

NABOER – NEXT DOOR

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DIRECTOR'S COMMENT

NEXT DOOR is a version of the classic nightmare: One day you discover a door next to yours, and when you enter you find a world where normal rules no longer apply. You are both drawn to and repelled by what you discover. You find yourself in a world where you must face up to your innermost fears. It is simultaneously the most enticing and the most frightening thing you have ever experienced. **Next Door** is a journey to that most secret place on Earth, deep inside yourself.

I have always been interested in how our mind works. How much pressure can the mind handle? How do we manage to incorporate experiences we don't consider ourselves capable of doing, into a new self image?

Next Door is a film about denial, shame, and crossing boundaries.

NEXT DOOR (Naboer)

One day John (30) meets his next-door neighbours Anne and Kim, two beautiful women, who invite him into their flat. The flat is full of canned goods and jugs of water, as if they are expecting some sort of a siege. John is surprised that he has never met them before, while both women seem to know John and his ex-girlfriend Ingrid intimately. The women's sexual and manipulative behaviour makes John uncomfortable and he leaves in anger, but Anne manages to convince him to come back and keep an eye on Kim while she goes shopping. She tells John that the man who lived in John's flat before had assaulted Kim and kept her prisoner in his flat for two days. Since then Kim has not dared leave the building. When John returns to the women's flat, Kim denies everything Anne has said, and claims that it was Anne who had been assaulted. Kim tries to seduce John. She sets up traps for him and lures him deeper and deeper into their gigantic flat. From there on John begins to lose more and more control over his life. He crosses boundaries he never thought himself capable of. **Next Door** is a thriller about losing control over your desires, your will and your mind.

SHORT SYNOPSIS

NEXT DOOR is a psychological thriller with strong sexual undertones. The film's main character John, recently abandoned by his girlfriend, allows himself to be seduced by his two pretty neighbours Anne and Kim, who drag him into a world in which it becomes impossible for John to separate lies from reality.

BEHIND THE CAMERA

THE PRODUCTION COMPANY:

4 1/2

4 1/2 was established on April 1, 1998. The company is fully owned by working partners: directors Pål Sletaune and Marius Holst and producers Turid Øversveen, Aagot Skjeldal and Håkon Øverås. So far the company has produced the feature films **You Really Got Me** (Toronto 2001) written and directed by Pål Sletaune, **Dragonflies** (Berlin Panorama 2002) co-written and directed by Marius Holst, **United** (Berlin 14+ 2004) written and directed by Magnus Martens, and Pål Sletaune's **Next Door** (Venice Days 2005).

4 1/2 also produces commercials and short films, and co-produced Lars von Trier's **Dogville** (2001) and Per Fly's **Inheritance** (2003) and **Manslaughter** (2005) with the Danish production company Zentropa.

4 1/2 is also co-producer of Swedish director Roy Andersson's (**Songs From The Second Floor**, Cannes 2004) next feature, **You The Living**.

TURID ØVERSVEN, producer

Partner and founder of 4 1/2. Turid Øversveen has been producing commercials since 1990 and is Norway's most award-winning producer of commercials with several gold, silver and bronze Lions from the Cannes International Advertising Festival. Turid produced 4 1/2's first feature film **You Really Got Me** (2001), directed by Pål Sletaune, and **Dragonflies** (2001), directed by Marius Holst. She has developed and produced **Next Door** (2005), which was co-produced by the Swedish production company Memphis Film and the Danish production company Zentropa.

Turid also co-produced Lars von Trier's **Dogville** (2001) and Per Fly's **Inheritance** (2003) and **Manslaughter** (2005) with Zentropa.

PÅL SLETAUNE, director and screenwriter

Pål Sletaune (1960) holds degrees in literature, photo and art history.

Next Door is his third feature film, after **Junk Mail** (1997) and **You Really Got Me** (2001).

