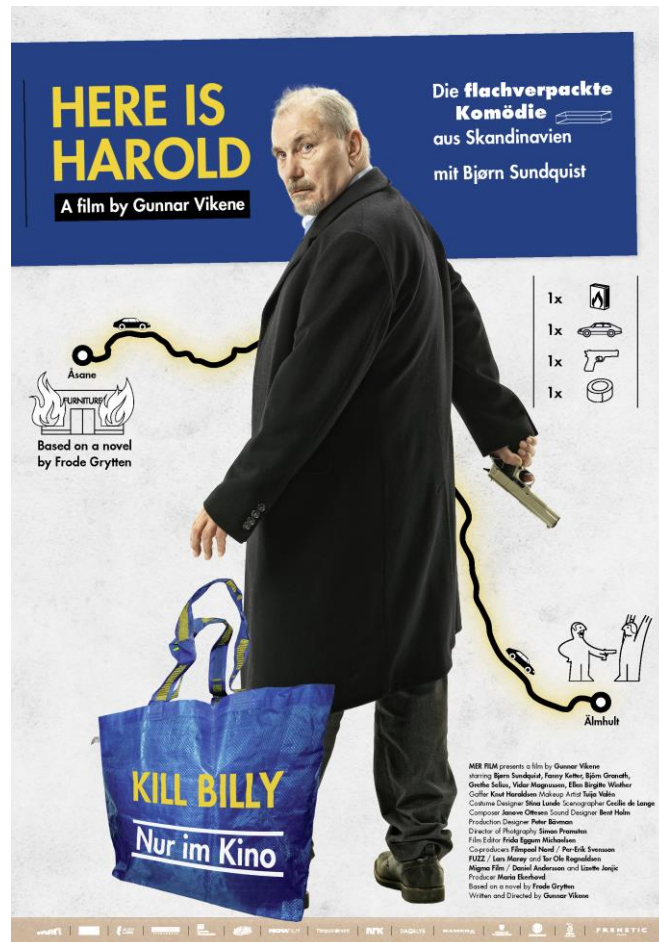


HERE IS HAROLD



Ein Film von
Gunnar Vikene

mit

Bjørn Sundquist, Fanny Ketter, Bjørn Granath, Vidar Magnussen, Grethe Selius, Ellen Brigette Winther

Kinostart am 17. Dezember 2015

Dauer : 90 min.

Pressedossier : <http://www.frenetic.ch/espace-pro/details//++/id/978>

PRESSEBETREUUNG

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SYNOPSIS

Über 40 Jahre lang hat Harold erfolgreich sein Unternehmen "Lunde Furniture" geführt. Jetzt ist alles vorbei. Ikea hat seine Pforten genau neben Harolds kleinem Möbelgeschäft eröffnet. Nachdem Harold sowohl Job als auch Heim und Frau verliert, schwört dieser Rache. Er will seinen Erzfeind und Gründer von Ikea, Ingvar Kamprad, entführen. Mit einer Pistole bewaffnet macht sich Harold auf mit seinem alten Saab nach Älmhult, Schweden. Den ersten Menschen, den Harold auf seiner Reise trifft, ist die 16jährige Ebba, die spontan in den Plan miteinsteigt. Durch viel Glück und noch mehr Zufall gelingt es den beiden wirklich, Kamprad festzuhalten. Leider scheint dieser über die Entführung hocherfreut, sieht er darin die Möglichkeit, sein öffentliches Image zu polieren.



DIRECTORS NOTE by writer and director Gunnar Vikene

"The churchyards are full of irreplaceable people". This Norwegian saying sums up in a wry and elegant way our own vain – and vainglorious - longing to be of significance in the world.

Harold Lunde is not just tilting at windmills. In his role as Don Quixote, Harold's real battle is a battle against God - a fruitless battle against time, against loneliness and against his own insignificance. It is at once vain glorious, painful, comic, and deeply human.

Harold's story is a journey towards recognition that the true meaning of our lives is reflected in that story, and the moments we share with those close to us. Recounted with dark-tinged humour, this is the core of the film.

I have been following the Norwegian novelist Frode Grytten's literary career for almost 15 years now. For the past years I have had the opportunity of reading his novels and novellas as works in progress, and this was also the case with this story.

Here's Harold is based upon the long novella *Tomorrow is Monday* from the novel *Saganatt* (2012). In terms of dramaturgy, this novel is Grytten's most classical and stringently constructed text. In many ways, the original is fairly nostalgic in tone.

Grytten is also trying to say something about a throwaway society in which consumerism has become a major driving force. In writing the screenplay, I have chosen to tone down this aspect. For me, it is the existential core of *Tomorrow Is Monday* that is important. This is the story of someone who has lost everything apart from a grim determination to render his own life meaningful. Deeply moving, deeply human. Cruelly fatalistic. Disturbingly truthful. And very entertaining.

