NOTES

- 1 An earlier version of this opening account of Nordic noir on British television can be found in Steven Peacock (ed.), *Stieg Larsson's Millennium Trilogy: Interdisciplinary Approaches to Nordic Noir on Page and Screen* (London: Palgrave Macmillan, 2012), pp. 5–7 and 103–104.
- 2 Henning Mankell's *Wallander* novels (1991–2009) are enormously popular in his native Sweden, Scandinavia, Germany, and the UK, and have won many awards including the German Crime Prize and the British 2001 CWA Gold Dagger Award for *Sidetracked*. The novels, in order of publication, are *Mördare utan ansikte* (1991; English translation by Steven T. Murray: *Faceless Killers*, 1997); *Hundarna i Riga* (1992; English translation by Laurie Thompson: *The Dogs of Riga*, 2001); *Den vita lejoninnan* (1993; English translation by Laurie Thompson: *The White Lioness*, 1998); *Mannen som log* (1994; English translation by Laurie Thompson: *The Man Who Smiled*, 2005); *Villospår* (1995; English translation by Steven T. Murray: *Sidetracked*, 1999); *Den femte kvinnan* (1996; English translation by Steven T. Murray: *The Fifth Woman*, 2000); *Steget efter* (1997; English translation by Ebba Segerberg: *One Step Behind*, 2002); *Brandvägg* (1998; English translation by Ebba Segerberg: *Firewall*, 2002); *Pyramiden* (1999; short stories; English translation by Ebba Segerberg with Laurie Thompson: *The Pyramid*, 2008); *Den orolige mannen* (2009; English translation by Laurie Thompson: *The Troubled Man*, 2011).

- 3 First series: *Sidetracked* (aired 30 November 2008); *Firewall* (aired 7 December 2008); *One Step Behind* (aired 14 December 2008). Second series: *Faceless Killers* (aired 3 January 2010); *The Man Who Smiled* (aired 10 January 2010); *The Fifth Woman* (aired 17 January 2010). Third series: *An Event in Autumn* (1 April 2012); *The Dogs of Riga* (8 April 2012); *Before the Frost* (15 April 2012).
- 4 www.radiotimes.com/news/2011-11-18/the-killing-knit-your-own-sarah-lund-jumper (accessed 06/03/2012).
- 5 See for example Janet McCabe, 'Nothing Like a Dane' for *CST Online*, <http://cstonline.tv/nothing-like-dane> (accessed 06/03/2012), and Sam Wollaston's review for *The Guardian*, www.guardian.co.uk/tv-and-radio/2012/jan/07/tv-review-borgen-sherlock (accessed 06/03/2012).
- 6 Sam Wollaston, television review for *The Guardian*, 26 May 2012, www.guardian.co.uk/tv-and-radio/2012/may/26/tv-review-kingdom-of-plants (accessed 29/05/2012). In 2013, the British fascination with Swedish crime fiction increased further. The Saturday night slot for Nordic noir on BBC Four was filled by *Arne Dahl* – a TV series based on the 'Unit A' novels by Jan Arne Dahl (under the pseudonym Arne Dahl), about a team of maverick detectives. The impact and popularity of Scandinavian crime drama were marked in other ways, too. In April 2013, Krister Henriksson (*Wallander*) took the lead role in a production of *Doktor Glas* at Wyndham's Theatre in London, performed in Swedish with English subtitles. British television channel ITV sought to attract the audience of *Forbrydelsen* and *Wallander* by crafting a homegrown crime drama – *Broadchurch* – that borrowed liberally from Nordic noir: heavy on melancholic atmosphere, intricate family ties, and emotional angst.
- 7 Stieg Larsson's *The Girl with the Dragon Tattoo* was the best-selling novel in Europe in 2008, and then debuted at number four on the *New York Times* best-seller list in 2009, subsequently spending months near the top of the trade paperback list.
