

# SOUND OF NOISE

A FILM BY OLA SIMONSSON AND JOHANNES STJÄRNE NILSSON



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# SOUND OF NOISE

A FILM BY OLA SIMONSSON AND JOHANNES STJÄRNE NILSSON

**A SITUATIONIST COMEDY ABOUT LOVE,  
LUNACY AND LOUD DRUMMING.**

**Has insanity finally taken hold of policeman Amadeus Warnebring, or is it the rest of the world that has gone absolutely mad? Either way, what first seems to be the most difficult case of his career, turns out to be his only chance of salvation.**

**SOUND OF NOISE** tells the story of a bold policeman who, while hunting an elusive gang of six activist drummers, is forced to descend into the seventh circuit of his own private hell and  
**FACE THE MUSIC!**

## **SYNOPSIS**

Police officer Amadeus Warnebring was born into a musical family with a long history of famous musicians. He hates music.

His life is thrown into chaos when a group of six excentric drummers decides to launch a musical attack using the city as their instrument.

To capture the serial musicians, Warnebring must enter the world he has spent his entire life fleeing - the frightening world of rhythm and music.

# ABOUT SOUND OF NOISE

## Inspiration

Directors Ola Simonsson and Johannes Stjärne Nilsson have for many years investigated the world of sound. The urge to explore the frontiers between music and sound has always been there.

In their short MUSIC FOR ONE APARTMENT AND SIX DRUMMERS (2001), the challenge was to create a film in which the story would use music and image as equal elements. The directors hooked up with friend and former collaborator, composer Magnus Börjeson, and brought the other drummers into the creative process. Nine years later, the short is still downloaded thousands of times every day, and has been seen by over ten million on YouTube alone. The concept of creating music from everyday sounds clearly grabbed a lot of people, regardless of age, origin or culture. The directors had struck creative gold. MUSIC FOR ONE APARTMENT AND SIX DRUMMERS was a resounding success. It was nominated for the Golden Palm in Cannes 2001 and has since won more than 30 international awards.

In the later shorts WAY OF THE FLOUNDER (2005) and WOMAN AND GRAMOPHONE (Critics' Week, Cannes 2006), the directors continued their explorations, going further but in a different direction: dialogue and traditional music were almost eliminated in order to allow a total focus on sound.

After MUSIC FOR ONE APARTMENT AND SIX DRUMMERS, the directors and the six drummers would meet up to perform short musical acts based on the concept. Intense concerts performed on cars, forklifts and household utensils inspired them to go deeper. Ideas, scenes and possible music pieces came up, and the idea of dropping the drummers into a feature film became

irresistible. The conspirators started to talk about a large city as the ultimate instrument, with its infinite range of different sounds. A smorgasbord of potential music.

## Music

As the script developed, the ideas for the musical attacks grew into real scenes, but there was no way of knowing if they would actually work, musically or visually, without exploring them deeper. Just as in the film, the drummers had to hunt for the optimal sounds, find them, record them and put them to the test. For one year, they recorded hundreds of sounds together with French foley artist and sonic genius Nicolas Becker - truly exciting exploration.

Composer Magnus Börjeson ended up with a hard drive and a head full of sound tracks. The starting point was to make music that he liked himself: contemporary, beat based, with plenty of room for experiment. The goal was to make music that was accessible, even danceable, yet a piece of art with no desire to please - Music for One City and Six Drummers.

But there was also a need for a classical score. French composer Fred Avril came in with fresh eyes and ears, as well as wonderful strings, and added a new musical dimension. A conceptual, sound design-orientated composer, he drew on the endless bank of sounds recorded in pre-production for his score.

## Production

Early on, the directors met French producer Jim Birmant, who believed in the project's strong artistic and commercial potential from the start. This was a project like no other: a Swedish Musical

Cop Movie. Birmant brought on Swedish co-producer Olivier Guerpillon and the machinery started to move.

This was a complicated film, on paper and in reality, a low-budget production with high-flying ideas. Everything the directors and producers knew about making movies would have to be reevaluated.

Sound of Noise was shot in ten weeks, late summer 2008, mostly in the city of Malmö, in southern Sweden. Nicolas Becker recorded sounds and foley in parallel with the shoot. Editor Stefan Sundlöf came on a few weeks in and started the editing process.

