

synopsis

IT'S NOT EASY TO REBEL WHEN YOUR DAD WANTS TO JOIN THE PARTY... ONE DAY (IN 1979), MAGNUS AND HIS SON NIKOLAJ HIT THE WALL IN THEIR NEW TERRACE HOUSE IN RYKKINN. MAGNUS IS AN ARCHITECT, HIPPIE AND FREE SPIRIT, A GLARING EXCEPTION IN A COMMUNITY WHERE EQUALITY AND CONFORMITY IS THE NORM. HE ALWAYS STANDS UP FOR HIS SON, SUPPORTING HIM UNCONDITIONALLY, EVEN WHEN NIKOLAJ DECIDES TO STOP GIVING A DAMN. SONS OF NORWAY IS A FILM ABOUT REBELLION, PUNK ROCK, SUBURBAN HELL AND THE STRUGGLE BETWEEN FREAKS AND PUNKS. BUT MOST OF ALL, IT'S THE STORY OF AN UNUSUAL FATHER-SON RELATIONSHIP, AND ABOUT THE STRENGTH OF THE BONDS WE SOMETIMES DO OUR BEST TO RIP APART.



cast

Nikolaj	ÅSMUND HØEG
Magnus	SVEN NORDIN
Lone	SONJA RICHTER
Tor	TONY VEITSLE SKARPSNO
Nina	CAMILLA FRIISK
Anton	TROND NILSSEN
Johnny Rotten	JOHN LYDON

crew

Director Jens Lien
 Producer Christian, Fredrik Martin, Friland Produksjon (NO)
 Co Producers Les Films d'Antoine (FR) Antoine Simkine,
 Nimbus Film (DK) Bo Erhardt, Maja Dyekjær
 Film i Väst (SE) Tomas Eskilsson
 Göta Film (SE) Christer Nilssen
 Screenplay Nikolaj Frobenius
 Cinematographer Morten Søborg
 Editor Vidar Flataukan
 Production Designer Are Sjaastad
 Sound Designer Joakim Sundström
 Music Jan Inge (Ginge)
 In collaboration with Sandrew Metronome
 Canal+
 Backup Films
 NRK
 Danmarks Radio
 With the support of Norsk Filminstitutt
 Eurimages, Nordisk Film og Tv-fond
 Dansk Filminstitutt, Svensk Filminstitutt
 Centre National du Cinéma et de l'image Animée
 MEDIA Programme of the European Union, I2I