- 8 See, for example, Mark Bould, *Film Noir: From Berlin to Sin City* (London and New York: Wallflower, 2005), Mark T. Conrad (ed.) *The Philosophy of Film Noir* (Lexington, KY: The University of Kentucky Press, 2006), Andrew Spicer, *Film Noir* (London and New York, Toronto Pearson Education Limited, 2002), and

- Nicholas Christopher, *Somewhere in the Night: Film Noir and the American City* (New York: The Free Press, 1997).
- 9 There are notable exceptions. As David Cairns eloquently suggests of *The Lost Weekend* (dir. Billy Wilder, 1947) – the tale of alcoholic Don Birnam's desperate attempts to beat the bottle – 'The flavour of a film noir crime flick comes from [a] focus on deceit, not from Birnam's actual thefts (a botched bag-snatch; a liquor store hold-up conducted with nothing more than a mean scowl), but from the way it treats drinking as a criminal career, to be pursued secretly and obsessively, the tools of the trade hidden and smuggled and covered up with lies. The stylistic mix of urban realism with hints of German expressionism merely confirms the film's genre qualifications.' David Cairns, 'The Lost Weekend', a film essay presented in the booklet accompanying the 2012 'Masters of Cinema' blu-ray release of *The Lost Weekend*, p. 6.
 - 10 Michael W. Boyce, *The Lasting Influence of the War on Postwar British Film* (London: Palgrave Macmillan, 2012), p. 80.
 - 11 Bould, *Film Noir*, p. 3.
 - 12 Boyce, *The Lasting Influence of the War on Postwar British Film*, p. 80.
 - 13 Robert B. Pippin, *Fatalism in American Film Noir: Some Cinematic Philosophy* (Charlottesville, VA and London: University of Virginia Press, 2012), p. 95.
 - 14 Karen Klitgaard Povlsen, 'Gender and Geography in Contemporary Television Crime Fiction', in Paula Arvas and Andrew Nestingen (eds), *Scandinavian Crime Fiction* (Bangor: University of Wales Press, 2011), p. 89.
 - 15 Nestingen and Arvas (eds), *Scandinavian Crime Fiction*, p. 1.
 - 16 The series' remit reads, 'The Nordic Film Classics series offers in-depth studies of key films by Danish, Finnish, Icelandic, Norwegian, and Swedish directors. Written by emerging as well as established film scholars, and where possible in conversation with relevant film practitioners, these books help to shed light on the ways in which the Nordic nations and region have contributed to the art of film.' See also my review of the series in *Journal of Adaptation in Film and Performance* 5: 1 (2012), pp. 93–96.
 - 17 There are, of course, noteworthy predecessors demonstrating a similar approach. See Raymond Durnat, *A Mirror for England:*

- British Movies from Austerity to Affluence* (London: Faber & Faber, 1970), Charles Barr, *English Hitchcock* (London: Movie, 1999), and Robin Wood, *Hitchcock's Films Revisited* (New York: Columbia University Press, 1998). More recent publications combining close textual analysis and sociocultural criticism to particularly illuminating effect include Boyce, *The Lasting Influence of the War on Postwar British Film* and Antoine de Baecque, *Camera Historica: The Century in Cinema* (New York: Columbia University Press, 2012).
- 18 Jonathan Bignell, 'The Police Series', in John Gibbs and Douglas Pye (eds), *Close-Up 03* (London: Wallflower Press, 2009), pp. 63–64.
 - 19 Edward Docx, 'Stieg and Dan: two of a bad kind?', *The New Review, The Observer*, 12 December 2010, p. 36.
 - 20 Heather O' Donoghue, 'New Wine in Old Bottles: Innovation and Tradition in Stieg Larsson's *Millennium* Trilogy' in Peacock (ed.), *Stieg Larsson's Millennium Trilogy*, p. 45.
 - 21 See Sarah E. H. Moore's more precise discussion of the trilogy's presentation of European court proceedings in 'Storytelling and Justice in *The Girl Who Kicked the Hornets' Nest*', Peacock (ed.) *Stieg Larsson's Millennium Trilogy*, pp. 144–163.
