



# Turn Me On, Dammit!

**A Film by  
Jannicke Systad Jacobsen**

*Best Screenplay – Tribeca Film Festival*

*Best Debut Film – Rome Film Festival*

*Best European First Feature– Mons International Love Film Festival*

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# **TURN ME ON, DAMMIT!**

## **The Cast**

Alma	HELENE BERGSHOLM
Sara	MALIN BJØRHOVDE
Alma's Mother	HENRIETTE STEENSTRUP
Ingrid	BEATE STØFRING
Artur	MATIAS MYREN
Kjartan	LARS NORDTVEIT LISTAU
Sebjørn	JON BLEIKLIE DEVIK
Maria	JULIA BACHE-WIIG
Elisabeth	JULIA ELISE SCHACHT
Terje	ARTHUR BERNING
Magda	HILDE-GUNN OMMEDAL
Turnip Factory Boss	OLE JOHAN SKJELBRED
Math Teacher	FINN TOKVAM
Stig (Sex Hotline)	PER KJERSTAD
Sebjørn's Wife (Voice)	OLAUG NILSSEN
Careful Guy at Supermarket	YNGVE HUSTAD REITE
Truck Driver	RONNY BREDE AASE
Bingo (Alma's Dog)	PLATON

# **TURN ME ON, DAMMIT!**

## **The Filmmakers**

Director	JANNICKE SYSTAD JACOBSEN
Screenplay	JANNICKE SYSTAD JACOBSEN based on the novel by OLAUG NILSSEN
Producers	BREDE HOVLAND SIGVE ENDRESEN
Co-Producer	FRIDA OHRVIK
Director of Photography	MARIANNE BAKKE
Editor	ZAKLINA STOJCEVSKA
Composer	GINGE ANVIK
Art Director	SUNNIVA ROSTAD
Costumes	SABINA CAVENIUS
Casting	ELLEN MICHELSEN
Location Scout	ERIK HOVLAND
Location Sound	ANDREW WINDTWOOD
Supervising Sound Editor/Mixer	HUGO EKORNES
Script Consultant	STÅLE STEIN BERG

# **TURN ME ON, DAMMIT!**

## **Synopsis**

**TURN ME ON, DAMMIT!** is a whimsical and refreshingly honest coming of age story about the blossoming sexuality of a teenage girl, set to open in theaters on Friday, March 30. The feature debut of Jannicke Systad Jacobsen, the film was awarded “Best Screenplay” at the Tribeca Film Festival, “Best Debut Film” at the Rome Film Festival, and “Best European First Feature” at the Mons International Love Film Festival (Belgium).

15-year-old Alma (Helene Bergsholm) is consumed by her out-of-control hormones and fantasies that range from sweetly romantic images of Artur, the boyfriend she yearns for, to down-and-dirty daydreams about practically everybody she lays eyes on. Alma and her best friend Sara live in an insufferably boring little town in the hinterlands of Norway called Skoddeheimen, a place they loathe so much that every time their school bus passes the sign that names it, they routinely flip it off. After Alma has a stimulating yet awkward encounter with Artur, she makes the mistake of telling her incredulous friends, who ostracize her at school, until Sara can't even be seen with her. At home, Alma's single mother is overwhelmed and embarrassed by her daughter's extravagant phone sex bills and wears earplugs to muffle Alma's round-the-clock acts of self-gratification.

Laced with warmth and quirky humor, **TURN ME ON, DAMMIT!** is a light-hearted take on a story that is told so often about boys and so rarely about teenage girls.

# # #

## **TURN ME ON, DAMMIT!**

### **About the Production**

While there are umpteen cinematic tales of frustrated boys desperate to shed their virginity, and pop culture is awash in highly sexualized images of very young girls, the frank depiction of an ordinary 15-year-old girl's lust is one of our greatest societal taboos. Gazing at a blossoming teenage girl's exterior is a lot less problematic than contemplating her inner life, and the sensual thoughts that might be teeming there. To be depicted in a movie, an under-aged girl's natural sexuality must either be sanitized through romance, sublimated (TWILIGHT), maligned (countless "slut" characters), victimized (FAT GIRL), vamped (WICKED), perverse (A VERY YOUNG GIRL), or lampooned (AMERICAN PIE). It's as if the one thing a young girl's desire cannot be in a film is *normal*.

