

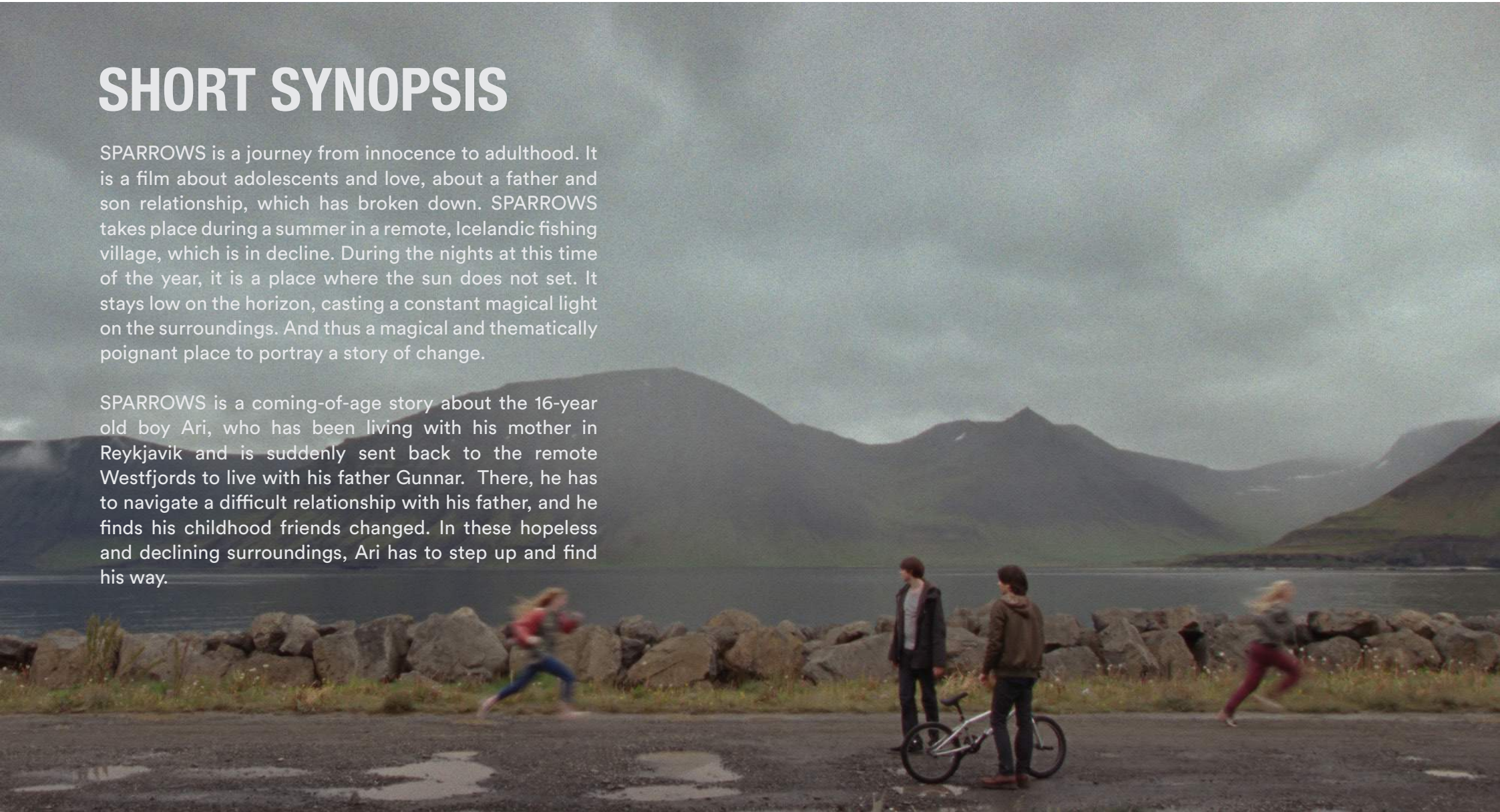


**SPARROWS**  
// A FILM BY RÚNAR RÚNARSSON

# SHORT SYNOPSIS

SPARROWS is a journey from innocence to adulthood. It is a film about adolescents and love, about a father and son relationship, which has broken down. SPARROWS takes place during a summer in a remote, Icelandic fishing village, which is in decline. During the nights at this time of the year, it is a place where the sun does not set. It stays low on the horizon, casting a constant magical light on the surroundings. And thus a magical and thematically poignant place to portray a story of change.