 - 22 Eva Gabrielsson with Marie-Francoise Colomban, '*There Are Things I Want You to Know: About Stieg Larsson and Me*' (Seven Stories Press, 2011).
 - 23 See for example Elaine Sciolino, 'A Word From Stieg Larsson's Partner and Would-Be Collaborator', *New York Times*, 17 February 2011, <http://artsbeat.blogs.nytimes.com/2011/02/17/a-word-from-stieg-larssons-partner-and-would-be-collaborator/> (accessed 06/03/2012).
 - 24 Sarah Niblock, 'Journalism and Compassion: Rewriting the On-Screen Crusader for the Digital Age', Peacock (ed.) *Stieg Larsson's Millennium Trilogy*, p. 136.
 - 25 A good example of the ho-hum stance of critics towards Fincher's film is Keith Uhlich's position in *Time Out (New York)*, 13 December 2011, seeing the movie's slick visual style as noteworthy, but cautioning that 'lurid it remains ... delighting the franchise junkie above all other considerations', www.timeout.com/us/film/the-girl-with-the-dragon-tattoo (accessed 30/08/2012). A more positive and thoughtful response is found in David Denby's review

- for *The New Yorker*, 12 December 2011, www.newyorker.com/arts/critics/cinema/2011/12/12/111212crici_cinema_denby (accessed 30/08/2012).
- 26 See Owen Williams, 'Murder Ink', *Empire* (London: Bauer Media), December 2010, p. 52.
 - 27 See for example Jakob Stougaard-Nielsen's description in 'Nordic Noir – a short history': 'Sjöwall and Wahlöö had translated several of Ed McBain's 87th precinct novels, and found in his pioneering police procedurals a formula of their own markedly Scandinavian crime fiction, wherein police officers' private lives and personal struggles are mirrored in the larger social landscape of Sweden. From *Roseanna* (1965) to *The Terrorists* (1975), we follow Martin Beck and his homicide squad from a sex murder of an American tourist to the murder of the prime minister in a Swedish police state, anticipating the murder of the Swedish prime minister Olof Palme by a decade. In their investigations, Beck and his team are constantly faced with an impenetrable police bureaucracy, representing a brutal society that gradually overshadows the idyllic Swedish welfare state.' Printed in Arrow Films' 'Nordic Noir' DVD booklet, 2012.
 - 28 *Ibid.*
 - 29 *The Laughing Policeman* (also known as *An Investigation of Murder*), 1973, dir. Stuart Rosenberg (Twentieth Century Fox Film Corporation).
 - 30 *De gesloten kamer*, 1993, dir. Jacob Bijl, starring the famous Belgian actor Jan Decleir as Martin Beck (Film Case, Prime Time).
 - 31 For example, *Carambole* (full title *Nesser's Van Veeteren: Carambole*) was filmed in 2005, dir. Daniel Lind Lagerlöf, starring (as all the films do) Sven Wollter as Detective Chief Inspector Van Veeteren. The film and series (or TV series of films) is a co-production between Sweden, Denmark, Germany, Norway, and Finland (ARD Degeto Film, Canal +, Degeto Film, Film på Gotland, Svensk Filmindustri, TV2 Norge, Yleisradio).
 - 32 http://yellowbird.se/index.php?option=com_seyret&Itemid=4&task=videodirectlink&id=308 (accessed 25/03/2012).
 - 33 As Jakob Stougaard-Nielsen writes in 'Nordic Noir – a short history', 'In the late 1980s and in the 1990s, the Nordic international thriller gained attention with Swede Jan Guillou's Coq Rouge series (1986–

- 2006) featuring the Swedish spy, Carl Hamilton, a noble man with socialist leanings ... Adaptations of Guillou's thrillers for film and TV have appeared periodically since *Code Name Coq Rouge* in 1989 starring Stellan Skarsgård; *Hamilton – In the Interest of the Nation* (2012) is the latest Swedish film featuring the popular super-agent.' Printed in Arrow Films' 'Nordic Noir' DVD booklet, 2012.
