

The Man Who Taught Me Cause And Effect or First of all, let's do nothing!

Roland has never been afraid of Hollywood. It has always been his wish to go there one day in order to produce Hollywood films. American films.

Rolando, you're a one-time friend. Your spectrum ranges from a chares-matic, kind und generous young boy that can dream of the most insane stories, to a uncompromising genius that demand everything from his dream and doesn't accept a „No“ as an answer. You definitely have the heart of a warrior. And the memory of an elephant ... on steroids.

The Roli I like best is the one that comes with a nice meal and a glass of Bordeaux ... or two. Those times when we're riffing on the most insane ideas. Stuff, that people where we come from, would send us to a brain doctor for. Like, we thought it would be great to make an epic film about the lives and times around the year 10.000 BC. A film with saber-tooth tigers, terror birds, the guys who built the pyra- mids, a toothless shaman, a God that lost his hearing, and of course a gaggle of shirtless mammoth hunters roaming the prehistoric prairies.

As you can clearly see, Roland is definitely not dreaming strictly by the history books, by hard science or even the laws of physics. His stories only have to have „the aura of plausible believability“. With that approach, he actually convinced a huge media giant, in this case Warner Bros.,

to give us the funds to start making the movie 10.000 BC. Really? Is it that easy? It's not. That's where the uncompromising determination and proverbial wit of a Swabian business man comes into play. Because the path from script to movie is a long and winding road, paved with obstructions, distractions and seduction. 10.000 BC was shot on three continents, dealing with freezing temperatures, torrential rain, fog in the desert, with kids, horses, blizzards, injuries and breakdowns. And let's not forget the panicking studio executives back in Burbank ...

When I got to know ich Roland both of us have been working in the movie business for a while. Him far up, I far down. My 40th birthday still lingers in my bones. I'm sitting inside of the Kings Road Cafe, right next to a huge newsstand. In front of me dangle *Variety* and the *Hollywood Reporter* that are tripping over themselves with superlatives: „Independence Day about to dethrone Jurassic Park.“ The former most succesfull movie of all times. At the very same moment my phone started to ring. A producer carefully told me that he didn't like my film music for *A Further Gesture* and that they already hired a new composer. Wow, my friend Roland ascends the Mount Olympus while I'm seriously considering to take the next flight home in order to chance my luck as a music teacher again. That almost would have been it. It indeed was fascinating to be friends with someone whose career just hits the roof but it was difficult as well. Why *him* and not *me*? It would be a lie to claim that it left me cold.

Then came the day that Roland asked me whether I would like to compose a „music demo“ for *The Patriot*. My hour has come. Not just *one* but *six* tracks were on the demo CD that I sent him to the film location in South Carolina along with a CD player and headphones. Afterwards I couldn't sleep a couple of nights but nothing was happening. Three weeks passed. Two months passed. Every now and then I heard from others that Roland liked my music.



Harald Kloser (links) mit Jo Müller

The *Patriot* was released without me. Instead they have decided on the great John Williams. Can you blame them? That Roland didn't contact me personally hurt me. Silence. For two years. Our Falling-out then ended with „Hi, I'm so sorry that I wasn't brave enough ...“. The same evening Roland commissioned me to compose the film music for *The Day After Tomorrow*. Via handshake.

My best day with Roland started rainy in South California. February 2008. We had sent our first screenplay version of 2012 to every studio at the same time. What is it gonna be? „No thanks, that's not our thing“ or „Wow, we need this movie!“? Total tension. I can't exactly remember where Roland was hiding that day but I locked my phone up and booked myself a massage aware of the fact that Hollywood majors are reading our script right now while I'm getting the knots in my neck massaged away. The most „un-relaxing“ massage of my life.

After 90 minutes I was standing in the aching room and turned on my phone. Just one missed call by Roland. All my hopes crumbled within seconds and self-doubt and disappointment possessed me. Speed-dial key 3. Roland. „And?“

On this day five Hollywood studios wanted to produce our film. Not bad for a „Vorarlberger“. It was surreal. The good thing about it was that we already had included our terms and conditions in the script. The deal was on the table.

The next morning a limo picked me up from my home. Roland already was inside. On that day we met the bosses of Fox, Universal, Warner Bros, Paramount and Sony. Not to sell them something but to literally be begged on to produce 2012 in their studio.

At 7pm our deal with Sony was sealed. Done and done.

Cause and effect. Fortunately I didn't take the flight home... You give up on a letter. Or a package.

Now to Anonymus and Stonewall, two of his projects of the heart. Every time he talked about one of those two stories his eyes were lighting up. Everyone tried to argue him out of these films at some point. Agents, lawyers, business managers, studio bosses, family, friends and enemies. Even I knew it was gonna be difficult. A German that wants to prove the Englishmen that their greatest poet and probably the greatest poet ever was charlatan, a fraud. And a movie about a history-charged event of the US civil rights movement.

„Do you really want to take that much trouble Rolando?“ Now more than ever!

Both movies are history. Achieved with heart's desire, lovingly owned, artistically filed and accurate down to the most minute detail; the actors, camera, equipment and music were amazing. But still disdained and torn apart by the critics. Their comments often were heartless and below the belt. Unrightful till one is blue in the face. For me, *Anonymous* is one great piece of film-making, by anyone's standard. Congratulations my friend.

One of his agents once told me „Rolands biggest weakness is his passion“. He had a point there. If there is one thing I know about him for sure that it's the fact that he doesn't want to hurt anybody. Well, didn't always work out as planned.

One of his closest friends and admirers said „Rolands biggest strength is his passion“. Me.

March 2016. We are in the finish round of the sequel *Independence Day*. All hands on deck. Chaos. Every day a new crisis. Every night a nightmare. Afterwards the music will be added, then delivery. And of course hoping and praying. Final thing: staring at the box-office-charts and either celebrate with a good bottle of Bordeaux...or say „oh well“.

Cause and effect. I got it, Roli. The question is, what are we gonna do next? Both of us know the answer:

First of all, let's do nothing!

Harald Kloser
(*producer, screenwriter, film composer*)
March 2016