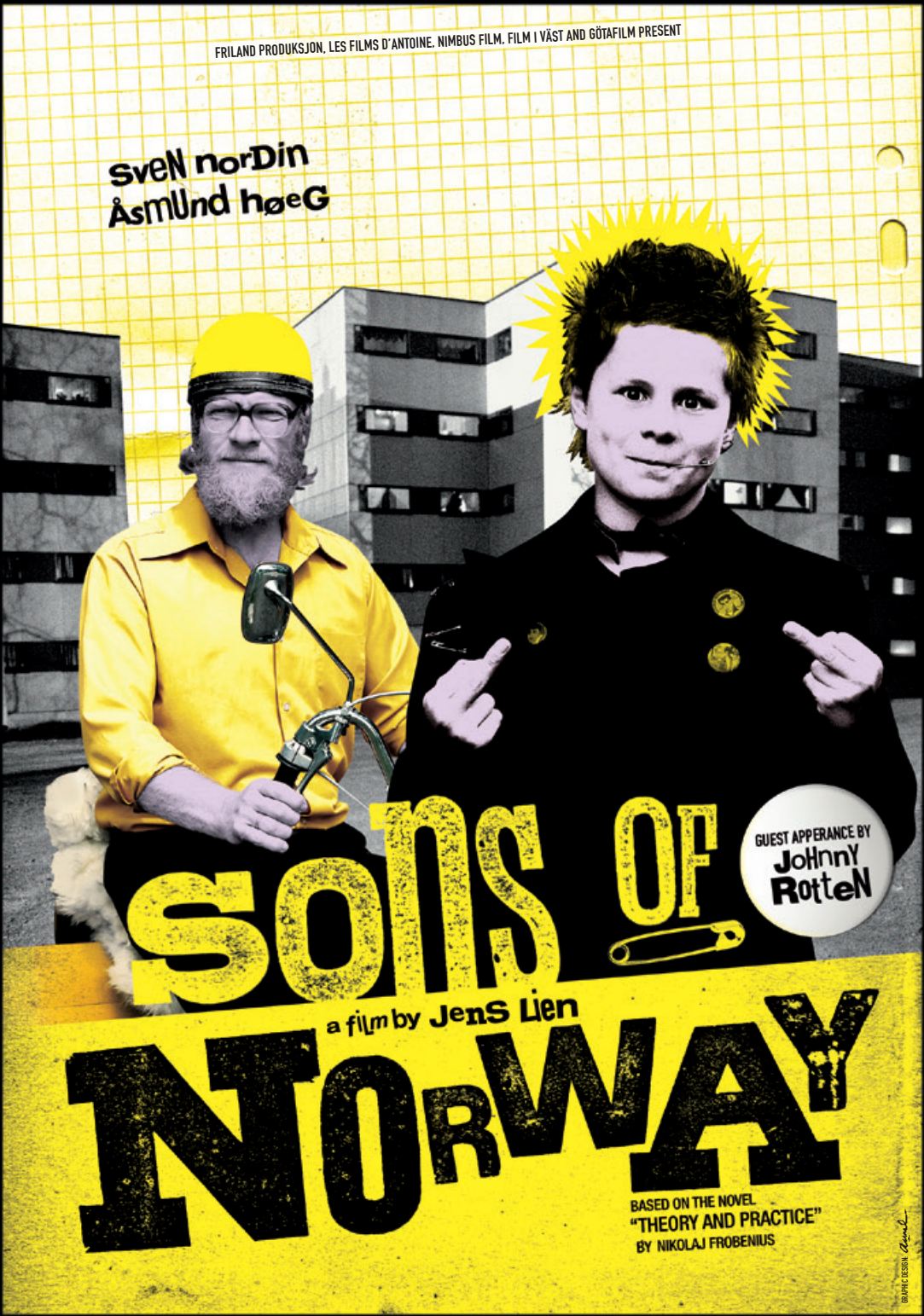
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NORWAY - 2011 - 88 MINUTES - 2.35 - COLOUR - DOLBY SRD

FRILAND PRODUKSJON, LES FILMS D'ANTOINE, NIMBUS FILM, FILM I VÄST AND GÖTAFILM PRESENT

svEN norDin
 Åsmund høeg



SONS OF NORWAY
 a film by Jens Lien
 GUEST APPEARANCE BY **Johnny Rotten**
 BASED ON THE NOVEL
 "THEORY AND PRACTICE"
 BY NIKOLAJ FROBENIUS

Educated at the London International Film School 1990-92. He started out making documentaries, commercials and industrial films along with short films. Among his short films is Shut the Door (2000) and Natural Glasses (2001) both invited for the Official Competition in Cannes. He has won numerous awards all over the world with his short films. His award winning feature film debut Jonny Vang from 2003 premiered at at Berlin International Film festival. His second feature The Bother-some Man won the ACID award in Critics' Week at Cannes Int. film-festival 2006, and the Hampton Golden starfish award same year. It was official selected for Toronto Int. Film festival and has since the release won more than 30 international prizes.

Liens films contains often surreal elements. He is inspired by a wide range of film makers, but Jim Jarmush early movies and Luis Bunuels films made great impres-sion on him in early years. His interest for music is hard to overlook in his films which often has distinct and original use of music and soundtracks.

