



# OUT STEALING HORSES

A film by Hans Petter Moland  
Based on the novel by Per Petterson

Norway / 2019  
122 minutes

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## CAST

Stellan Skarsgård	Trond
Bjørn Floberg	Lars Haug
Tobias Santelmann	Father of Young Trond
Jon Ranæs	Young Trond
Danica Curcic	Jon and Lars' Mother

## CREW

Director and screenwriter	Hans Petter Moland
Producers	Turid Øversveen, Håkon Øverås,
Co-Producers	Marie Gade Dennesen, Lizette Jonjic, Peter Possne
Executive Producers	Lene Korslund, Karin Julsrud, Axel Helgeland, Anders Kjærhauge, Håvard Gjerstad, Knut Ola Evensen
Line Producer	Tessa Eggesbø
Production Manager	Vigdis Roset
Cinematographer	Rasmus Vidbæk
Editors	Jens Christian Fodstad, Nicolaj Monberg
Composer	Kaspar Kaae
Sound Design	Gisle Tveito
Production Designer	Jørgen Stangebye Larsen
Costume Designer	Anne Pedersen
Hair & make-up	Dorte Pedersen Egle Mikalaukaitė-Gricienė
Production company	4 ½ Fiksjon AS
Co-production companies	Helgeland Film, Zentropa, Zentropa Sweden, Nordisk Film Film i Väst

## **SYNOPSIS**

November 1999: 67-year-old Trond (Stellan Skarsgård), lives in self-imposed isolation and looks forward to welcoming in the new millennium alone. As winter arrives he meets one of his few neighbours, Lars (Bjørn Floberg), and realises he knew him back in the summer of 1948. 1948 – the year Trond turned 15. The summer Trond grew up.

OUT STEALING HORSES is based on the bestselling novel by Norwegian author Per Petterson, which received several important international awards and was included in *The New York Times* '10 Best Books of 2007 (Fiction)'. Petterson's novels have been translated into more than 50 languages.

## **DIRECTOR'S NOTE – Hans Petter Moland**

When I was first asked to get involved with OUT STEALING HORSES in 2004 I didn't want to do it. It was simply too painful.

I had left home when I was 16 and moved to the US, in many ways to get away from where I came from. I had just been asked to take over the family farm, but I resisted. Leaving Norway was also an attempt to put some distance between myself and my father. Our farm was a beautiful, but desolate place. To get to the main road we travelled 3 kilometers on a private dirt track. It wasn't a life of hardship I escaped, but a life of desolation. And this is what I met when I opened OUT STEALING HORSES. The same landscape, the inner turmoil of a 15 year old boy, with a relationship to his father that was full of paradoxes.

Age is a funny thing. I've stopped long ago running away from who I was - and who I am. It is a futile exercise.

When I was asked again a few years ago to look at OUT STEALING HORSES it was a whole different experience.

The poetic qualities of the prose, the rich descriptions of nature, and the inner turmoil of the young boy, were all of the sudden rich and intimate depictions of a life that I knew. I have always told rather serious tales, even when they've been filled with humor, or told with a light touch. The last 10 years I've tried to make people laugh even when the tragedy was apparent. It has given me a chance to describe pain without letting the pain become painful.

OUT STEALING HORSES is no comedy, but the story has a tenderness in the telling that is forgiving of human nature. There is no melodrama in the story. Just lives full of drama, of tragic mistakes that alter lives. The characters move in a world unhinged from the noise of the outside world. Their dilemmas and conflicts are void of a world that distracts. Instead they're surrounded – and occasionally engulfed – by nature. It's an overwhelming, and sometimes frightening nature. Not because it's harsh, but because it's vast, persistent and at times oppressive.

The novel is filmic in its movements, it's rhythm and structure, and that was the reason I think it had the potential to make a great film. What is untold, insinuated, or alluded to gives the story great mystery, a story where a whole life is unfolded through interwoven fragments. We learn

what Trond's choices have done to him, but even more so, we learn how his father's choice, made when Trond was 15, has reverberated throughout Trond's life.

### **PRODUCERS' NOTE – 4 ½ Films**

We all know how it feels. The moment when you suddenly have the chance to make the movie you've been dreaming about for a decade. It feels like winning the lottery. But just like winning the lottery, you have to spend the money wisely. In our case, that means producing a wonderful film aimed at a worldwide audience.

Acclaimed novel OUT STEALING HORSES has sold to 50 different countries, bringing author Per Petterson international fame. It is often said that to make a good film based on a novel, one must start with a novel that isn't very good. We, together with scriptwriter and director Hans Petter Moland and co-producers Zentropa, have done the opposite. We've chosen one of the most acclaimed and beloved Norwegian novels from the last few decades. Furthermore, we haven't turned the story upside down or added constructed plot twists. We believe this film will be loved by audiences worldwide for its straightforward approach to the emotions we all identify with: love and hatred, happiness and sorrow, hope and disappointment, all told within a compelling and honest story.