- 34 For a wider appraisal of my methodological interest in the stylistic criticism of films, see Steven Peacock, *Hollywood and Intimacy: Style, Moments, Magnificence* (London: Palgrave Macmillan, 2011), and *Colour* (Manchester: Manchester University Press, 2010).
- 35 Henning Mankell, 'Foreword', *The Pyramid* ('Pyramiden'), English translation by Ebba Segerberg and Laurie Thompson (London: Vintage Books, 2009), p. 1.
- 36 I have elsewhere examined related concerns in the relationship between the Danish television drama *Riget* (*The Kingdom*, dir. Lars von Trier, 1994) and its US remake *Kingdom Hospital* (dir. Craig Baxley, 2004), in Steven Peacock, 'Two Kingdoms, Two Kings', *Critical Studies in Television* 4: 2 (Autumn 2009), pp. 24–36.
- 37 Shane McCorristine, 'The Place of Pessimism in Henning Mankell's Kurt Wallander Series', in Nestingen and Arvas (eds) *Scandinavian Crime Fiction*, p. 81.
- 38 Mankell presents a characteristic scenario in the novel *One Step Behind* (*Steget Efter*), as the murderer makes his move through the expansive woodlands surrounding the town Ystad: 'He stepped out and shot each of them once in the head ... It was over so quickly that he barely had time to register what he was doing. But now they lay dead at his feet, still wrapped around each other, just like a few seconds before. He turned off the tape recorder that had been playing and listened. The birds were chirping. Once again he looked around. Of course there was no one there. He put his gun away and spread a napkin out on the cloth. He never left a trace', Henning Mankell, *One Step Behind*, trans. Ebba Segerberg (London: Vintage Books, 2008) digital edition, Kindle location 194.
- 39 Lars Trägårdh, 'Sweden and the EU: Welfare State Nationalism and the Spectre of "Europe"', in Lene Hansen and Ole Wæver (eds), *European Integration and National Identity: The Challenge of the Nordic States* (London and New York: Routledge, 2002), p. 150.

- 40 Erik Hedling, 'Ingmar Bergman and Modernity: Some Contextual Remarks', in Maria Larsson and Anders Marklund (eds), *Swedish Film: An Introduction and Reader* (Nordic Academic Press, 2010), p. 225.
- 41 'The history of translation theory can be in fact be imagined as a set of changing relationships between the relative autonomy of the translated text, or the translator's actions, and two other categories: equivalence and function. Equivalence has been understood as "accuracy", "adequacy", "correctness", "correspondence", "fidelity" or "identity"; it is a variable notion of how the translation is connected to the foreign text. Function has been understood as the potentiality of the translated text to release diverse effects, beginning with the communication of information and the production of a response comparable to the one produced by the foreign text in its own culture. Yet the effects of translation are also social, and they have been harnessed to cultural, economic, and political agendas: evangelical programs, commercial ventures, and colonial projects, as well as the development of languages, national literatures, and avant-garde literary movements. Function is a variable notion of how the translated text is connected to the receiving language and culture.' Lawrence Venuti (ed.), *The Translation Studies Reader* (2nd edition, New York and London: Routledge, 2004), pp. 5–6.
- 42 Gayatri Chakravorty Spivak, 'The Politics of Translation', in Venuti (ed.), *The Translation Studies Reader*, pp. 369–371. Originally published in Gayatri Spivak, *Outside in the Teaching Machine*, London and New York: Routledge, 1993).
- 43 Such keystone works include George Bluestone, *Novels into Film* (Berkeley, CA: University of California Press, 1957); Sarah Cardwell, *Adaptation Revisited: Television and the Classic Novel* (Manchester: Manchester University Press, 2002); Deborah Cartmell and I. Whelehan (eds) *The Cambridge Companion to Literature on Screen* (Cambridge: Cambridge University Press, 2007); Christine Geraghty, *Now a Major Motion Picture: Film Adaptations of Literature and Drama* (London: Rowman and Littlefield, 2008); Thomas Leitch, *Film Adaptation and Its Discontents* (Baltimore, MD: John Hopkins University Press, 2007).