Olaug Nilssen's novel *Få Meg På, For Faen*, ("Turn Me On, Dammit") is about three frustrated women of different ages who dream of better things for themselves, beyond their lonely small-town lives. Alma, the heroine of the movie, is the protagonist of the book's second story, and the one that gave the novel the most notoriety. "The book is about people who want to be visible to the people around them, to be acknowledged," says writer/director Jannicke Systad Jacobsen. "Their stories might seem small-scale, but everything that happens is very important to them. The characters seemed very real to me and I liked the sense of humor in the writing. The narrative also jumps a lot in time and space and between reality and fantasy; you never really know where you are. All these things made me want to turn it into a film."

While Nilssen herself has incorporated all three stories into a theatrical multiplot version (a critic wrote that Alma was "the horniest girl seen in the theatre since Rebecca West in Henrik Ibsen's 1886 *Rosmersholm*"), Systad Jacobsen decided to focus on Alma: "Alma's story was so powerful that it was screaming for attention, so I finally decided: 'let her be the Queen.'" (The other characters in the book were Sara and Ingrid's big sister Maria and their mother, who was reduced to the off-screen voice of Olaug Nilssen.) Making Alma the central character gave Systad Jacobsen the freedom to expand on characters like Sara and phone sex operator Stig (who only existed in the novel as an item on a phone bill), and invent new ones, like Sara's boyfriend Kjartan, and the nosy next door neighbor Magda.

There were certain things that were in the book that were impossible to film or too intense to dramatize. “The book is more explicit because we’re inside Alma’s head all the time,” Systad Jacobsen says.

While Systad Jacobsen didn’t experience anything like Alma’s precocious sexuality directly—“I was more of a late bloomer!”—her identification with the character was very strong. “I remember very well what it was like to be a teenager,” she says, “how important everything seemed, all the emotions and experiences I had for the first time, how powerful they were, and how I wanted and needed everything to happen immediately. It’s a very tempestuous time, when things that may seem minor to older people can feel like a matter of life and death for a teenager. People are often nostalgic about their youth, but it can be very overwhelming to go through, and I think that this setting creates an opportunity for a lot of drama as well as comedy.”

The frustrations of youth are exacerbated by the film being set in Skoddeheimen, a small town in western Norway, where nothing ever happens and everybody knows everybody else’s business. While many might look at the idyllic beauty that surrounds it and see utopia, for Alma and her best friend Sara, it is a boring and suffocating place they are dying to get out of. It’s no coincidence that their clubhouse is a bus shelter at the furthest periphery of town. “I think of the bus shelter as being at the edge of civilization,” says Systad Jacobsen. “It’s a metaphor for leaving Skoddeheimen—on one side of the bus shelter is hell and on the other there is freedom.”

Skoddeheimen doesn’t exist in actuality, but is similar to Solheimsdalen in the county Sogn og Fjordane, where Olaug Nilssen grew up. “It’s supposed to be anywhere in Norway that is dominated by tall mountains, dark fjords and fog,” says Systad Jacobsen. (In the nynorsk dialect of the area, “Skodde” is a word for fog, “Heimen” means homestead.) The filmed “Skoddeheimen” was a composite of various locations in the county of Rogaland. Systad Jacobsen wanted her young actors to have grown up in the same kind of isolated towns as their characters, and to speak the specific Sogn og Fjordane dialect. As the surrounding areas are sparsely populated, she and casting director Ellen Michelsen did open casting calls for the five lead roles in all the junior high and high schools in the county of Sogn og Fjordane. Over a period of four months, they auditioned 450 teenagers, not a large selection

for casting five roles, but a significant percentage of the 100,000 residents of Sogn og Fjordane.

Systad Jacobsen sees Alma as a very complicated character, on one hand annoying and obnoxious, and on the other sweet and normal. “You can completely understand why her mother would feel frustrated,” she says, “but you can also understand Alma’s urge to be the person that she really is and this is something she doesn’t know how to deal with. One thing I like about her is that she’s completely her own person. She’ll stand up for who she is. Her methods aren’t always the most clever, but it’s a quality I like and one that I share with her.”

