

Mongrel Media

Presents

TURN ME ON GODDAMMIT!



**A Film by Jannicke Systad Jacobsen
(76 min., Norway, 2011)
Language: Norwegian with English Subtitles**

**Tribeca Film Festival 2011 "Best Screenplay".
International Rome Film Festival 2011 "Independent Distribution Award for Best Debut Film"**

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High res stills may be downloaded from <http://www.mongrelmedia.com/press.html>

Short Synopsis

Turn Me On, Goddammit! is a humorous, bittersweet and tender tale of teen angst and budding sexuality set among the mountains and fjords of Norway.

Alma, a teenage girl from a small-town has an active imagination and an over active libido. After a titillating but awkward encounter with school heartthrob Artur turns her into a social outcast, her world is turned upside down. She desperately wants to get out of town and on with her life.

Synopsis

The story is set in Skoddeheimen, a typical remote village in western Norway. Here we meet ALMA (15), her best friend SARA, the local radical goth girl, and her stately, twin sister INGRID. They hate their lives in this dull place. In this desolate setting we find the sexual frustrated Alma, as she masturbates intensely in the kitchen, accompanied by her faithful phone-sex partner. The session is interrupted as Alma's MOTHER comes home from work at the local turnip factory. Her mother is oblivious to the fact that her daughter is coming out of her shell.

When Alma takes her dog for a walk she meets the the school's heart-throb ARTUR. They can not say much to each, other than that they both are going to school party a few days later. From now on Artur is a central figure in Alma's vivid sexual fantasies.

To prepare for the school party, Alma gets help from MARIA, the 20-year-old sister of Sara and Ingrid, to buy a new dress. Maria is studying in Oslo and is Alma's great role model. For both Alma and Sara, their village has become frustratingly boring, and Maria has shown them that the world is bigger and more interesting outside the county border. But for now they must cope with secretly drinking beer at the local busstop and the lame school parties.

As Alma sneak out to drink beer surreptitiously during the party, Artur follows her. Without further warning he pulls out his penis and pokes it on her thigh. Not knowing what else to do she tells Sara and Ingrid that "Artur poked me with his dick!". Ingrid, who is away in love with Artur, allows for the whole school to know about Alma's absurd statement. Artur denies that anything happened, and soon Alma becomes the ultimate outcast at school. She's now only called "Dick-Alma".

When Sara also pulls away, Alma's insulation is near complete. She starts having problems at school, and when her mother gets a huge bill for all the sex-hotline calls, Alma has to take a job at the local grocery store to pay it back. Alma's mother does not know her wit's end. Alma does not either, but she holds her head as best adjourned.

In the wake of Alma's "scandal", her mother distance herself from her daughter. The pressure on Alma only gets bigger, and after a disastrous attempt to confront Artur while drunk, she runs away from home, hitchhiking to Oslo, and find her way to Maria's apartment. Maria and her friends listens to the frustrated, lonely teenage girl's confidences with great understanding.

Back at home Alma's courage and stubbornness has led to some kind of respect, both in the schoolyard and beyond. Arthur finally realize that he will try and win Alma's love, but this reveleation might have come way too late. Arthur and others around Alma, have to come to terms with themselves to earn back her friendship and respect.

Q&A with Director Jannicke Systad Jacobsen

Q: Please provide background about what lured you to become a filmmaker.

As a teenager I was really into photography and literature. I wrote poems and short stories and did black and white photos making prints in the dark room. Very typical and cliché, but true. After high school I discovered filmmaking and realized this was a great combination of my interests, but much more fun. Growing up in the so-called “cut and paste”-generation in Norway, making movies with all its available possibilities and tools, is the perfect art form for me to continue the creativity of childhood as an adult.

Q: How or what prompted the idea for your film and how did it evolve?

I read the novel written by Olaug Nilssen (which the script is based on) and really liked the story’s vivid and real to life characters and the Twin Peaks-ish, lonely environment it was set in. I thought the way the story was told with mixing the protagonist’s sense of reality and imagination and letting them float into each other, without the reader knowing what was what all the time, was interesting. And of course, the sense of humor in it. All together I thought this was very cool and good material for a film, so I got the option for the film rights and started writing the script.

Q: Please elaborate a bit on your approach to the film...