Where my first film *Falling Sky* dealt with the destinies of eight adults, and *Vegas* depicts those of three young people, *Here's Harold* tells the story of an elderly man's quest for meaning and dignity. Harold finds a kind of answer via his encounter with a young girl who could well be a character straight out of *Vegas*. To my mind, *Here's Harold* has much of the compassionate humour found in *Falling Sky* and also much of the desperation present in *Vegas*. Like the lead characters in *Falling Sky* and *Vegas*, Harold is someone searching for the most fundamental things in life. So for me, *Here's Harold* is the natural conclusion to a trilogy of films from Bergen.

"*Here's Harold*" is first and foremost a character-driven film. At the same time, it is also a film which, from a purely dramatic point of view, possesses a more "classic" plot-driven three-act structure than both *Vegas* and *Falling Sky*.

The dark, compassionate humour the film demands also dictates a level of attention to detail I wish to - and indeed must - strive for, because there is a danger this film can become "pedestrian" if realised in a formulaic and therefore predictable way.

I envisage a film, which, on a purely formal level, plays out in a style one could describe as "heightened documentary". The film is defined by its production design, the use and choice of props, and its use of music. At the same time, the acting style, cinematography and editing lean more towards documentary.



Characters:

Harold:

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Ebba:

Ebba is 16 and in a way, she's on the run. She's a tough tomboy with tattoos and, on the surface, a fuck-you attitude to everything and everyone. Despite this, she is immediately drawn to Harold when the two of them meet. His aura of loneliness attracts her, as does being with someone who can make her forget her own situation. By and by she experiences, and is

engaged by, Harold's care for her, and she embraces it somewhat helplessly, like someone who has not had much caring in her life up until now.

Ebba lives by herself with her mother, who is incapable of looking after her. Ebba's mother is forever on the hunt for a man who can love her, and is oblivious of Ebba.

Harold comes to understand who Ebba really is, and manages to give her the perspective on life and the care she needs, and in this way Ebba is able to move on, and achieve a kind of reconciliation with her mother.

Kamprad:

"Ingvar Kamprad" in the film is a fictionalised version of the world's most successful furniture dealer. Kamprad's overarching role in the film is to serve as the yardstick Harold chooses, by which he measures his own success – and failure. An impossible yardstick, and this is something of which the film's Kamprad is fully aware. The film's Ingvar Kamprad is the "media personality" Ingvar Kamprad, depicted in a relatively good light. The real Kamprad has throughout his working life favoured using the media to present himself as a frugal, hard-working and thoroughly folksy furniture dealer from the sticks. (Those who are interested can search on YouTube and find clips in which Kamprad bemoans the degree to which the Swedish authorities tax dipping tobacco, aka "snus"). He has enjoyed long-running success presenting himself in this manner. However over the past few years this image has acquired some cracks, with revelations of tax avoidance within the IKEA empire, IKEA'S use of suppliers using child labour, the young Kamprad's flirtations with the Swedish Nazi party, his real lifestyle in a luxury villa in Switzerland, and a personal fortune of 450 billion kronor, to name but a few. The latter is taken up by Ebba, and is there to point up the difference between the ethical principles Kamprad (including the real Kamprad) and Harold share, and the ones they don't share. Incidentally, Kamprad's lines concerning the "dark" aspects of his empire are based on quotes from Kamprad himself. As I see it, the Kamprad of the film is a critical counter-argument to Harold's view of reality, to his notion of himself as insignificant, and his bleak pessimism. At the same time, the film's Kamprad helps illuminate one of the themes in the piece – our desire to be of consequence and leave behind us something of value, a legacy of which we can be proud. The film's Kamprad is flesh and blood, and also serves as a comic counterweight to Harold's existential crisis.

Here's Harold will deploy a dark, humorous empathy as it portrays a human being in the midst of a deep existential crisis – someone we all recognise, because we all

need to feel ourselves to be significant, accepted and loved. And because we all sometimes set ourselves standards we cannot possibly measure up to, in order to achieve the validation we desire. This is a film that is at once compelling, painful and comic, and therefore entertaining.



Gunnar Vikene

PRODUKTION

Regie **Gunnar Vikene**

Screenwriter **Gunnar Vikene (based on a novel by Frode Grytten)**

Cast **Bjørn Sundquist, Fanny Ketter, Bjørn Granath, Vidar Magnussen, Grethe Selius, Ellen Brigette Winther**

Producer **Maria Ekerhovd**

Executive Producer **Axel Helgeland**

Co-Producers **Lizette Jonjic, Daniel Andersson (MIGMA AB)**

Production company **MER FILM**

Editor **Frida Eggum Michaelsen**

Cinematographer **Simon Pramsten**

Sound editor **Bent Holm and Tormod Ringnes**

Duration **90 min**

Year of production **2014**

Country of origin **Norway (and Sweden)**

Domestic distributor **SF - Norge**

Swiss distributor **Frenetic Films**

World sales **TrustNordisk**

Festival entries **Mill Valley FF, California 2015**
Sao Paulo Int. Film Festival 2015

NOTIZEN