Pål Sletaune has become one of Norway's foremost directors of both feature films and commercials. Sletaune started directing short films in 1991. He debuted as a feature film director in 1997 with the highly acclaimed **Junk Mail** (Budbringeren), which was screened at the International Critics' Week in Cannes that year and won 1st Prize. The film was a box office hit in Norway and was sold to more than 40 countries worldwide, winning a number of awards at international festivals such as the Jury Award at the Sao Paulo International Film Festival, the Silver Award at the 1997 Tokyo International Film Festival and the Silver Spur Award at the Flanders International Film Festival. **Junk Mail** was the first Norwegian feature ever to be invited to the Sundance International Film Festival.

Closer to home, **Junk Mail** won the coveted Amanda Award for Best Norwegian Feature Film, as well as for Best Actor and Actress. Sletaune also won the FIPRESCI Award at the Stockholm Film Festival. In 1998, Variety pronounced Pål Sletaune one of the ten most promising directors worldwide.

His second feature **You Really Got Me** (2001) was selected for the Toronto International Film Festival in 2001, and this year's national box office success **Next Door** has been selected for Venice Days 2005, at the Venice International Film Festival.

Sletaune also received international recognition for his short films **The Binge Joint** (1992) and **Eating Out** (1993). For his work as a commercial director, he has won several Lion Awards at the Cannes Lions Advertising Festival (two gold, one silver, one bronze) as well as a large number of national awards.

In 1998 Pål Sletaune founded the production company 4 1/2 with director Marius Holst and producers Turid Øversveen, Håkon Øverås and Aagot Skjeldal. The company produces feature films, as well as commercials.

FILMOGRAPHY:

Feature films

- | | |
|-------------|--|
| 2005 | NEXT DOOR (Naboer)
Director/screenwriter (third feature)
National premiere March 11, 2005
International premiere Venice Days 2005 |
| 2001 | YOU REALLY GOT ME (Amatørene)
Director/screenwriter (second feature)
National Release March 2, 2001
International release Toronto Intl. Film Festival 2001 |
| 1997 | JUNK MAIL (Budbringeren)
Director/screenwriter (first feature)
International release Cannes Int. Film Festival 1997
Winner of Critics Week, Cannes 1997 |

Junk Mail participated at festivals all over the world, and received more than fourteen international awards, among them:

- *Jury Award at the Sao Paulo International Film Festival 1997
- *Silver Award at the 1997 Tokyo International Film Festival
- *Silver Spur Award at the Flanders International Film Festival
- *Amanda Award for Best Norwegian Feature Film,
as well as for Best Actor and Actress
- *FIPRESCI Award at the Stockholm Int. Film Festival
- *First Norwegian feature film ever to be invited to the Sundance Film Festival

Theatrical release in 40 countries worldwide

Short films

- | | |
|-------------|--|
| 1993 | EATING OUT director/ screenwriter, 7 min
Awards: Best Fiction Nordic Panorama and
Norwegian Short Film Festival |
| 1992 | BINGO JOINT director/screenwriter, 18 min. Fiction
Best European First Film at Clairmont Ferrand |
| 1991 | MERZ director/screenwriter, 27 minutes
Drama-documentary on Kurt Schwitters |

JOHN ANDREAS ANDERSEN, director of photography

Since graduating from AFI, John Andreas has rapidly established himself on the Norwegian film scene. He was recently voted DOP of the Year by the Norwegian Society of Cinematographers for his work on **UNO**. A former assistant of Sven Nykvist, ASC, John Andreas has also received accolades for his work on **Buddy**, and has shot a wide selection of short films, music videos and commercials. The cinematography in **Next Door** has been given special mention by several reviewers.

Filmography:

2005: **Next Door** (Naboer)

2004: **Uno**

2004: **A Cry in the Woods** (Den som frykter ulven)

2003: **Buddy**

ACTORS' BIOGRAPHIES:

KRISTOFFER JONER (JOHN)

Kristoffer Joner, born in Stavanger in 1972, is the hottest name among the younger generation of actors in Norway today. His first feature was in the box office success **Mongoland** (2000) and he has since then performed in nine Norwegian features, **Next Door** being the latest release and his most demanding performance up until now. He won first prize as best actor at this year's Amanda Award for his part as JOHN in Pål Sletaune's psychological thriller, **Next Door**. Kristoffer just finished shooting director Hans Petter Moland's **High School Teacher** (release 2006) where he plays the lead.