- 44 Thomas Leitch, 'Vampire Adaptation', *Journal of Adaptation in Film and Performance* 4: 1 (2011), pp. 5–16 (pp. 5, 11).

- 45 *Ibid.*, p. 11.
- 46 *Ibid.*
- 47 Jonas Frykman, 'Nationalla ord och hangligar', in Billy Ehn, Jonas Frykman and Orvar Löfgren, *Försvenskningen av Sverige – det nationellas förvandlingar* (Stockholm: Natur och Kultur, 1993), p. 123. Cited in Allan Pred, *Recognizing European Modernities: A Montage of the Present* (London: Routledge, 1995), p. 257.
- 48 Steve Blandford, Stephen Lacey, Ruth McElroy and Rebecca Williams, 'Editorial: Television Drama and National Identity – the Case of "Small Nations"', *Critical Studies in Television* 6: 2 (Autumn 2011), p. xiv.
- 49 Francis Sejersted, *The Age of Social Democracy: Norway and Sweden in the Twentieth Century* (New York: Princeton University Press, 2011), pp. 1–6.
- 50 *Ibid.*, p. 307.
- 51 John Gilmour, *Sweden, the Swastika and Stalin: The Swedish Experience in the Second World War* (Edinburgh: Edinburgh University Press, 2010), p. 1.
- 52 Sejersted, *The Age of Social Democracy*, pp. 185–188.
- 53 Cited in Anders Isaksson, *Per Albin* (Stockholm: Wahlström & Widstrand, 2000), pp. 365–366.
- 54 Gilmour, *Sweden, the Swastika and Stalin*, p. 17.
- 55 *Ibid.*, p. 18.
- 56 *Ibid.*, p. 48.
- 57 *Ibid.*, p. 270.
- 58 Thord Lindell and Herbert Lagerström, *Svensk historia* (Stockholm, 1967), pp. 164–70. Cited in Gilmour, *Sweden, the Swastika and Stalin*, p. 270.
- 59 Stieg Larsson, *The Girl with the Dragon Tattoo*, trans. Reg Keeland (London: MacLehose Press, 2008), digital edition, Kindle location 1425.
- 60 *Ibid.*, digital edition, Kindle location 2745.
- 61 *Ibid.*, digital edition, Kindle location 3063.
- 62 Deborah Orr discusses the salience of exploring such a system's challenges in 'Can Scandinavian Crime Fiction Teach Socialism?': 'The socialist left and the liberal left have little in common, with Blairism a shining example of how difficult it is to "triangulate" them. Hard work and compromise is needed before social freedom and state

- welfare can be shackled together. Even then, perhaps, the resulting beast is an impossible chimera.' Orr, 'Can Scandinavian Crime Fiction Teach Socialism?', Guardian.co.uk, 24 February 2011, www.guardian.co.uk/commentisfree/2011/feb/24/can-scandinavian-crime-fiction-teach-socialism (accessed 19/04/2011).
- 63 Sejersted notes how, 'The demand to adapt was considered by many in the immigrant communities as a lack of understanding of the needs of immigrants to maintain their own identity. If there was anything that the former emigration countries of Sweden and Norway ought to have understood, it was the need of the immigrants to retain their own culture ... Equality and freedom thus emerged once again as possible contradictions.' Sejersted, *The Age of Social Democracy*, p. 403.
- 64 Andrew Brown, *Fishing in Utopia: Sweden and the Future that Disappeared* (London: Granta, 2009), p. 126.
- 65 *Ibid.*, p. 128.
- 66 *Ibid.*, p. 130.
- 67 The sense of conspiracy and cover-ups haunting the case continues into the present day. In August 2012, Ben Quinn for *The Guardian* broke the news that, 'Eva Rausing, who was found dead in July at the London home she shared with her husband, an heir to the TetraPak fortune, had passed on information about the unsolved 1986 murder of Swedish prime minister Olof Palme, Swedish prosecutors have revealed ... She claimed she had learned that Palme had been killed by an entrepreneur who feared the politician was a threat to business,' *The Guardian*, 29 August 2012, p. 8.