After film school I have mostly directed documentaries. These were influenced by my studies in fiction using a visual style not often seen in documentaries. With “Turn me on, goddammit!” I tried to bring some of my documentary experience and ideas into fiction. For example with an observing camera, long dialogues scenes and a low-fi acting style. It was also important to me to try and make it authentic and use young actors from Sogn og Fjordane - the county the novel was set. This way the teenagers who act in the film have the experience of growing up in a tiny place surrounded by tall mountains and dark fjords in real life and know this mentality well and can bring in onto the screen. To make it authentic the professional actors had to learn the specific dialect for this region also.

Q: What were your biggest challenges in developing the project?

I think the whole process of filmmaking is a challenge and that is what I enjoy it and also why I do it. One thing specific for this project as I hadn’t made a feature before, was to know what advice to take and what not to take, and find my own way of doing it. Also in the middle of everything try to remember my vision and intentions for the film, and manage to both focus on the importance of a small detail in one specific shot and at the same time have the full story in mind.

Q: What was your inspiration for this film?

After film school I made documentaries for several years, but having studied fiction I was thinking I also wanted to make a feature at some point. Then in 2006 I got a one year art grant from the Norwegian government and read the

novel which the film is based on. I thought this was great material for a feature film. There was something about the characters that felt very real, and the way the story was told mixing realism and imagination in an anacistic way, not knowing as a reader what was what all the time, I thought was interesting. So I got the option for the film rights and started writing the script.

Q: What makes a good character?

To me an interesting character is someone who is complex, both good and bad and not perfect. Someone who makes mistakes and is vulnerable and strong, who doesn't give up, but carries on. Characters I can understand and relate to in the same way as I do in real life.

Q: How was it working with these young actors? Was it hard to get these performances?

It was fun and demanding. They were five quite different kids who required different directions. Some scenes were very challenging to get right. Except for Beate (who plays Ingrid), none of them had any previous acting experience, so I think they were very brave to do this. They all learned a great deal and developed throughout the shoot and did a very good job. Especially Helene who plays Alma grew with the task, which was a great thing to watch throughout the shoot.

Q: Did you do a lot of rehearsals?

Not really. We did go through most of the scenes in one way or the other. Especially the scenes involving a professional actor and a young actor. With the teenagers we talked about the scenes and tried out things that were difficult or tricky, so we knew how to do them and also be comfortable about it on the set. Like smoking, walking the dog and pretending to masturbate. They read the script, but in order to get natural performances they didn't learn their lines by heart. We only used the script as a tool on the set.

Q: Tell us about the scene that was most satisfying to shoot.

The scene outside the youth centre when Artur takes out his private parts and shows them to Alma is one of my favorite scenes in the film and I sensed that it was going to be great while we were shooting it. It was a very important scene in the film and we did it the second week. The two young actors didn't know each other that well at that time, so the shy way they approach each other and look at each other is authentic. The natural Norwegian summer night-light and the atmosphere was perfect. The camera observed Alma and Artur closely in 32 frames per second capturing every little gesture they made. The scene turned out poetic, sensual and magical. With the music our composer Ginge wrote for it, it's a beautiful, almost religious and absurd encounter between a young man and woman.

Q: What was the most rewarding part of the process?

Casting young actors was not something I had done before and I thought it was difficult to know how it was going to be and feel confident about making the right choice. I had a good feeling Helene Bergsholm was the right girl to cast as Alma of all the hundreds who auditioned, but there was no guarantee it would work. But it did. I'm very happy about that.

Q: Are there any interesting stories/anecdotes from the shoot/set you can share?

One day we were shooting a scene with Alma and Artur walking on a small road in the forest. As usual the clock is ticking and things are not happening as fast and smooth as the schedule would like. Then out of the forest comes three wild horses who park themselves in the middle of the road in front of us. The 1st AD desperately tried to get them out of the way. But the horses refused to move, they just stood there, completely still, looking at us and wondering what we were doing there, like we were the freaks. A strange and beautiful moment of Zen.

Q: You went from being a documentary filmmaker." "TMOG" is your first narrative feature. How was it different?

First of all I'm used to a small crew, me and a cinematographer and sometimes a sound person, so having a team of around 25-30 was a big difference that took a some time to get used to. Then there's all the practicalities, in the sense that everything is planned in details based on the script, so what's going to happen is sort of predictable. But the most interesting part for me that's different than documentaries was creating the film's universe in a way that would make it unique, but realistic, using cinematography, production design, costumes, hair and make up, locations and casting and managing all the aspects to speak the same language. This started with developing the film's visual concept with the DOP Marianne Bakke, looking at references in films and photography, finding the film's visual mood and how we were going to tell the story with the camera. We did a very thorough work on this making a strong foundation for the film. Then everything else evolved from there. I enjoyed this process very much.