Lien has also directed numerous commercials for TV and cinema which has re-ceived international awards.



selected filmography

SØNNER AV NORGE / SONS OF NORWAY
feature film 88 min, 2011

EVERYDAY IS A FISH DAY
short film 1 min, 2008

DEN BRYSSOMME MANNEN / THE BOTHERSOME MAN
feature film 95 min, 2006

JONNY VANG
feature film 85 min, 2003

NATURLIGE BRILLER / NATURAL GLASSES
short film 1 min, 2001

DØREN SOM IKKE SMAKK / SHUT THE DOOR
short film 10 min, 2000



"Sons of Norway" is a vibrant and different family portrait. The multiple layers of the story is one of the things I like the most about it. The contrast between constructive and destructive; Hippie versus punk; Tragedy – comedy. The core of the story is a powerful father/son portrayal. It's a different coming-of-age story. The starting point is the hippie generation's flawed approach to upbringing and freedom. But is their approach so different from the current reality? I think you can draw many parallels to the present. What do children need to grow up? What is a perfect life? Can life be planned? The combination of a raw adolescent drama, a colourful snapshot of the era and a captivating portrait of punk music creates the potential for a vibrant, entertaining film with plenty of punch.

Nikolaj is a sensitive soul. When his mother dies, he's not given enough room to grieve. His survival mechanism becomes seeking out a scene with more room for chaotic emotions. Punk rock becomes the arena where he feels he can vent his frustration and suppressed emotions. But Nikolaj sees through punk after a while. It doesn't give him what he needs. Besides, Magnus quickly invades the scene as well, becoming more of a punk than Nikolaj. Nikolaj's self-image is erased, leading to an inevitable breakdown.

The story contains many humoristic situations. The way Nikolaj is forced to relate to his life and his father may be bittersweet, but also comical. I want Nikolaj's surroundings to appear colourful. His playful fathers, the absurd, humorous and often painful situations caused by him are portrayed in a vibrant, unsentimental manner. The tone remains light, at the same time as we develop sympathy with Nikolaj and realise how much pain and frustration he has to go through.

I like the fact that the story has a family arena. Magnus is a family man who loves his wife and three sons deeply. But he lacks the inhibitions and the will to be a responsible adult. He's unable to draw the line, to provide the predictability and security Nikolaj needs. Nikolaj has a father who becomes comradely and tiresome. Magnus is an old hippie with plenty of theories about how to make life perfect. But in practice, life is so capricious and painful, and children are conservative. Life itself does not always fit into Magnus' theory.

I think Nikolaj has inherited his temperament and disposition from his mother. He has problems understanding his father and coping with all his wild ideas. There's a lot of energy and tension in the way the frustration and suppressed emotions from a chaotic world build up behind Nikolaj's expressionless face, and how it finally is released.

"Sons of Norway" is an emotional story. It's an adolescent boy's encounter with reality, his struggle to find a place in a world he fails to understand. I wish to raise the social realist theme of the film to a plane where we can read the film on several levels. Punk rock serves as a metaphor for destruction and Nikolaj's feelings. It's the alienation that Nikolaj feels in the world he is forced into by his father that I wish to visualise. I imagine how the satellite town of Rykkinn, that his father has helped design, is lent a sort of futuristic artificiality. This is not a satellite town of high-rise buildings and muddy fields. It's colourful Scandinavian-designed low-rise apartment blocks, terrace houses and glaring green lawns, built to create a happy society. But to Nikolaj, it becomes increasingly frightening.



Sound / music

Punk music has a direct, sizzling energy and presence which pulls us into a concrete world. I plan to use punk rock actively to achieve this. A number of Sex Pistols' songs and other punk anthems shall help concretise and impel both the characters and plot forward. Punk has both punch and nerve. Punk rock is part of the film's theme, and it draws us forward and down to earth. This will create a nice contrast to the film's score, which I visualise as baroque-inspired. It will be arranged using 1970s synthesizers to create a more exciting and exotic sound. I believe the expression of the synthesizer will provide a more pubertal directness, while it also can be vulnerable and alienated (ref. "A Clockwork Orange"). This is also true to the decade in which the story is set. The score will portray Nikolaj's emotions. The alienation, the overwhelming emotions in the young soul, the beautiful and diseased.