- 68 Brown, *Fishing in Utopia*, pp. 129–130.
- 69 Lars Trägårdh, 'Sweden and the EU: Welfare State Nationalism and the Spectre of "Europe"', in Hansen and Wæver (eds), *European Integration and National Identity*, p. 130.
- 70 Mette Hjort, *Small Nation, Global Cinema: The New Danish Cinema* (Minneapolis and London: University of Minnesota Press, 2005), p. 25.
- 71 Pred, *Recognizing European Modernities*, p. 217.
- 72 Paul Britten Austin, *On Being Swedish: Reflections Towards a Better Understanding of the Swedish Character* (London: Secker and Warburg, 1968), p. 9.

- 73 Peter Cowie, *Swedish Cinema: from Ingeborg Holm to Fanny and Alexander* (Stockholm and London: The Swedish Institute, 1985), p. 39.
- 74 *Ibid.*, p. 90.
- 75 *Ibid.*, pp. 90–91.
- 76 Sarah E. H. Moore, 'Storytelling and Justice in *The Girl Who Kicked the Hornets' Nest*', in Steven Peacock (ed.), *Stieg Larsson's Millennium Trilogy*, p. 145.
- 77 John Scaggs, *Crime Fiction* (New York and London: Routledge, 2010), p. 1.
- 78 P. D. James, *Talking About Detective Fiction* (Oxford and London: Bodleian Library and Faber and Faber, 2010), pp. 13–14.
- 79 *Ibid.*, pp. 19–20.
- 80 *Ibid.*, p. 20.
- 81 *Ibid.*, p. 72.
- 82 David Thomson, *The New Biographical Dictionary of Film*, 4th edition (New York: Little, Brown, 2002), p. 574.
- 83 John Scaggs, *Crime Fiction*, pp. 87–89.
- 84 *Ibid.*, pp. 3–4.
- 85 Robert Kolker, *A Cinema of Loneliness: Penn, Stone, Kubrick, Scorsese, Spielberg, Altman* (3rd edition, Oxford: Oxford University Press, 2000), p. 183.
- 86 Kerstin Bergman, 'The Well-Adjusted Cops of the New Millennium: Neo-Romantic Tendencies in the Swedish Police Procedural', in Nestingen and Arvas (eds), *Scandinavian Crime Fiction*, pp. 34–45.
- 87 *Ibid.*
- 88 <http://thesusanne.com/post/17712009633/the-scandinavian-gloom> (accessed 01/04/2012).
- 89 Ibsen Stage Company, www.artsjobs.org.uk/arts-news/post/talk-scandinavian-gloom-or-room-for-something-new/ (accessed 01/04/2012).
- 90 Hjort, *Small Nation, Global Cinema*, p. ix.
- 91 *Ibid.*, pp. ix–x.
- 92 *Ibid.*
- 93 *Ibid.*
- 94 *Ibid.*
- 95 *Ibid.*, pp. 31–32.

- 96 Anders Marklund, 'The New Generation of the 1960s: Introduction', in Larsson and Marklund (eds), *Swedish Film: An Introduction and Reader*, p. 239.
- 97 Cowie, *Swedish Cinema: from Ingeborg Holm to Fanny and Alexander*, pp. 64–66.
- 98 www.bbc.co.uk/news/entertainment-arts-16495095 (accessed 01/04/2012).
- 99 Anders Marklund, 'Genre Filmmaking in a Difficult Film Climate: Introduction', in Larsson and Marklund (eds), *Swedish Film: An Introduction and Reader*, pp. 182–183.
- 100 Hjort, *Small Nation, Global Cinema*, p. 162.
- 101 *Ibid.*, pp. 164–165.
- 102 Trevor G. Elkington and Andrew Nestingen, 'Introduction', in Trevor G. Elkington and Andrew Nestingen (eds), *Transnational Cinema in a Global North: Nordic Cinema in Transition* (Detroit, MI: Wayne State University Press, 2005), pp. 8–9.