Working with actors was also new, but interesting and fun. All in all my focus when I did "TMOG" was still the same as when I have made documentaries; to tell an interesting and engaging story with all the cinematic tools available and make it feel real.

Q: Who are your biggest influences?

Roy Andersson, Spike Jonze, Sofia Coppola and Bob Dylan.

Q: What are your future projects?

I've started writing a new feature script I wish to direct. A story about love and loss in a group of young archeologists at a university institute, dealing with questions that don't have simple answers. The topic is far more heavy than "Turn me on, goddammit", but there will certainly be room for some comedy as well. I also plan a new documentary and wish to work with both genres and let them influence each other.

A portion of this Q&A was published at Indiewire.com

CAST BIOGRAPHIES

Helene Bergsholm – ALMA

Helene Bergsholm (b. 1992) lives in a small town on the west-coast of Norway called Forde. She is currently finishing up her senior year in highschool. Her role as Alma is her first foray into acting for film. She also took part in her school play after the shoot of this film.

Malin Bjoerhovde – SARA

Malin Bjoerhovde (b. 1992) lives in a tiny village on the west-coast of Norway where she currently is finishing highschool. This role is her first foray into acting for film. She also took part in her school play after the shoot of this film.

Beate Stoefring – INGRID

Beate Stoefring (b. 1992) lives in a very tiny village on the west-coast of Norway. She is attending an acting based highschool close to her home. This role is her first foray into acting.

Matias Myren - ARTUR

Matias Myren (b. 1993) lives in a tiny tiny village on the west-coast of Norway. This is his first foray into acting.

Henriette Steenstrup – ALMA'S MOTHER

Henriette Steenstrup (b. 1974) first became known in Norway through a national TV's children's program called *Kykelikokos*. Steenstrup was formerly employed at the National Theatre in Oslo, where she played the title role in *Pippi Longstocking* and Hilda Wangel in the *Master Builder*. In 2008 she released the TV 2 series *A good number two*, based on her idea and played the lead role. It is a comedy that is based on the life inside the National Theatre.. In the autumn of 2009 she joined the cast of *Thursday night from Nydalen*, a kind of Norwegian *Saturday Night Live*.

CREW BIOGRAPHIES

Jannicke Systad Jacobsen – Director/Writer

Jannicke Systad Jacobsen (b. 1975) has studied film directing at FAMU - The National Film School of the Czech Republic and London International Film School. She has also studied Theatre Science and Social Anthropology at the University of Oslo. First time writer and director Jannicke Systad Jacobsen has previously directed documentaries with a great sense of humor. *Turn Me On, Goddammit!* is her first entry into fiction.

Brede Hovland - Producer

Brede Hovland (b. 1973) graduated with a producing degree from Columbia College Chicago in 1999 and during a five year period in Los Angeles worked for Spyglass Entertainment, Touchstone/ Walt Disney Pictures and Motion Blur. He has produced and been involved in projects like *Buzz Aldrin* (2011), *North* (2009), winner of Best New Narrative Filmmaker at Tribeca in 2009, *The Man who loved Yngve* (2008), *Cold Feet* (2006), *Agent Cody Banks* (2003), plus numerous documentaries and short films.

Sigve Endresen – Producer

Sigve Endresen (b. 1953) has as been active in Norwegian film production since 1975. Started out as an assistant, and directed his first short film in 1978. Formed the production company Motlys in 1983. Endresen directed the award winning documentaries: *For Your Life* (1989), *Big boys don't cry* (1995), *Living Amongst Lions* (1998) and *Weightless* (2002). He also produced for some of Norway's strongest directors, like Nils Gaup's *Misery Harbour* (1999), Marius Holst's *Dragonflies* (2001) and *Falling Sky* (2002) by Gunnar Vikene. His latest productions include *99% honest* (2007) and *North* (2009), both directed by Rune Denstad Langlo and *Everlasting Moments* (2009) by Jan Troell. This film was nominated for Golden Globe and shortlisted for Academy Award.