SPARROWS is a coming-of-age story about the 16-year old boy Ari, who has been living with his mother in Reykjavik and is suddenly sent back to the remote Westfjords to live with his father Gunnar. There, he has to navigate a difficult relationship with his father, and he finds his childhood friends changed. In these hopeless and declining surroundings, Ari has to step up and find his way.



A young man with long brown hair, wearing a dark jacket and dark gloves, is looking upwards with a focused expression. He is holding a blue rope attached to a horse. The background is a stable with other horses and wooden beams.

# FACTS ABOUT THE FILM

Shooting format:	Super 16mm
Aspect ratio:	1:1:85
Color/bw:	Color
Duration:	99 min.
Budget (€):	1.500.000€
Production status:	Completed
Danish distributor:	SF Film
Icelandic distributor:	Sena
Production company:	Nimbus Film & Nimbus Iceland
International Sales:	Versatile
Co-production partners:	MP Film Productions - Croatia, Pegasus Pictures - Iceland Halibut Iceland



## DIRECTOR'S CV

Born: 20.01.77 in Reykjavík / Iceland

Oscar Nominee Rúnar Rúnarsson made his feature film debut at the Directors Fortnight in Cannes 2011 with *Volcano* and was nominated for the Camera d'Or. *Volcano* became a festival darling and has collected 17 awards.

Rúnarsson is one of the most awarded short film directors in the world with around 100 international awards for his *Crossroads Trilogy*. Furthermore, Rúnarsson was Nominated for the Oscars in 2006 (*The Last Farm* 2004), the Palme d'Or in Cannes 2008 and the European Film Awards in 2008 (*2 Birds* 2007).