Kristoffer won critical praise for his work in his first features, **Detector** (2000), directed by Pål Jackman, and Arild Østin Ommundsen's **Mongoland**. He was cast in the film **Music for Weddings and Funerals**, directed by Unni Straume, which was screened at the 2002 Venice Film Festival, the Toronto International Film Festival, and the Sundance Film Festival; as well as in the Norwegian hit, **Falling Sky**, directed by Gunnar Vikene, in which Kristoffer plays the lead. He was also cast in the film **Dark Woods**, by Pål Øie.

Kristoffer Joner won the Golden Swan award for Best Actor at the Copenhagen International Film Festival 2003 for his role in **Falling Sky**, and the same year he was Norway's Shooting Star at the Berlin International Film Festival.

Personally he is a great fan of actor Christopher Walken!

Filmography:

2006: **High School Teacher** (Gymnaslærer Pedersen)

2005: **Next Door** (Naboer)

2004: **Kissed by Winter** (Vinterkyss)

2004: **This Is the Song You Need** (Alt for Egil)

2004: **Monsterthursday** (Monstertorsdag)

2003: **Dark Woods** (Villmark)

2003: **A Cry in the Woods** (Den som frykter ulven)

2002: **Falling Sky** (Himmelfall)

2002: **Music for Weddings and Funerals** (Musikk for bryllup og begravelser)

2000: **Detector**

2000: **Mongoland**

CECILIE MOSLI (ANNE)

Cecilie Mosli, born January 30, 1973, has her breakthrough on the silver screen with the part of **Anne** in **Next Door**. Well-known from the theatre scene in Norway, she has also for the past few years performed in several TV series and feature films in Norway. But as one of the two beautiful, strange neighbours in **Next Door**, the audience and the critics have fully embraced her.

Filmography:

2005: **Next Door** (Naboer)
2004: **The School** (Skolen) TV series
2001: **Elling**
1998: **Bloody Angels** (1732 Høtten)

JULIA SCHACHT (KIM)

Julia Schacht, born July 13, 1982, became a big star in Norway with her performance as **Kim**, the younger sister, in **Next Door**. The film is 23-year old Julia's first feature, and the critics and the audience are stunned by her charismatic on-screen presence. Julia has recently enrolled at the National Theater School.

Filmography:

2005: **Next Door** (Naboer)

ANNA BACHE-WIIG (INGRID)

Anna Bache-Wiig, born September 19, 1975, is trained at the National Theatre School in Oslo, and is now part of the theatre ensemble in Bergen (Den Nationale Scene). She is also a writer, and released her first novel in 2003 (det aller fineste).

Filmography:

2005: **Next Door** (Naboer)
2003: **Buddy**
2002: **Lekestue** (TV series)

MICHAEL NYQVIST (ÅKE)

Born in Sweden on November 8, 1960, Michael Nyqvist was trained at the Swedish School of Acting in Malmö. He has performed in about 40 features in Sweden, and has worked with several well-known directors, such as Lukas Moodyson, Bille August, Kjell Sundvall, Christoffer Boe and Pål Sletaune. He is currently one of Sweden's most popular male actors.

Selected films:

2005: **Next Door** (Naboer)
2004: **As it is in Heaven** (Så som i himmelen)
2003: **Slim Susie** (Smala Sussie)
2002: **The Guy in the Grave Next Door** (Grabben i graven bredvid)
2000: **Together** (Tilsammans)
1996: **Jerusalem**

FACTS

Title: **NEXT DOOR**

Original title: **NABOER**

Domestic release: **March 11, 2005**

Director:**Pål Sletaune**
Director of photography:**John Andreas Andersen**
Sound Engineer:**Christian Schanning**
Editor:**Darek Hodor**
Screenwriter:**Pål Sletaune**
Casting:**Ellen Michelsen**
Costume designer:**Ingvild Eiring**
Make-up:**Veslemøy Fosse Ree**
Art Director:**Jack van Domburg**
Set Decorator/Props:**Kari Skjolden/Øyvind Møgster**