The story takes place in a large city, time and place undefined. A world that looks very much like ours, but ever so slightly off kilter. Long-time collaborator, artist and production designer Cecilia Sterner, created a twisted, multi-cultural environment. Cinematographer Charlotta Tengroth, with whom the directors have worked on several shorts, was an early and important asset to the creative process.

The final four music attacks were rehearsed and developed by the drummers and the directors together. Due to their complexity, these would take more than twice the time to shoot than normal, often with double cameras.

The post-production also required a great deal of creativity and resourcefulness. Towards the final stretch of winter 2010, the talented sound designers at Europasound created the rich, musical sound of the city. Upcoming VFX company Filmgate added magic to the visuals, bending time to make it.

## BEHIND THE CAMERA

### **Ola Simonsson & Johannes Stjärne Nilsson Directors**

Johannes Stjärne Nilsson and Ola Simonsson were both born in Lund, Sweden in 1969 and have known each other since the age of 7, when they performed together in a school play. Since completing a Masters degree in Fine Arts in Stockholm, Johannes has been a graphic designer, a cartoonist, a director and a producer. Ola graduated from Malmö Conservatory of Music and is a musician, a singing teacher, a director and a composer.

Neither studied film in school or followed any training in this field. The duo premiered in Cannes in 1996 with their surrealistic short NOWHERE MAN, selected for the Critic's week. Their short MUSIC FOR ONE APARTMENT AND SIX DRUMMERS was screened in Official Selection at the 2001 Cannes Film Festival and has won more than 30 international awards. In 2006, the Swedish duo returned to the Croisette with the Critics' Week-selected short WOMAN AND GRAMOPHONE.

Kostr-Film, their Stockholm-based production house, produces musicals, shorts and documentaries. Their work talks about everyday life but, filtered through a black humour and a brilliantly mastered style, the dull reality of the world becomes strange and exciting. Office spaces are one of their favourite locations, fascinated as they are by bureaucracy and the repetitive aspect of modern life.

Past activities as graphic designer and musician are palpable in the directing and the scoring of their work. Coloured with absurdity and always filled by a genuine curiosity for the human mind and its motivations, their work can be compared to that of Jacques Tati, Roman Polanski and countryman Roy Andersson.

**SOUND OF NOISE** is their first feature.

## THE ACTORS

### **Bengt Nilsson (Amadeus Warnebring)**

Bengt Nilsson was educated at the National Academy of Drama. Currently employed at Uppsala City Theatre, he has played numerous lead and supporting roles in feature films and on television.

#### Selected Filmography

2006 "Every Other Week",

2005 "God Save the King"

2000 "Shit Happens"

## THE SIX DRUMMERS

The six drummers are Magnus Börjeson, Fredrik Myhr, Johannes Björk, Marcus Haraldson Boij, Anders Vestergård and Sanna Persson - the same group as in MUSIC FOR ONE APARTMENT AND SIX DRUMMERS.

All except Sanna are professional musicians. Sanna is a full-time actress, well known for her roles in the tv show 'Hipp Hipp!' and in Jan Troell's feature 'As white as snow'.

### **Sanna**

Artist in free sound with a passion for water.

Favourite drummer: Chris Frantz (Talking Heads).

Favourite tune: Autobahn (Kraftwerk).

Favourite skins: 14" Evans Heavy Duty B14HD (snare).

Preferred style: Playing with heart.

Favourite instrument: Ford Taunus 74 (6 cylinder V).

Trivia: Can swallow fire.

### **Magnus**

Strict conceptualist with narrow margins. The composer of the group.

Favourite drummer: Linn Drum Machine.

Favourite sound: Sinus tone.

Favourite tune: I Feel Love (Donna Summer).

Prefers to play with: Dice.

Favourite food: Escargots au beurre d'ail.

### **Myran aka The Ant**

Rebel without agenda. Strikes hard, privately and professionally.

Favourite drummer: Keith Moon.

Favourite tune: All Day And All Of The Night (The Kinks).

Favourite food: Ground meat.

Favourite skins: Black spot.

Prefers to play with: Drumsticks.

