they want to be seen. In Venice, it was perceived as much more serious than we intended. For me it's a lot about humor, situation comedy and black humor, a mix between Bergman and Falcon Crest.

### "Why so serious?"

- I have not tried to make a Bergman film; he is much slower and existential than me. But it will probably be quite serious, the aim was to keep the comedy all the way through, but gradually it becomes more dramatic.

The three sisters Elin (Carolina Gynning), Katarina (Helena af Sandeberg), and Lova (Alexandra Dahlström) return from their childhood home to celebrate their mother Sigrid (Marie Göranzon) who is turning 70. Katarina is losing control of her double life as a married mother of two and hardworking surgeon lover. While mother Sigrid is specifically targeted at the big celebration in her honor.

Unlike Jesper Ganslandt's last film **The Ape**, the ensemble had plenty of time to prepare for their roles as sisters, even in public places. From these meetings and reactions came the script.

- I was pretty sure of what I wanted to do, but it was a good way to get the ensemble tight and create a family, he says.

### Gynning Surprised

An interesting challenge, says Alexandra Dahlström on the role of Lova.

- We found out that we would rehearse early, dressed as the characters and meeting in private and locally. For me it was a great challenge to be the shy violet in the family, to keep me in the shadow of the sisters. It



Olle Sarri pulled a DeNiro for the role and gained eleven pounds.  
Photo: Roger Lärk



Back in Trollhättan again. The first time Alexandra Dahlström was here was for the filming of the Guldbagge award winner **Show Me Love**.  
Photo: Roger Lärk

was very exciting to explore. I think it's a very interesting movie, the dynamic and explosive power of emotions like Scorsese's ***Alice Doesn't Live Here Anymore***. I'd like to do another one!

The choice of Carolina Gynning in one of the major roles might surprise some people.

- I think she has a star quality that no one else has, real old Hollywood aura. The one she made on television has been so bad, I wanted her to make a film instead. Fun with little risk, it has worked great.

### **Fat, alone and breathless in Lextorp**

There are many big names in the cast, the heaviest of them all Olle Sarri, who pulled a DeNiro and gained eleven kilograms in five weeks for the role of one of the sisters' husband.

- It says something about how eager I am to work with Jesper, says Olle Sarri and talks about how he ate double meals, a lot of oil, candy, power bars, soft drinks...
- Everything! I ate a lot and stopped working out. It was an artistic fun experiment and necessary for the film. But the day after filming I woke up in Lextorp and it was not as fun - fat, lonely and out of breath.



After the breakthrough of the Guldbagge nominated ***Goodbye Falkenberg*** (2006), ***The Ape*** (2009) director Jesper Ganslandt invests in this drama mixed with humor.  
Photo: Roger Lärk

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