- 103 Yellow Bird's industrial status is also indicative of the flow and impact of globalisation. The company was acquired in 2007 by the Swedish production group Zodiak Television. Alongside Yellow Bird, Zodiak bought media companies from other countries, including the Netherlands, Belgium, Russia, and the UK. In turn, it expanded from being a Scandinavian group into a pan-European group. In 2008, Zodiak Television was acquired by Italian media conglomerate De Agostini, merging with two other production groups, Marathon and Magnolia (from France and Italy respectively). In 2010 De Agostini also bought the UK/US-based media group RDF and merged all the companies together, becoming what is now called Zodiak media group, with the headquarters in London.
- 104 Mikael Wallén, Managing Director, Yellow Bird Productions, interviewed by Steven Peacock, Stockholm, 30 March 2011.
- 105 Examples include *The X Files: I Want to Believe* (dir. Chris Carter, 2008), *Sex and the City* (dir. Michael Patrick King, 2008), and *In the Loop* (dir. Armando Iannucci, 2009, based on the BBC comedy-drama *The Thick of It* 2005–ongoing). This pattern is different to a growing (if still niche) marketing strategy of providing films with simultaneous release dates at the cinema and on digital television (for example, Ken Loach's film *Route Irish* was shown at the cinema

- and on Sky Television's pay-TV box office service at the same time, in March 2011).
- 106 Mikael Wallén interview, 30 March 2011.
 - 107 As Roberta Pearson explains in the introduction to *Reading Lost*, TV3 'emerged roughly from the late 1990s and is characterised by fragmented, not to say splintered, audiences, distribution through digital technologies and industry panic over audience measurement and advertising strategies.' Roberta Pearson (ed.), *Reading Lost: Perspectives on a Hit TV Show* (London: I. B. Tauris, 2009), p. 1.
 - 108 A similar set of stylistic decisions can be seen at work in the US serial drama *House* (NBC/Universal Media Studios 2004–ongoing) and, more overtly, in serial-killer drama *Dexter* (Showtime, 2006–ongoing). As I note in *Dexter: Investigating Cutting Edge Television*, 'Some of the most compelling designs of the series stem from the way the surface materials of the external world – settings, decor, landscapes, look – reflect Dexter Morgan's synthetic sensibility.' Steven Peacock, 'Dexter's Shallow Designs', in Douglas L. Howard, *Dexter: Investigating Cutting Edge Television* (London: I. B. Tauris, 2010), p. 49.
 - 109 Michael Hjorth and Hans Rosenfeldt, *Sebastian Bergman*, trans. Marlaine Delargy (London: Trapdoor, 2012), Kindle digital edition, location 337.
 - 110 www.huffingtonpost.co.uk/2012/06/04/sebastian-bergman-review_n_1568167.html (accessed 26/07/2012).
 - 111 Lars Trägårdh, 'Sweden and the EU: Welfare State Nationalism and the Spectre of "Europe"', in Hansen and Wæver (eds), *European Integration and National Identity*, p. 131.
 - 112 de Baecque, *Camera Historica*, p. 16.
 - 113 Brown, *Fishing in Utopia*, p. 28.
 - 114 Cowie, *Swedish Cinema*, pp. 72–73.
 - 115 Brown, *Fishing in Utopia*, p. 139.
 - 116 Jens Lapidus, *Snabba Cash*, translated from the Swedish by Astri von Arbin Ahlander (London: Macmillan, 2012), digital edition, Kindle location 399.
 - 117 Brown, *Fishing in Utopia*, pp. 28–29.
 - 118 Maj Sjöwall and Per Wahlöö, *The Abominable Man* (London: Harper Perennial, 2005), digital edition, Kindle location 175.
 - 119 Brown, *Fishing in Utopia*, p. 236.

- 120 Henning Mankell, *One Step Behind* (London: Vintage, 2008), digital edition, Kindle location 164.