To cast Alma, Systad Jacobsen was looking for a girl who wouldn’t give the impression of being the most popular girl in school, but not enough on the margins to be bullied. “Often when people cast characters like this the actors have to have some attribute like orange hair, so you know they’re weird right away,” says Systad Jacobsen. “We wanted someone who was basically normal but had a slight strangeness about her.” She saw a potential in 17-year-old Helene Bergsholm. “She was very shy and fragile, so it wasn’t easy to get started with her. But we believed in her and kept asking her to come back to audition again and again. The more she got in front of the camera, the more confident she became.” Says Bergsholm: “I thought I was awful! I was really nervous and I didn’t know what I was doing. I’ve seen the audition tapes and I think they’re pretty bad. I don’t know why they chose me, but I just did my best and they liked it.”

While many of the characters in the film think Alma is eccentric, Bergsholm sees her as an ordinary teenager, one that many girls can relate to. “I actually think that Alma is the most normal person in Skoddeheimen,” she says. “She isn’t afraid of showing how it really is. She feels something and she shows it and everyone around her gets crazy and thinks she’s weird just because of the things she’s feeling. They make big problems out of something that’s not really a problem.”

17-year-old Malin Bjørhovde joined the cast as Sara. “I first went to the auditions to get away from a boring history lesson and didn’t care about the film at all,” she says. “I think it was my laid-back attitude that caught their attention during the audition.” Says Systad Jacobsen: “At the start of each audition we ask people to tell us a little about themselves. When we asked Malin if she has any talents she replied, ‘No, I don’t have any

talents' in a really deadpan way. She was so funny, without trying too hard that she became one of our favorites from the start. Bjørhovde adds: "It was only later when I received a call-back and read the script that I started getting nervous, because now I really wanted to play Sara."

In the book Sara's character was just called the "radical daughter." Says Systad Jacobsen: "I think Sara is at the age where she believes she can save the world, that it's really possible. I think she's a member of different left-wing organizations because she thinks they're right, but she also thinks her activism is a way out of being like her mother, who is a housewife with eight children." Systad Jacobsen took the idea of Sara's writing to Death Row prisoners from her own life, as she did the same thing when she was a teenager. "When you write a prisoner, it's a nice thing to do, but it's also a huge responsibility that you're maybe too young to grasp," she says. "Maybe Sara recognizes this, and that's why she doesn't put them in the mailbox. You want to be brave but you don't really dare." Says Bjørhovde: "Even though Sara is a coward, she knows it, and she's trying to do something about it. She never judges Alma like everybody else does and the reason why she doesn't hang out with Alma at school isn't because she thinks she's weird, but because everybody else does it. Finally backing up Alma is actually a very big step for her. It's especially tough because she's a teenager, and when you're a teenager little things become big problems."

Before she was offered the chance to play Alma, Bergsholm pondered whether she would take it. "I wasn't sure if I was going to say yes or no because of all the embarrassing scenes which would be difficult and challenging," she says. "I just didn't know if I was going to be able to do it. In the end I had to say yes, though. I've always wanted to do something like this, but been too shy so I just had to jump in and do it." After she was cast, her parents read the script and casting agent Michelsen and Systad Jacobsen met with her and her parents in a hotel to have them read over the script, so they could ask questions and understand what her intentions were with the film before giving their consent. "Even if she was eighteen, it would have been out of the question not to involve her parents," says Systad Jacobsen. All the parents of the teen actors read the script and discussed it prior to shooting.

Of the three others in the lead roles, Beate Støfring, who plays Sara's big sister Ingrid was the only member of the young cast who had studied acting. None of the other four, including Matias Myren (Artur) and Lars Nordtveit Listau (Sara's boyfriend Kjartan) had even been in

a high school play. Another amateur, Hilde-Gunn Ommedal, who plays the nosy neighbor Magda, was found through an article on a local TV website. While Systad Jacobsen and casting agent Michelsen tried to find the adult cast from the same geographical area, they ended up looking further afield for most of the roles. The only professional actress actually from the area is Julie Bache-Wiig, who plays Maria. Henriette Steenstrup (Alma's mother) and Jon Bleiklie Devik (Sebjørn) are both theatre actors, and Steenstrup is also a well-known comedienne, appearing on the Norwegian version of "Saturday Night Live." Steenstrup and Devik and other actors from out of town had to learn how to speak in the Sogn og Fjordane dialect.