MOTLYS - Production Company

Motlys, established 1983 in Oslo, is today one of the leading Scandinavian feature film and documentary production companies. In Europe Motlys is mostly known for its high-quality documentaries. Five of these documentaries have been released in cinema: "For your Life", "Big Boys don't Cry", "Legacy of the Tundra", "Living Amongst Lions" and "Frozen Heart". In addition, Motlys has also produced over 50 short films, including several award-winning children's films, and over 25 documentaries.

Motlys will release 3 feature films in 2011. First up is "I travel alone" directed by Stian Kristiansen, a follow-up to the award winning film "The man who loved Yngve", "Oslo, August 31st" directed by Joachim Trier and "Turn Me On, Goddammit!" directed by Jannicke Systad Jacobsen. Motlys also produced "North", directed by Rune Denstad Langlo, "Comrade Pedersen", directed by Hans Petter Moland, awarded best director in Montreal international Film festival 2006, "Dragonfly", directed by Marius Holst, (In Panorama 2002), and

also “Misery Harbour”, directed by Nils Gaup, 1999. Motlys co-produced the latest Jan Troell film, “Everlasting Moments” (2008) which is shortlisted for an Academy Award for best foreign film. Motlys is run by its founder Sigve Endresen, together with younger producers Yngve Sæther and Brede Hovland. They have created a solid and fruitful production environment, based on experience and a good eye for upcoming talent. Over the last years Motlys has become strongly involved in international co-productions, mainly with producers from other Scandinavian countries, but also with Germany and Canada. Motlys is a member of ACE.

CREDITS

Directed by
Jannicke Systad Jacobsen

Produced by
Brede Hovland
Sigve Endresen

Co-producer	Frida Ohrvik
Written by	Jannicke Systad Jacobsen
After a novel by	Olaug Nilssen
Director of Photography	Marianne Bakke
Editor	Zaklina Stojcevska
Sound design	Hugo Ekornes
Composer	Ginge Anvik
Art Director	Sunniva Rostad
Costume design	Sabina Cavenius
Casting	Ellen Michelsen

CAST

Alma	Helene Bergsholm
Sara	Malin Bjørhovde
Ingrid	Beate Støfring
Artur	Matias Myren
Kjartan	Lars Nordtvedt Listau
Alma's Mother	Henriette Steenstrup
Sebjørn	Jon Bleiklie Devik
Maria	Julia Bache-Wiig
Elisabeth	Julia Elise Schacht
Terje	Arthur Berning
Magda	Hildegunn Ommedal
Turnipfactory Boss	Ole Johan Skjelbred
Math teacher	Finn Tokvam
The careful guy	Yngve Hustad Reite
Truckdriver	Ronny Brede Aase
Sex-hotline	Per Kjerstad
Sebjørn's Wife	Olaug Nilssen
Einar	Thomas Veastad Opheim
Børre	Arve Guggedal
Kari	Inger Elisabeth Mingen
Bingo	Platon
Artur's sister	Merete Rød
Trampolinegirls	Mira Isabella Skaar Madsen
	Karen Kyllèsø
Girls on bike	Line Sand
	Linda Ørnes

CREW

Production Manager	Lina Pedersen
Production Coordinators	Helga Maria Sulen Sund Gunhild Oddsen Marie Vindenes Løvås
1st. Assistant Director	Daniel Malmen
2nd Assistant Director	Henrik Tangen
Script	Gjyljeta Berisha
Office Assistant	Bjørn Inge Mong Aalvik
Production Assistant	Karl Gunnar S. Karlsen
Trainees	Thea Tjensvoll Kristoffer Endresen Erik Ramsrud
Location scout	Erik Hovland Nils Grønning
Production Secretary	Ellen Nord
Accounting	Monica Hegna Gjertrud Bakken
Motlys crew	Rune Denstad Langlo Yngve Sæther Gudrun Austli Lisbet Baade-Mathiesen
Focus Puller	Endre Eken Torp
Camera Assistant	Thomas Strømstad Larsen
Still Photographer	Tania Nyberg
Trailer Editor	Christian Siebenherz
Assistant Editor	Klaus Gretland
Gaffers	Thor Erik Løkken Olav Haddeland
Electricians	Christen Gran Tom Baalgård
Key Grip	Gábor Wendel Laczkó
Technical Trainee	Severin Omundsen
Location Sound	Andrew Windtwood
Boom Operator	Thomas Alveberg
Prop Master	Wenche Kjærstad
Set Props	Kim Christian Kjærstad Rebeyrol
Decerator	Matt Gooley
Assistant Art Director	Marte Moen Danielsen
Prop Assistant	Linn Førland
Painters	Olav Oustad

