



## First Punk Feature for Alexandra Dahlström

### STOCKHOLM

When the punk band Vulkano film had their premiere Alexandra Dahlström was in the audience – and it hit straight in the heart.

It was a moment of magic. I noticed immediately that this could be a great story and it felt like I was the right person to tell it, she says.

Those Dancing Days was the indie phenomenon which got a record deal, was successful and travelled the world before the young girls had barely graduated.

But over time, increasing pressure to write hits and to live a life that none of them were really hungry for, the band laid down three of its members, Cecilia Efraimsson, Lisa Pyk Wirström and Rebekah Rolfart who formed Vulkano.

“Good to party”

The urge came back and at Vulkano's first gig was actor-director Alexandra Dahlström who was infected by the band's energy. She already knew Lisa Pyk Wirström and she had previously met Cissi Efraimsson at an after party when they broke the ice by climbing up on a highway billboard in Gothenburg together.

I remember thinking that they were good at partying, and that they have a unique approach to life. All three are good at adventure and have a unique ability to create joy. In addition, we have experienced similar things and decided to start over in our careers instead of doing what is commercial or expected. There is a great sense of relief in it, says Alexandra Dahlström.

She decided to make a documentary about the band. It was "All We Have Is Now," which will premiere on Friday.

### **From Skanstull to Los Angeles**

First, she promised the band "the moon".

I remember that I said I would follow them for seven years if it was required, as in the documentary about The Brian Jonestown Massacre and The Dandy Warhols. Though it was not needed because so much happened in a year and a half. In the film we see Vulkano taking their first musical steps in a rehearsal room at Skanstull in Stockholm. But for the big Los Angeles trip and the show for important contacts in the American entertainment industry, Rebekah quits unexpectedly.

TT: How did you feel as a director when it happened?

I reacted as if my parents had divorced and cried and asked why. I was fully aware that it was a great dramatic turning point but I was not so cynical that I just thought it was good for the film. At the same time, I understood that it was important to continue shooting and I think they thought it was good to talk to me about it. We joked that sometimes I was like the psychologist in the band Metallica's "Some Kind of Monster".

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TT, NT

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