## FILMS

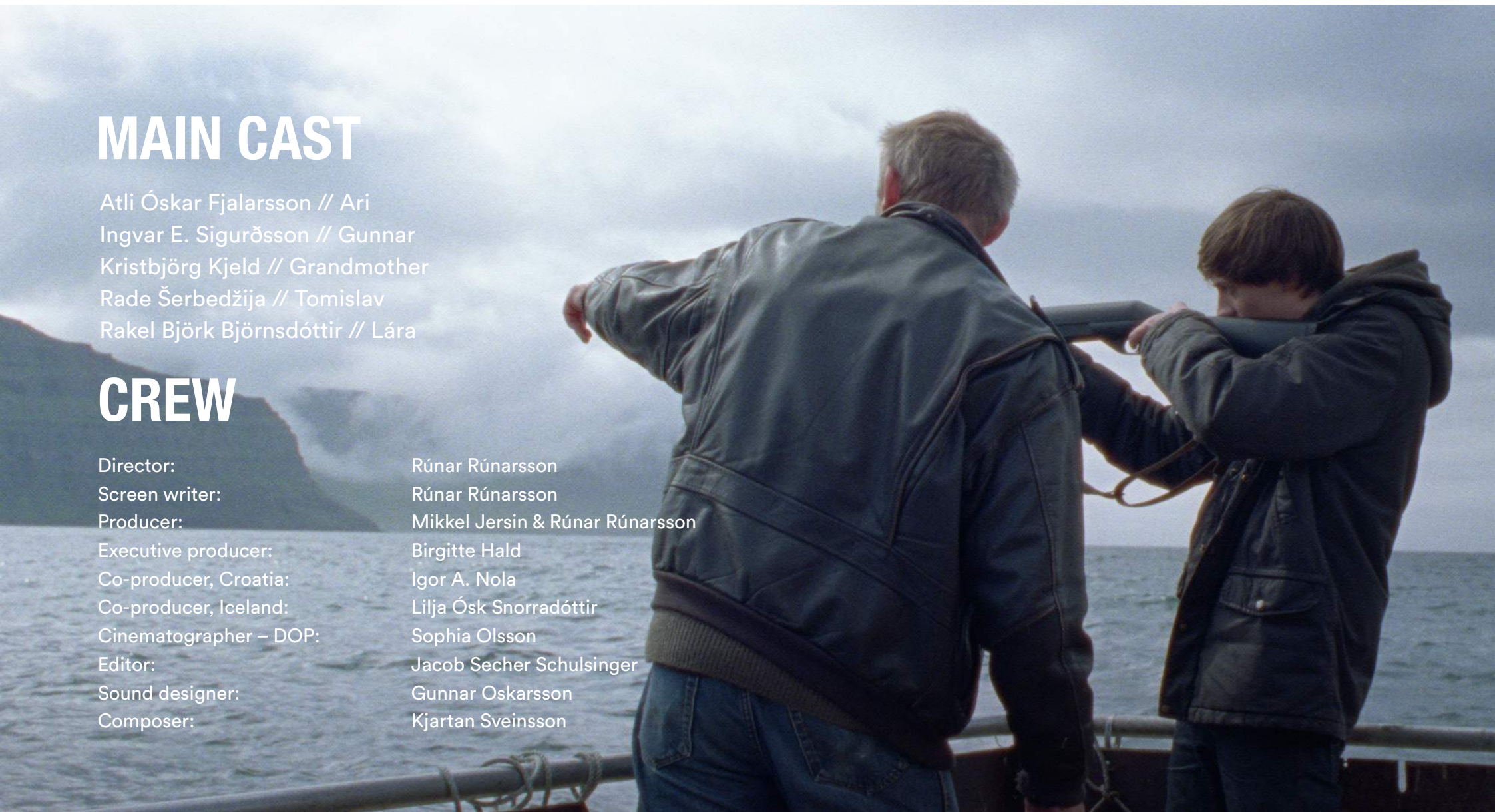
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|---------|--|
| // 2011 | <i>Volcano</i> - Director's Fortnight, Cannes        |
| // 2009 | <i>Anna</i> (short) Cannes Film Festival             |
| // 2008 | <i>2 Birds</i> (short) Palme D'or, Cannes            |
| // 2004 | <i>The Last Farm</i> (short) Academy Award Nominated |

# MAIN CAST

Atli Óskar Fjalarrson // Ari  
Ingvar E. Sigurðsson // Gunnar  
Kristbjörg Kjeld // Grandmother  
Rade Šerbedžija // Tomislav  
Rakel Björk Björnsdóttir // Lára

# CREW

Director:	Rúnar Rúnarsson
Screen writer:	Rúnar Rúnarsson
Producer:	Mikkel Jersin & Rúnar Rúnarsson
Executive producer:	Birgitte Hald
Co-producer, Croatia:	Igor A. Nola
Co-producer, Iceland:	Lilja Ósk Snorradóttir
Cinematographer – DOP:	Sophia Olsson
Editor:	Jacob Secher Schulsinger
Sound designer:	Gunnar Oskarsson
Composer:	Kjartan Sveinsson





# ATLI ÓSKAR FJALARSSON

// 2010

Jitters

// 2010

Gauragangur

// 2008

2 Birds (short) Nominated for Palm D'or, Cannes

A man and a woman are sitting on a green couch in a dimly lit room. The man is on the right, wearing a grey sweater and has a cigarette in his mouth. The woman is on the left, wearing a dark jacket. They are both looking towards the camera. In front of them is a coffee table with a tray of food, including a plate of food, a glass of milk, and a glass of water. A window with lace curtains is visible in the background.