	Martin Hovland Terje Løyning
Set Costumer Make-up Make-up Assistant	Henriette Næss Janne Røhmen Kenny Tonjeson
Extras Coordinator Actors Coordinator Babysitter Story Consultant	Lene Heimlund Larsen Nada Bojic Machilla Kolltveit Tambwe Ståle Stein Berg Trine Breum Linn-Jeanethe Kyed
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Dialect Consultant	Per Olaf Nummedal
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Busdriver Drivers	Olav Svandal Bjørnar Hoftun Djuv Terje Sætherbø
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Foley Foley Recording Soundmix Mixing Stage Booking	Roy Fenstad Gunn Tove Grønsberg Hugo Ekornes Storyline Studios Jar Siri Holteng
Musicians	Geir Bergersen Åge Reite Ginge
Ten Sing Ten Sing Solist	Sjibbolet Josefine Giannakoudaki

Conductor	Maria Liholt
Orchestra Conductors	Stella Sessions Strings Cathrine Winnes Trevino Thomas Rimul
Musicians	Liv Hilde Klokk Lina Marie Årnes Ida Bryhn Åshild Breie Nyhus Maria Borud Sigrun Eng Nikolai Matthews Lise Voldsdal Øyvind Fossheim Julia Serafin Arne Jørgen Øian Kristin Skjølås Maren Elle Anders Rensvik Bendik Foss Maria Syre Kjersti Rydsaa Tiril Dørum Bengtsson Frode Berg
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Digital intermediate Post Producer Project Coordinator Colorist Conform Online VFX Web Programming	Storyline Studios AS Morten Nagel Espen Skjørdal Julien Avary Raymond Gangstad Kjetil Haugen Jonas Haugen Visionaire Consult AS
Laboratorium Digital dailies Filmrecording Print Film Stock Graphic Design	STOPP Chimney Pot Stockholm Chimney Pot Stockholm Deluxe SOHO Kodak v/Tore Kopseng TANK
Subtitling	Erik Grønvold

Auditor BDO Noraudit
Insurance Media Insurance Brokers Aps

MUSIC

MODERN DRIFT
(Brauer, Clausen, Husmer, Molgaard & Stolberg)
Performed by: Efterklang
Courtesy of: Sony ATV Music Publishing Scandinavia/Rumraket

EVERY WORD
(Fadnes, Sørbrøden, Torjussen & Ribe)
Performed by: Jim Stärk
Courtesy of: TONO/Sonet/Rambleon

SUMMER ON THE WESTHILL
(Øye/Bøe)
Performed by: Kings of Convenience
Courtesy of: Universal Music Publishing Scandinavia/EMI Music Scandinavia

MANHATTAN SKYLINE
(Furuholmen/Waaktaar-Savoy)
Performed by: Kings of Convenience
Courtesy of: EMI Music Publishing Scandinavia /EMI Music Scandinavia

THE BEAT OF THE TRAVEL
(Carelius)
Performed by: Jens Carelius
Courtesy of: TONO/Jansen Plateproduksjon

ROMANTISK KJÆRLEIKSSONG
(Bjella)
Performed by: Stein Torleif Bjella
Courtesy of: TONO/Oh yeah!

THE DANCE
(Åkesson)
Performed by: Elias & The Wizzkids
Courtesy of: Air Chrysalis Scandinavia/Hybrism

VI VANDRAR SAMAN
(Hauge)
Performed by: Olav Stedje
Courtesy of: Warner-Chappell Music Scandinavia/Universal Music Norway

SOME GUY
(Hell)
Performed by: Thom Hell
Courtesy of: TONO/Thom Hell/VME

OH HAPPY DAY
(Rimbault/Doddridge)

PIKK-ALMA
(Systad Jacobsen/Berning)

TIL UNGDOMMEN/KRINGSATT AV FIENDER
(Grieg/Mortensen)
Performed by: Honningbarna
Courtesy of: TONO/Edition Wilhelm Hansen/Honningbarna

Really want you
(Blot)
Performed by: Franz is dead
Published by: Emergence & Chrysalis Editions France
Courtesy of: Air Chrysalis Scandinavia AB