Systad Jacobsen began working with her young actors by discussing the script and the characters and creating their physical specifics, as well as understanding the characters' way of thinking. When the shooting started, she and Helene rehearsed and tried out things in advance which were difficult or tricky, particularly scenes involving anything sexual. Only she, cinematographer Marianne Bakke, and the sound recordist were present for any scenes that involved sexual content. (For the record, the penis in the movie is a prosthetic and Bergsholm's nude scene was done by a double.) "In the beginning of the process of filming I thought it was very scary and I was very nervous," says Bergsholm. "But now I'm very happy I did it. As things went along it got better and better and easier and easier... in the end I just thought it was fun to do difficult scenes and challenging scenes."

To elicit natural performances, Systad Jacobsen didn't ask her young actors to learn their lines by heart and only used the script as a tool on the set. "They are in a certain sense typecast, but if you met them in real life, they're not the same as you see them in the film," says Systad Jacobsen. "We did a lot of things that would help them feel like they're not themselves. Malin, for example, was given a bad, kind of Ozzy Osbourne posture." Says Bjørhovde: "It was a really safe environment on set. Everybody was friends and we didn't stress. It became like hanging out with friends... with a camera." While filming the opening scene was daunting, Bergsholm was more relaxed about romantic scenes with Matias Myren (Artur) than ones in which she had to yell, as she wasn't accustomed to doing that. "It was good because when she had difficulty doing something she would come up with creative solutions herself," says Systad Jacobsen.

The low-key, naturalistic style of the acting came from Systad Jacobsen's background as a documentary filmmaker, where she had a lot of experience filming real people. The goal was to portray the teenagers in a way that was as authentic as possible. While she was writing the script, she was working on a feature documentary, *SCENES FROM A FRIENDSHIP*, about two buddies who had known each since they were teenagers and were figuring out how to still stay friends while growing up and changing. "The really cool thing about that film for me was studying how people communicate with each other, what they say and don't say, and while you're observing them you are understanding something that isn't being said. I tried to use many of these things while writing the dialogue for *TURN ME ON, DAMMIT!*"

Cinematographer Marianne Bakke, who had previously teamed with Systad Jacobsen on her TV documentary "The Pizza Fairy Tale," shot a lot of the film with a handheld camera. "We wanted to create the feeling that you were actually there with the characters, that we were observing," says Systad Jacobsen.

The director and cinematographer worked out what they term an "acoustic" approach to the visuals. "We wanted you to see the grain in the Super16mm," Systad Jacobsen says. "We didn't want it to look 'perfect,' but to have small mistakes like flares in the lens." While these documentary-style methods bestow a sense of reality to the film, Systad Jacobsen and Bakke also planned visual strategies that weren't intended to be realistic, like the "Twin Peaks"-inspired opening sequence, Alma's many fantasies, and the artful compositions that frame the characters against the verdant landscapes around Skoddeheimen.

Another aspect of the unreality of *TURN ME ON, DAMMIT!* is that Systad Jacobsen intentionally doesn't let the audience know what year it takes place. "We wanted to make it believable but also a parallel universe that's not anywhere specific in time or geography," says Jacobsen. "In some ways it's a film that's told in retrospect, like it's something that happened a few years ago and this is Alma telling the story looking back."