# INGVAR E. SIGURDSSON

// 2015

Everest

// 2013

Of Horses And Men

// 2006

Jar City

// 2005

Beowulf and Grendel



# RADE ŠERBEDŽIJA

// 2014      Downton Abbey  
// 2012      Taken 2  
// 2005      Batman Begins  
// 2000      Snatch  
// 1999      Eyes Wide Shut

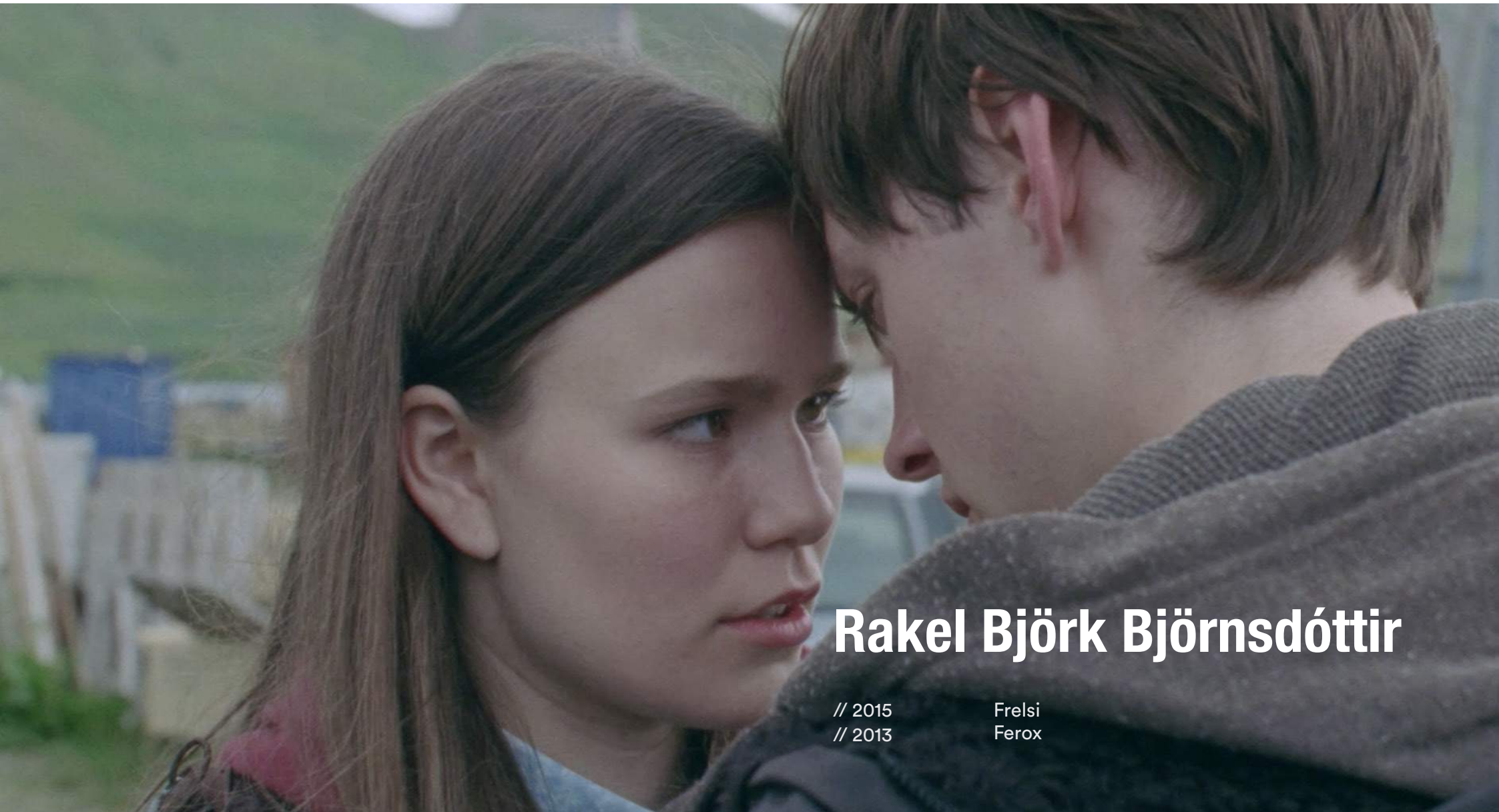




# KRISTBJÖRG KJELD

// 2013  
// 2010  
// 2006  
// 2002

Of Horses And Men  
Mamma Gógó  
Jar City  
The Sea



# Rakel Björk Björnsdóttir

// 2015  
// 2013

Frelsi  
Ferox



## THE PRODUCERS

Nimbus Film was established in 1993 by producers Birgitte Hald and Bo Ehrhardt, both graduates of The National Film School of Denmark – the very same school Lars Von Trier went to.