How do we become the person we are?

What burdens do we carry?

And what do we do to survive, living life the best way we can?

### **BIOGRAPHIES**

#### **DIRECTOR / SCREENWRITER – HANS PETTER MOLAND**

Moland made his debut as a director with THE SECOND LIEUTENANT in 1993 and followed-up with ZERO KELVIN in 1995 (Amanda for best Norwegian film) and ABERDEEN in 2000. In 2004, THE BEAUTIFUL COUNTRY screened in Competition at the Berlin International Film Festival. Other credits include PEDERSEN: HIGH SCHOOL TEACHER (2006, award for best director in Montreal); A SOMEWHAT GENTLE MAN (2010, Berlin Competition, winner of the audience award), IN ORDER OF DISAPPEARANCE (2014, Berlin Competition), Q: A CONSPIRACY OF FAITH (2016) and COLD PURSUIT (2019).

#### **THE CAST**

**Stellan Skarsgård** (Trond) is one of Scandinavia's most recognized international film stars, having made his mark through a wide range of leading roles in both US and European quality films. He has worked extensively in television and theatre and was affiliated with the Dramaten national theatre in Stockholm for 16 years. He has appeared in over 80 films. Key titles include INSOMNIA, GOOD WILL HUNTING, the PIRATES OF THE CARIBBEAN franchise, CONSPIRACY OF FAITH, THE GIRL WITH THE DRAGON TATTOO, the Marvel Cinematic Universe films THOR, THE AVENGERS, THOR: THE DARK WORLD and AVENGERS: AGE OF ULTRON and the smash hit MAMMA MIA and its sequel

MAMMA MIA! HERE WE GO AGAIN. He has maintained a long collaboration with Danish director Lars von Trier, appearing in six of his films: THE KINGDOM, BREAKING THE WAVES, DANCER IN THE DARK, DOGVILLE, MELANCHOLIA and NYMPHOMANIC.

OUT STEALING HORSES is his fifth collaboration with director Hans Petter Moland following ZERO KELVIN, ABERDEEN, A SOMEWHAT GENTLE MAN and IN ORDER OF DISAPPEARANCE, the latter two both also screening in Competition at the Berlinale.

**Bjørn Floberg** (Lars) is one of Norway's most renowned actors, with a long career in film, television and theatre. Floberg made his film debut in 1976 and has gone on to play leading roles in films such as THE TELEGRAPHIST, I AM DINA, CROSS MY HEART AND HOPE TO DIE, KITCHEN STORIES, INSOMNIA, UNO, 90 MINUTES, COLD LUNCH and O'HORTEN. He starred alongside Stellan Skarsgård in Hans Petter Moland's A SOMEWHAT GENTLE MAN.

The cast also includes: **Tobias Santelmann** (KON-TIKI, BORDERLAND, MURDER IN CONGO, A UNITED KINGDOM and televisions THE LAST KINGDOM), 16-year-old **Jon Ranes** who make his film debut, **Pål Sverre Hagen** (AMUNDSEN, SONJA: THE WHITE SWAN, KON-TIKI, IN ORDER OF DISAPPEARANCE, VALKYRIEN), **Danica Curcic** (THE EXCEPTION, BROEN, SILENT HEART, NOBEL) **Gard Eidsvold** (IN ORDER OF DISAPPEARANCE, A SOMEWHAT GENTLE MAN, ZERO KELVIN, SECONDLØITNATEN) and **Tone Mostraum** (GRAND HOTEL, OSLO AUGUST 31<sup>ST</sup>, HOUSE OF FOOLS).

#### **PRODUCTION COMPANY**

OUT STEALING HORSES is produced by Norway's **4 1/2 Film**, which was established in 1998. 4 1/2 has produced films including NEXT DOOR (2005), REPRISE (2006), THE LIVERPOOL GOALIE (2010), THE KING OF DEVIL'S ISLAND (2010), KING CURLING (2011), THE MONITOR (2012), 90 MINUTES (2012) and FRAMING (2016).

4 ½ has also co-produced several award-winning Scandinavian features, including Lars von Trier's DOGVILLE, Per Fly's INHERITANCE and MANSLAUGHTER, Ole Christian Maden's FLAME AND CITRON and Roy Anderson's YOU THE LIVING and A PIGEON SAT ON A BRANCH REFLECTING ON EXISTENCE which won the Golden Lion at the Venice Film Festival in 2014.