Certainly what makes *TURN ME ON, DAMMIT!* unique is its portrayal of a young woman's sexuality, a topic that has never previously been ventured on film in such a frank way, either by a male or a female director, in puritanical America or even in supposedly sexually uninhibited Europe. "It's a difficult matter to go into," says Systad Jacobsen. "Probably people don't know how to do it because the world is so confused and screwed up about it. I think it's quite complex and distorted by pop culture and the way women are projecting their sexuality—teasing to sell records, music, advertising and fashion. You should offer your

body to the world, but you should also want to be treated like the Virgin Mary. By making this film I wanted to say, “This is how it is, this is normal.”” Despite the squeamishness about the topic, the film has been anything but controversial, and has received a favorable response internationally from people of all ages. “Many people seem sort of thankful for it,” says Systad Jacobsen, “some young people feel like it’s a coded message for them, that it’s only for them and their generation: and older people have this motherly feeling towards Alma and wish that something like this had existed when they were young.” Says Bjørhovde: “If you compare it to an American teenage movie about sex, like for example, AMERICAN PIE, there’s not anything real in it, it’s just jokes and exaggeration. They push it to the limit, so there’s no deeper meaning, but I think people can relate to this movie better because it’s natural and it can mean something more.”

For Alma’s mother, Alma’s unrestrained sexuality arrives like an unexpected explosion into her life. Coming from a different generation with a different attitude towards sex, she doesn’t know how to deal with her daughter’s behavior. “The sexuality of the daughter and the sexuality of the mother don’t mix,” says Systad Jacobsen. “The mother’s so discreet about her own sexuality—I think it’s so sweet how she’s been doing all this jogging to hide that she has a boyfriend—that she wants Alma to respect her privacy as well. But there’s just the two of them in the same house and there’s nowhere she can escape. And also, because she’s a single mother, she knows more about the consequences of sex.”

The catalyst for the story is so peculiar that it’s hard to imagine how Olaug Nilssen thought up the idea. Why did Artur do this crazy thing? “I think it’s an awkward way for him to mark his territory, trying to say that he likes her,” says Systad Jacobsen. “It’s primal behavior, like animals. You know like a cat walks around and marks territory? I think it’s similar to that.” This peculiar scene is shown and recounted no less than four times in the film: 1) when shown directly; 2) when Alma recounts it to Sara and Ingrid; 3) when Sara writes the Death Row prisoner; and 4) when Alma tells Maria and her Oslo friends. (There is arguably even a fifth off-screen reiteration, when Magda is about to tell it to Alma’s mother.) “It’s such an absurd story,” says Systad Jacobsen, “and the more times you tell it the more absurd it gets and the more it becomes like an urban legend. I think each time it’s told it has a different meaning and I think showing that again and again is like saying this is a place where nothing changes. This is how it is and this is how it will be.” Of course, the audience, knowing Alma’s constant fantasizing, may wonder if what Alma says Artur did ever actually

happened. “In the film I don’t think you always know when a fantasy starts, but you nearly always have a feeling when it ends,” says Systad Jacobsen.

Getting back to its original source in the book, an argument can be made that Alma’s real problem isn’t that she can’t have sex, but a more general frustration with being perceived as different in a narrow-minded provincial town. While Artur’s poke is the literal catalyst to her story, the real issue is that there is something awry about Alma that everyone can sense. “She gets the feeling everybody in that town has to be alike and like the same things,” says Bergsholm. “Don’t be weird. There’s no room for being weird.” Says Systad Jacobsen: “I think you should be allowed to be different,” says Systad Jacobsen. “You should always stand up for who you are and not let anyone else tell you who you should be.”

Perhaps the heart of the movie is that it isn’t so much about who Alma is but about where Alma is. All she needs to shed her aching loneliness and confusion is to get to a big city, find a hug and hear the words “there’s nothing wrong with you.” Seen from that perspective, the title TURN ME ON, DAMMIT! isn’t Alma’s demand for sexual stimulation, but rather her cry to be rescued from the constricted place that is squeezing the life out of her. “There’s a big world out there beyond the beautiful but boring fjords and mountains,” says Systad Jacobsen, “and one day, Alma is going to get on with her adult life and explore it.”

# # #

## **TURN ME ON, DAMMIT!**

### **About the Cast**

**HELENE BERGSHOLM (Alma)** grew up in Førde, a small town in the western part of Norway. She was a 17-year-old high school student, with no previous interest in acting when she accompanied a friend to the first audition for *TURN ME ON, DAMMIT!*, with no plans of auditioning herself. Bergsholm turned 18 during the shoot, and is now nineteen. After shooting the film, Bergsholm played a role in her first high school play. She has since graduated and is currently studying film and photography in Stavanger, one of Norway's largest cities. With two of her fellow students, she starred in the short film "[Aurora](#)," which she also co-edited. After her one-year course, she plans to move to Oslo. Despite all the acclaim she has received for acting in *TURN ME ON, DAMMIT!* Bergsholm is not set upon continuing a career as an actress, although she is interested in a career involving media, film and creativity. At this point Bergsholm's goal is to become an Art Director, and she hopes to live abroad someday, in New York City or Stockholm.