Sound design:**Christian Schaanning**
Composer:**Simon Boswell**

Genre:**Psychological Thriller**
Length:**76 minutes**
Shot on:**35 mm**
Format:**35mm**
Screen Ratio:**1:2,35 / cinemascope**
Sound Dolby:**Dolby SRD**
Language spoken:**Norwegian**
Country of origin:**Norway**
Year of production:**2005**
Producer:**Turid Øversveen for 4 1/2**
Co-producers**Anna Anthony for Memphis Film International**
.....**Ib Tardini for Zentropa**
.....**Hans Bitsch for Nordisk Film Post Production**
Associate producers**Aagot Skjeldal**
.....**Hugo Føsker**
Executive producers**Marius Holst**
.....**Håkon Øverås**
Co-executive producers.....**Lars Jönsson for Memphis Film International**
.....**Peter Aalbæk Jensen**

Cast

JOHN.....**Kristoffer Joner**
ANNE.....**Cecilie Mosli**
KIM.....**Julia Schacht**
INGRID.....**Anna Bache-Wiig**
ÅKE.....**Michael Nyqvist**

Line producer:**Bent Rognlien**
Production manager:**Bjørn Fjærestad**
Focus puller:**Eirik Holst Aagård**
Continuity:**Aslaug Konradsdottir**
1st Assistant Director:**Erik Settemsdal**
Gaffer:**Nicolas Messel**
Director's Assistant:**Christian Siebenhertz**
Sound recorder:**Ad Stoop**

POST PRODUCTION:

Editing consultant:**Håkon Øverås and Marius Holst**
Editor trailer:**Gregers Dohn for Nostromo**
Art design:**Kjerand Nesvik**
Title design:**Toxic**
Stock:**KODAK**
Laboratory:**Nordisk Film Post Production**
Accounting:**Ziffer**
Auditor:**Grimstad & Co**
Insurance:**Lyberg & Partners**

REVIEWS



Next Door *Naboer* (Norway)

A 4 1/2 production, in association with Memfis Film Intl., Zentropa Entertainments ApS, Nordisk Film Post production, with support of Norwegian Film Fund, Eurimages, Swedish Film Institute, Danish Film Institute. (International sales: Nordisk, Copenhagen.) Produced by Turid Oversveen. Directed, written by Pal Sletaune.

With: Kristoffer Joner, Cecilie Mosli, Julia Schacht, Anna Bache-Wiig, Michael Nyqvist.

By LESLIE FELPERIN

Way darker than helmer Pal Sletaune's two previous, blackly comic thrillers ("Junk Mail," "You Really Got Me"), "Next Door" reps compellingly creepy viewing for its first hour before the last stretch descends into predictable horror mechanics. A homage to Roman Polanski, particularly "The Tenant" and "Repulsion," with nods to David Lynch, claustrophobic story is set almost entirely in two apartments as a loner recently chucked by his g.f., is drawn into fetid mind games with his two comely but crazy female neighbors. Pic occupied upper floors of B.O.B.O. charts domestically post-April 2005 release, and could have niche appeal abroad.

Pic opens with protagonist John (Kristoffer Joner) receiving an unexpected visit from his ex-g.f. Ingrid (Anna Bache-Wiig), come to collect her remaining possessions from the digs they once shared, while her new beau Ake (Swedish thesp Michael Nyqvist from "Together""Together") waits outside. John and Ingrid bicker before she departs, but crucial info about the scene is not revealed until later in flashback.

After some time passes, John's next-door neighbour, Anne (Cecilie Mosli, from "Elling", who he's never met, asks him to help her move a cupboard in her spooky cluttered apartment. At her apartment, he also meets another young woman, Kim (newcomer Julia Schacht, sexy in a feral way), who Anne later describes as her sister, although Kim casts doubt on that. The two women reveal they know all about Ingrid's departure, claiming they hear everything through the wall even though he's never heard a peep out of them.