- 121 Elkington and Nestingen (eds), *Transnational Cinema in a Global North*, p. 15.
- 122 Sejersted, *The Age of Social Democracy*, p. 403.
- 123 Brown, *Fishing in Utopia*, p. 137.
- 124 *Ibid.*, pp. 246, 252.
- 125 Peacock, 'Dexter's Shallow Designs', p. 78.
- 126 Larsson, *The Girl with the Dragon Tattoo*, digital edition, Kindle location 546.
- 127 Brown, *Fishing in Utopia*, pp. 112–113.
- 128 See the official site of the Leveson Inquiry at www.levesoninquiry.org.uk/ (accessed 11/09/2012).
- 129 Austin, *On Being Swedish*, p. 34.
- 130 Liza Marklund, *The Bomber* (first published 1998, Transworld digital edition 2011), Kindle location 389.
- 131 *Ibid.*, Kindle location 465.
- 132 Larsson, *The Girl with the Dragon Tattoo*, Kindle location 828.
- 133 Sarah Niblock, 'Journalism and Compassion: Rewriting an On-Screen Crusader for the Digital Age', in Peacock (ed.), *Stieg Larsson's Millennium Trilogy*, p. 79.
- 134 *Ibid.*, p. 80.
- 135 *Ibid.*, pp. 85–86.
- 136 Larsson, *The Girl with the Dragon Tattoo*, Kindle location 3192.
- 137 Scaggs, *Crime Fiction*, pp. 94–95.
- 138 *Wallander Country* (2010), cited in Anne Marit Waade, 'BBC's *Wallander*: Sweden Seen through British Eyes', *Critical Studies in Television* 6: 2 (Autumn 2011), p. 55.
- 139 Helene Tursten, *Torso* (Soho Crime Digital Edition, 2007), Kindle location 6041.
- 140 Daniel Brodén, 'The Criminal and Society in *Mannen på taket*', in Larsson and Marklund (eds), *Swedish Film: An Introduction and Reader*, p. 199.
- 141 Maj Sjöwall and Per Wahlöö, *The Laughing Policeman* (Harper Perennial Digital Edition, 2009), Kindle location 221.
- 142 *Ibid.*, Kindle location 232.
- 143 Mankell, *The Pyramid*, p. 333.

- 144 Waade, 'BBC's *Wallander*: Sweden Seen Through British Eyes', p. 219.
- 145 Karsten Wind Meyhoff, 'Digging into the Secrets of the Past: Rewriting History in the Modern Scandinavian Police Procedural' in Nestingen and Arvas (eds), *Scandinavian Crime Fiction*, p. 70.
- 146 Throughout his directorial career, from *Alien 3* (1992) to *Panic Room* (2002) and *The Social Network* (2010), Fincher has been attracted to projects that allow him to explore modernity's impact on the individual, as an obstacle to human intimacy (wanted or otherwise).
- 147 Pippin, *Fatalism in American Film Noir*, p. 7.
- 148 Henning Mankell, *Before the Frost*, translated from the Swedish by Ebba Segerberg (London: Vintage, 2009), back cover.
- 149 See, for example, Paul Gallagher's article for *The Observer* in December 2009: www.guardian.co.uk/uk/2009/dec/27/wallander-hemming-mankell-tv-books-detective (accessed 17/09/2012).
- 150 At the same time, from the outset, the episode declares its interest in a complication of viewpoint. It opens with 'documentary' footage without making clear the time, place or identity of the participants. We will later learn that the film is of the Jonestown massacre in Guyana in the 1970s. The footage wrong-foots us: we are lost without the mainstay presence of familiar protagonists, amidst a sea of different voices. Some of those involved deliver their accounts direct to camera, and there is the documentary film-maker's voiceover. This is the recording which will later be discovered in Anna's flat by Linda, a find which not only 'drives the narrative' but also links this character to the multiplicity of voices in the episode, *and* brings her centre stage in terms of the plot.
- 151 Mankell, *Before the Frost* (Vintage Digital Edition, 2008), Kindle location 181.
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