**MALIN BJØRHØVDE (Sara)** comes from Nordfjordeid, a tiny village in western Norway. It was while attending high school here that she auditioned for the film, although her principal motivation was to get out of going to a dull history lesson. Like Bergsholm, she took part in her first high school play after working on the film. Since making the film she has graduated and is now living in Drammen, close to Oslo, where she studies art history and graphic design, but is considering changing her focus to creative writing, an interest inspired by her involvement in the film. The role of Sara is her first foray into acting for film but she is open to another one, if an interesting enough opportunity were to arise.

**HENRIETTE STEENSTRUP (Alma's Mother)** is a well-known Norwegian theatre and TV actress/comedienne. In the autumn of 2009 she joined the cast of "Thursday Night from Nydalen," the Norwegian version of "Saturday Night Live." Steenstrup is employed and part of the ensemble at the National Theatre in Oslo, where her credits include the title role in "Pippi Longstocking" and Hilda Wangel in "Master Builder." She first became known in Norway through a national television program for children called "Kykelikokos." In 2008, Steenstrup developed and played the lead role in a series for Norwegian television called "A Good Number Two," set in the world of the National Theatre. Her film credits include *ELLING*, *THE PROFESSOR AND THE STORY OF THE ORIGAMI GIRL* (lead role),

TROUBLE (lead role), COMRADE PEDERSEN, MARS & VENUS, EAST END ANGELS, and I TRAVEL ALONE.

The rest of the young cast members come from small villages in Western Norway, and were all younger than Bergsholm and Bjørhovde during the shooting. **MATIAS MYREN**, who plays Artur, was 16 and is from Ikkjefjord, **BEATE STØFRING**, who plays Sara's twin sister Ingrid, was 16 and is from Jølster, and **LARS NORDTVEIT LISTAU**, who plays Sara's boyfriend Kjartan, was 16 and is from Førde, the same town as Helene Bergsholm. Støfring is the only young member of the cast who had previously studied acting and is in a drama class in high school. **TURN ME ON, DAMMIT!** is her first professional acting role.

# # #

## **TURN ME ON, DAMMIT!**

### **About the Filmmakers**

Born in Bærum, Norway in 1975, **JANNICKE SYSTAD JACOBSEN (Writer/Director)** has spent most of her career working as a documentary filmmaker. For her debut fiction film, **TURN ME ON, DAMMIT!**, she received the Award for Best Screenplay at the 2011 Tribeca Film Festival and was named by Variety as one of “Ten European Directors to Watch” at the Karlovy Vary International Film Festival in the Czech Republic. She also received the Independent Distribution Award for the best debut film in the Extra Section at the 2011 International Rome Film Festival, and the award for Best European First Feature–Mons International Love Film Festival.

Jannicke Systad Jacobsen studied film directing at FAMU, the Czech Republic’s national film school, and at the London International Film School. She also studied Theatre Science and Social Anthropology at the University of Oslo. While Systad Jacobsen studied mainly fiction filmmaking and her first short after graduation, **WHEELS** (1999), was a narrative film, she has spent over twelve years as a documentary filmmaker. Her documentaries have been non-traditional, very personal, and marked by a dry sense of humor and a political interest. Her first short documentary, **A LITTLE RED DOT** (2001), is an absurdist fable about what happened when the postal service between Taiwan and China was resumed after almost forty years of interrupted communication. As the Chinese would not accept a Taiwanese flag on the stamps, it was hidden as a tiny red dot next to a lighthouse. Her second short, **THE STAMP AND THE LIGHTHOUSE** (2002), is a personal and philosophical essay on the changes happening in Norway as post offices and lighthouses were closed due to budget reductions. **WAR ON PARANOIA** (2003) is another personal film, in this case Systad Jacobsen’s reaction to the military build-up around the American embassy in Oslo in the aftermath of 9/11.