Hobby: Breeding pigeons.

### **Anders**

Classically-trained percussionist. Part Finn.

Preferred playing: No compromise bebop.

Favourite skins: Skin.

General preference: Solos.

Preferred eating: Alone.

Trivia: Able to run a marathon.

# CAST

## **Johannes**

A slick all-round drummer. Master of all genres.

Favourite drummers: Steve Gadd, Harvey Mason, Stewart Copeland.

Favourite Tune: Weeps when listening to "In the Stone" (Earth, Wind & Fire).

Kit: Yamaha 9000 power recording, K-Zildjian cymbals, Remo Pinstripe skins.

Favourite instrument: 10" Splash Cymbal.

Worst gig: The one that didn't happen.

Trivia: A certain appreciation for world music.

## **Marcus**

Electrically obsessed genius with wide experience in high-voltage currents.

Favourite beat: Four on the floor.

Favourite drummer: Kenny "Dope" Gonzales.

Favourite kit: Anything electric, preferably the Simmons SDS-7 or, when not available, the SDS-5.

Favourite toy: Homemade Tesla Coil 184kHz, starting at 100.000 Volts.

Favourite tune: Popcorn by Gershon Kingsley.

Trivia: Can fix anything.

AMADEUS WARNEBRING **Bengt Nilsson**

### **SIX DRUMMERS:**

SANNA **Sanna Persson Halapi**

MAGNUS **Magnus Börjeson**

ANDERS **Anders Vestergård**

MYRAN **Fredrik Myhr**

MARCUS **Marcus Haraldson Boij**

JOHANNES **Johannes Björk**

OSCAR WARNEBRING **Sven Ahlström**

POLICE COMMISSIONER **Peter Schildt**

SANCHEZ **Pelle Öhlund**

COLLETTE **Paula McManus**

HAGMAN **Ralph Carlsson**

BACKMAN **Sten Elfström**

BOSSE **Anders Jansson**

LEVANDER **Dag Malmberg**

HOSPITAL DIRECTOR **Björn Granath**

WARNEBRING'S MOTHER **Irene Lind**

TONY **Iwar Wiklander**

RECORD DEALER **Ola Simonsson**

SAW MAN **Per Kockum**

# CREW

Story by	<b>Ola Simonsson Johannes Stjärne Nilsson Jim Birmant</b>	Hair and Make-up	<b>Elizabeth Bukkehave</b>
Six Drummers music	<b>Magnus Börjeson &amp; Six Drummers</b>	Original Score	<b>Fred Avril</b>
Production	<b>Bliss DFM Fiktion</b>	Production Manager	<b>Katja Brigge</b>
Producers	<b>Jim Birmant Guy Péchard Christophe Audeguis Olivier Guerpillon</b>	Sound Supervisor	<b>Nicolas Becker</b>
Coproduction	<b>Kostr-Film Wild Bunch Nordisk Film Film I Skåne Film I Väst Europasound Touscoprod</b>	Sound	<b>Nicolas Becker Lasse Liljeholm Eddie Axberg Cyril Holz Philippe Amouroux Gabor Pasztor Ulf Olausson</b>
With the participation of	<b>Sofica Cinemage 3 Sveriges Television Canal + Suède The Swedish Film Institute The Danish Film Institute Nordic Film &amp; TV Found Media Programme of the European Union Konstnärsnämnden</b>	Sound Editors	<b>Robert Sörling Aleksander Karshikoff Anders Larsson</b>
Director of Photography	<b>Charlotta Tengroth</b>	Gaffer	<b>Bengt-Inge "Binge" Hertzman</b>
Editors	<b>Stefan Sundlöf Andreas Jonsson Hay</b>	Key Grip	<b>Adrian Wester</b>
Production Designer	<b>Cecilia Sterner</b>	Script Supervisor	<b>Annika Appelin</b>
Costume Designer	<b>Gabriella Dinnetz</b>	Casting	<b>Sara Törnqvist</b>
		Postproduction	<b>Mikros Image Filmgate Europasound Nordisk Film Postproduction Arane Yellow Cab Studio Pigalle Production Creaminal</b>
		Finance	<b>Fortis Mediacom Finance</b>