Nimbus Film has its home in Frederiksberg, Copenhagen – Denmark and has since 1993 produced more than 50 feature films, the Emmy nominated TV-series THE BRIDGE and a host of award winning shorts. Furthermore Nimbus Film was an important part of the original engine behind the DOGMA-movement and is today a key player within the Nordic Noir wave.

Nimbus' main outpost in Denmark is producing SPARROWS along with the newly created Nimbus Iceland and in co-production with Pegasus Pictures, MP Films and Halibut.

## SELECTED FILMOGRAPHY

- // 2015 Sparrows
- // 2015 Steppeulven / Itsi Bitsi
- // 2012-2013 The Bridge I, II, II TV series
- // 2010 Valhalla Rising
- // 2006 A Soap

**More than 50 titles**

# INTERVIEW WITH DIRECTOR RÚNAR RÚNARSSON

// BY WENDY MITCHELL, SCREEN DAILY

The debut feature from Rúnar Rúnarsson, *Volcano*, selected for Directors' Fortnight at Cannes in 2011, was described as the coming-of-age story of an elderly man entering a new chapter in his life.

Now his second feature, *Sparrows*, is a teenage coming-of-age story about a 16-year-old boy who has been living with his mother in Reykjavik and is suddenly sent back to the remote Westfjords to live with his father.

"It's such a decisive time in our lives and there's so much contrast during these years. You still have your innocence, yet more and more you are confronted with the reality of life," the writer-director says. "Transition periods are dramatic. There's so much at stake."

*Sparrows* shot for 32 days summer 2014 at locations in the Westfjords including Flateyri and Isafjordur. The region is extraordinarily beautiful but has its own hardships. "Most of the towns are quite worn. The boom years have never reached them," he says of the fishing villages. "This area has been struggling for survival for quite some time. The fishing industry has been going downhill."

Rúnarsson did extensive preparation for the film, including several weeks of location scouting followed by meticulous storyboarding. "For me that's a necessity to have the plan, so you can be able to improvise and problem solve. I really think the better you are prepared you can adapt to something like capturing a beautiful light coming through." Shooting in the remote Westfjords had its challenges and benefits. "We are so far up north, so there are costs.

SCREEN  
INTERNATIONAL

“

**It's important to have an emotional link to whatever I am trying to portray**

- Rúnar Rúnarsson

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When you need a lot of extras, there aren't that many people around," he says. "But also, people here are so helpful... If you need an iron, you just go to the next house and borrow one. People are so warm.

"We've had a lot of help from the community. For instance, if the fish factory was making too much noise [for our sound] they'd kill the electricity for us. Everybody chips in." Craft services went local as well, with freshly caught fish on the lunch menu. Like all his projects, *Sparrows* has personal ties for Rúnarsson. "The hunting scenes in this film are based on my own childhood. So more or less everything I write about is based on first-hand or second-hand experience. It's important to have an emotional link to whatever I'm trying to portray."

# DIRECTOR'S NOTE

I'm interested in people that are at a crossroads in their life. The questions they are confronted with and the choices they have to make.

I always try to give a piece of my heart when I make films. It is a vital part for my writing to work within a frame that I personally know something about. To combine first and second hand experiences that make a foundation of the story. That real life core is then mixed with fiction and altered so that even the people involved don't see or recognize themselves most of the time.

"The gray scale of life" is a vital element of my writing and film making in general. In life there are no such things as happy or bad endings since time goes on. Situations will change - it is just a matter of time. Therefore, I don't think it is honest to either leave the audience in a dark place or a bright one. Ending somewhere in between is realistic and it leaves us with hope.





# SPARROWS

// A FILM BY RÚNAR RÚNARSSON

## PRODUCER

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1825 - Frederiksberg  
Denmark

Producer // Mikkel Jersin  
Mikkel@nimbusfilm.dk // Tel. + 45 61 30 95 88

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