Anne subsequently explains that Kim was ravished by the man who lived in John's apartment before him and talks him into minding her little sister while she goes to fetch a prescription at the pharmacy. In the girls' apartment, Kim lures John by sly degrees into having violent sex during which they punch each other until they're both covered in blood, the pic's centrepiece scene that's simultaneously disturbing, erotic and absurdly comic.

And then things get really weird. Horror aficionados will spot the writing on the gloomy apartment walls and guess what's coming, which is pic's structural fault. Still, Sletaune manages to conjure a potent atmosphere of dread using classic chiller trickery -- figures flitting just out of shot and focus at the edges of the frame, rumbling noises on the soundtrack, disorienting editing that gradually reveals more key bits of backstory as the border between fantasy and reality starts to erode.

As demonstrated in his previous movies, Sletaune isn't afraid of using deeply unlikable characters and his John here makes an interesting transition from put-upon victim to a nut cut from the same cloth as his neighbours. Some viewers may be disturbed by pic's queasy treatment of women, although it just about evades accusations of misogyny.

Thesping all-round is excellent within in parameters for genre fare, with Joner anchoring pic with a convincing sweaty performance and the femmes striking just the right enigmatic, feline notes.

Kudos are due in particular to Jack van Domburg's production design, especially for the women's apartment, which tip the wink particularly toward Lynchian territory, while Simon Boswell's score has an eerie splendour that compliments the action without intruding too much.

Camera (color, widescreen), John Andreas Andersen; editor, Darek Hodor; music, Simon Boswell; production designer, Jack van Domburg; costumes, Ingvild Eiring; sound (Dolby Digital), Ad Stoop; sound designer, Christian Schaanning. Reviewed at Cannes Film Festival (market), May 13, 2005. Running time: 75 MIN.

Norwegian reviews:

VERDENS GANG (VG) (Norway's largest newspaper)

By Jon Selås

Rating: 6 out of 6

“- Sinister delving into the human mind in a borderline horror movie. The direction is wonderfully planned and implemented. And Kristoffer Joner has never been better.

The acting, the photography, the sound, the scenography and – not least! – the music, flows up – or down – in manipulative unison. Brilliant!

With quaking nerves we are forced to admit: This is superb. Nothing less! – ”

DAGSAVISEN

By Mode Steinkjer

Rating: 5 out of 6

A Fist from the Borderland

Frightening and psychotic thriller from the director of Junk Mail

Although powerful muscles to be compared against, this claustrophobic, sexually-charged piece is reminiscent of Polanski; the metastructural peeping Tom element, for both John and the viewing audience, brings Hitchcock to mind; and the cooped-up, violent, and sexually ambiguous passion is totally Lynch. Let it be known that this inspiration is only perceptible, and cannot be directly measured, and Sletaune gets away with a film that by all means has its own signature.

DAGBLADET

By Inger Bentzrud

Rating: 5 out of 6

Intelligent thriller with powerful scenes

Pål Sletaune's new film **Next Door** is a fairly uncomfortable experience. A psychological thriller that increasingly gains the character of a real horror film, and crawls uncomfortably under your skin.

It's creepy because we are here dealing with a smart horror film. You don't quite understand what is going on. The aspect of time has been torn apart, the lines between reality, fantasy, dreams, and hallucination have also been erased. Apparently the film is about being invaded, and this sense of claustrophobic closeness is effectively augmented by Jack von Domburg's scenography. Dark green silk-like walls close "normal" life out. Inhospitable, brownish hallways seem as endless as deep caves.

In **Next Door** you recognize the atmosphere of David Lynch, and associations to Hitchcock's "The Birds" at a certain point. But this film is consistently original and "different".

BERGENS TIDENDE

By Astrid Kolbjørnsen

Rating: 5 out of 6

A real, shuddering, classic psychological thriller.

Perfect in its genre. A perfect idea. Perfectly accomplished in the most claustrophobic of environments, where neither elevator, long, spooky hallways, nor sombre colors are missing.

Sletaune has shown that he masters breadth in his repertoire and deserves kudos for this great artistic comeback.