Her TV special, “**Sandmann – The Story of a Socialist Superman**” (2005), is a whimsical look at the rise and fall of East German socialism through the adventures of Sandmann, a beloved puppet character on East German TV. “Sandmann” was nominated for the Norwegian national TV prize for Best Documentary. The six-minute short **THE CLOWN CHILDREN** (2005) tells the story of a day in the life of two destitute boys who put on makeup and costumes and perform for spare change on the streets of Guatemala City. **THE**

CLOWN CHILDREN was shown at more than seventy international film festivals and received a Special Mention as Best Documentary at the Berlin Interfilm Festival and was runner-up for the Adult's Jury Award for Best Documentary Film at the Chicago International Children's Film Festival, among other prizes. "The Pizza Fairy Tale" (2007) was part of a TV cinéma vérité style documentary series, "Those Who Built the Country," made as an homage to Norwegian factory workers. The film is a droll observation of workers in a frozen pizza factory in a remote village and their dedication to increasing production of their bestselling *Pizza Grandiosa*.

The documentary feature, SCENES FROM A FRIENDSHIP (2009), is about the strange, yet special friendship between two Norwegian childhood buddies in their early thirties: musician/photographer Erlend Mikael Sæverud and singer/songwriter Alexander Stenerud. While the film documents real people and has no script, it makes use of narrative techniques, and displays the dry sense of humor found in her earlier films. This film was compared to the work of Roy Andersson and Jim Jarmusch when it was released theatrically in Norway. Systad Jacobsen wrote the script for TURN ME ON, DAMMIT! while she was shooting SCENES FROM A FRIENDSHIP, and she credits it as being a major influence.

Systad Jacobsen also wrote and illustrated a comic book, "Viva Cliché," released in 2006, and has published both essays and columns in print. In November 2011, Jannicke Systad Jacobsen was awarded a grant for talented directors by the Norwegian Film Institute to develop her second feature, THE REMNANTS OF PONTUS HALMSTRØM, a tragicomic love story about what a person leaves behind when he dies and those who have to deal with it.

Born in Solheimsadalen, Norway in 1977, **OLAUG NILSSEN (Novel)** is a novelist, playwright, essayist, and critic who writes in nynorsk. Since her debut with the novel *Innestengt i udyr* ("Within Beasts," 1998), she has written several acclaimed books in various genres, distinguishing herself as a distinct and important voice in Norwegian literature. Her novel *Få meg på, for faen* ("Turn Me On, Dammit!" 2005) received wide acclaim and media notoriety, and received several awards. She adapted it into a play which was performed at the Norwegian Theatre, in a highly praised production directed by Marit Moum Aune. Her other books include *Vi har så korte armar* ("Our Arms Are So Short," novel, 2002), *Ronnys rumpe* ("Ron's Butt," children's book, 2004), *Hybrideleg*

*sjølvgransking* (“Hybrid Self-Examination,” essay, 2005), *Skyfri himmel* (“Clear Skies,” play with music by the Swedish rock band The Cardigans, Rogaland Theatre, 2006), and *Nesten frelst av Sigvart Dagsland* (“Almost Saved by Sigvart Dagsland,” non-fiction, 2009).

Nilssen studied literature at the University of Bergen and writing at the Writing Academy in Bergen, which she has headed since 2008. Nilssen was recently selected as a member of the Norwegian Arts Council.

**MARIANNE BAKKE (Cinematographer)** previously teamed with Jannicke Systad Jacobsen on “The Pizza Fairy Tale” (2007), part of a cinéma vérité style documentary TV series, “Those Who Built the Country,” for Norwegian television. A native of Vågå in central Norway, Bakke attended The Norwegian Film School in Lillehammer and has since shot commercials, music videos, documentaries, and narrative shorts. Some of her short films have won her awards at international festivals, among others: Best Short Film at BAFTA/LA and the Audience Award at Milan Film Festival for “Bald Guy,” and Best Documentary Short at River Run International Film Festival for “Board Control.” *TURN ME ON, DAMMIT!* is Bakke’s first feature length film.

**BREDE HOVLAND (Producer)** graduated with a degree in producing 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 *AGENT CODY BANKS* (2003), *COLD FEET* (2006), *THE MAN WHO LOVED YNGVE* (2008), *NORTH* (2009), *BUZZ ALDRIN* (2011), as well as numerous documentaries and short films. Hovland is currently in production on his next feature film, Hanne Myren's fiction debut *JEALOUSY*.

**SIGVE ENDRESEN (Producer)** has been working with filmmaking in one way or another since 1975, starting out as an assistant and then directing his first short film in 1978. In 1983 he founded the production company Motlys, which has since become an integral part of the Norwegian film scene. Endresen himself directed the award-winning documentaries *FOR YOUR LIFE* (1989), *BIG BOYS DON'T CRY* (1995), *LIVING AMONGST LIONS* (1998) and *WEIGHTLESS* (2002). He has also worked as a producer with some of Norway’s biggest directors on films like Nils Gaup’s *MISERY HARBOUR* (1999), Marius Holst’s *DRAGONFLIES* (2001) and Gunnar Vikene’s *FALLING SKY* (2002). His latest productions

include Rune Denstad Langlo's 99% HONEST (2007) and NORTH (2009), and Jan Troell's EVERLASTING MOMENTS (2009).

**MOTLYS (Production Company)** established 1983 in Oslo, is one of the most successful and respected Scandinavian film production companies. It is run by its founder Sigve Endresen, together with younger producers Yngve Sæther and Brede Hovland. Motlys began as a maker of prestigious documentaries, most notably FOR YOUR LIFE, BIG BOYS DON'T CRY, LEGACY OF THE TUNDRA, LIVING AMONGST LIONS, and FROZEN HEART. They have produced over 25 documentaries and over fifty short films, but in recent years they have been more involved with feature film production. In addition to TURN ME ON, DAMMIT!, Motlys released two feature films in 2011: Stian Kristiansen's I TRAVEL ALONE and Joachim Trier's OSLO, AUGUST 31<sup>ST</sup>, which had its American Premiere at the 2012 Sundance Film Festival, and was selected for the Film Society of Lincoln Center/MoMA "New Directors/New Films" festival. Motlys also produced NORTH, directed by Rune Denstad Langlo, COMRADE PEDERSEN, directed by Hans Petter Moland (Best Director, 2006 Montreal International Film Festival), Marius Holst's DRAGONFLY, and Nils Gaup's MISERY HARBOUR (1999). Motlys co-produced the latest Jan Troell film, EVERLASTING MOMENTS (2008) which was shortlisted for the Academy Award for Best Foreign Language Film.

For over forty-five years, **NEW YORKER FILMS** has been America's leading source for the films that matter on the cutting edge of world cinema. The company was founded in 1965 by Daniel Talbot as an outgrowth of his legendary movie house, the New Yorker Theater. Unable to obtain several crucial foreign titles, Talbot imported them himself. Early acquisitions such as Bernardo Bertolucci's BEFORE THE REVOLUTION, Godard's LES CARABINIERS, and Ousmane Sembene's BLACK GIRL established a company that would go on to distribute films by such legendary directors as Eric Rohmer, Luis Buñuel, Jacques Rivette, Alain Resnais, Claude Chabrol, Rainer Werner Fassbinder, Werner Herzog, Nagisa Oshima, Jean-Pierre Melville, Robert Bresson, Krzysztof Kieslowski, Tomás Gutiérrez Alea, The Dardennes, Abbas Kiarostami, Claire Denis, Carlos Diegues, Jia Zhang-ke, Nuri Bilge Ceylan and Hong Sang-soo. With Jannicke Systad Jacobsen's TURN ME ON, DAMMIT!, New Yorker continues its vital tradition of presenting the works of new directors. Additional titles to be released by New Yorker Films in 2012 include Fábio Barreto's LULA, SON OF BRAZIL, Jessica Sanders' MARCH OF THE LIVING, Bruno Dumont's HORS

SATAN, and reissues of Rivette's CELINE AND JULIE GO  
BOATING and Euzhan Palcy's SUGAR CANE ALLEY on new 35mm prints.

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