A film by Sven Taddicken

with
Martina Gedeck
Ulrich Tukur
Johannes Krisch

A Frisbeefilms production

In co-production with Saarländischer Rundfunk, Bayrischer Rundfunk in collaboration with Arte
In co-production with mit Cine Plus Filmproduktion, Senator Film in collaboration with Sky

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TECHNICAL FACTS

Original Titel: GLEISSENDES GLÜCK
Year of Production: Germany / 2016
Aspect Ratio: 1 : 2.35
Sound Format: Dolby Digital
Filming Location: Nordrhein-Westfalen, Hamburg, Berlin, Brandenburg
Length: 102 Min.
German Release: 20. October 2016
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CAST

Helene Brindel   Martina Gedeck
Eduard E. Gluck  Ulrich Tukur
Christoph Brindel Johannes Krisch
Reitinger        Hans-Michael Rehberg

CREW

Director         Sven Taddicken
Producers        Alexander Bickenbach, Manuel Bickenbach
Screenplay       Sven Taddicken, Stefanie Veith, Hendrik Hölzemann
Based on a novel „Original Bliss“ by A.L. Kennedy
Co-Producers     Marc Gabizon, David Kehrl, Frank Evers, Helge Neubronner
Editorial Team   Christian Bauer (SR), Claudia Simionescu (BR), Barbara Häbe (arte)
Director of Photography Daniela Knapp
Editor           Andreas Wodraschke
Set Design        Juliane Friedrich
Music            Riad Abdel-Nabi, Wouter Verhulst
Costume Design   Ute Paffendorf
Make-Up          Katharina Erfmann, Elke Hahn
Original Sound   Mathias Haeb
Sound Mixer       Valentin Finke
Sound Design      Christoph Ulbich
With support by   Film & Medienstiftung NRW, Filmförderungsanstalt,
                  Medienboard Berlin-Brandenburg,
                  Filmförderung Hamburg Schleswig-Holstein,
                  Deutscher Filmförderfonds
Color Grading     Natalie Maximova
Visual and Special Effects Urban Vucer
Production Manager Andreas Jupe
Line Producer     Bogdan Thomassini-Büchner
Casting          Anja Dihrberg
SYNOPSIS

Desperately trapped in a failing marriage, Helene Brindel finally loses all hope when she feels she has been abandoned by God as well. Reaching out, she sees the key to her liberation in the form of the celebrated psychologist Eduard E. Gluck. But the charismatic Gluck is having to fight demons of his own. Only when he and Helene encounter one another, these two apparently complete opposites find themselves drawn irresistibly together. Hesitantly at first, the one moves closer to the other - and both give themselves over to a world in which love is likewise a test and a promise.

SYNOPSIS: LONG VERSION

Whatever happened to happiness? Housewife Helene Brindel (Martina Gedeck) asks herself this question every sleepless night. Her marriage has long since descended into a loveless routine, and what’s worse, she no longer has the comforting relationship to God that once gave her life a sense of meaning and stability. She conceals her unhappiness from her husband, Christoph (Johannes Krisch), and her doctor merely advises her to try to burn off some energy. Night after night, Helene lies awake on the floor or wanders restlessly through her meticulously clean suburban home. She waters the plants and even prepares breakfast hours in advance; then she lies down again on the carpet in front of the television and lets the nighttime TV shows lull her to sleep for at least a couple of hours.

One day, while doing housework, Helene hears a radio interview with Eduard E. Gluck (Ulrich Tukur), a brain researcher and author of various advice and how-to books. One sentence in particular catches her attention: “That night I learned that I can reframe reality in such a way that..."
it makes me happy.” Helene becomes curious about this man with the unwaveringly optimistic theories and almost ridiculous self-confidence. That same day, she goes out and buys his book, “New Cybernetics” and begins to read it.

Eduard: “They used to think dopamine was the means to happiness. Yet it is released when we desire something or someone. And when this desire is fulfilled? What then? Do we desire happiness or do we desire the desire for happiness?”

Helene is fascinated by Gluck’s conviction that we can steer reality with our thoughts and reprogram ourselves like a computer.

Meanwhile, Helene’s marriage continues to decline. After attending the funeral of a friend, she and Christoph have a big fight that reveals the full extent of the resentment they’ve both been carrying for too long.

Christoph: “You’re not fooling me, Helene! You never had a faith. I saw what condition you were in when you came home from church. You only went there to come! Eyes closed, on your knees, drenched in sweat – you only kneeled because you couldn’t stand up anymore. And then God couldn’t get it up anymore, right? And then YOU left him!”

In his rage, Christoph slams Helene’s hand in the cutlery drawer and seriously injures her. Helene has never before felt so forsaken by God.

Helene knows she can’t live her life like this anymore. Under false pretences she sets off alone to Hamburg where Professor Gluck is scheduled to give one of his popular lectures. At their first meeting, Eduard is immediately fascinated by Helene’s seriousness, especially when she asks him to tell her whether spiritual experiences are the result of chemistry alone. For her part, Helene is not quite sure what to make of the arrogant charmer who, as far as she is concerned, is not only far too conceited but also in bad need of a haircut. She nevertheless expects helpful answers from him. Eduard agrees to meet Helene for dinner.

Helene: “Professor, you don’t have to make small talk with me or help me relax. I don’t relax anymore.”

And yet, Gluck’s carefree nature actually helps Helene open up. They spend an exciting evening together, and they are both surprised by the intensity of their encounter. Helene lets go in ways she hasn’t in years. When they say goodbye, she kisses Eduard tenderly on the mouth – and sleeps like a rock until the following afternoon alone in her hotel bed.

The next day, Eduard admits that he’s taken a room at the same hotel, just to spend a couple of days in Hamburg and get away from his many fans. Helene is not sure what to make of this and initially avoids him.

On his final night at the hotel, Eduard asks to see Helene again. She picks him up from his room. There are books and notes laying everywhere, and it would seem that the professor has been buried in his work for the past several days. While Eduard changes, Helene curiously approaches his open laptop; she is horrified to see an explicit pornographic scene on the screen. Eduard apologizes for having upset her. He explains to Helene that his latest project deals with men who are morbidly addicted to pornographic images – so addicted that they are not able to have genuine relationships with women. Helene is relieved. She doesn’t want to spoil the evening, and pretty soon the familiar atmosphere between the two of them is restored.
Eduard: “When was the last time you were truly happy, in the here and now? Original bliss, with no end in sight?”

Helene: “In my grandfather’s attic. It was my sleeping area. When I woke up in the morning, there were already pancakes waiting for me downstairs. That was nice.”

Eduard: “I would like all of my research on the human brain to lead to one particular result; that we all can have our own grandfather’s attic in our own brains. That we can feel good in our own brains. And that we can be sure that we are good.”

This time, when Eduard and Helene say goodbye, Eduard is the one to go in for a kiss.

Helene wakes up to the sound of the telephone. It’s Eduard, he sounds oddly jittery. He tells her he’s been working too long and had to look at the photos again. “Do you mean the pornos?” asks Helene. Initially Helene has sympathy for him, seeing as she assumed his research was truly disturbing him. But then, in a highly agitated and increasingly obscene monologue, Eduard admits that he is plagued by demons: in fact, he is not the distanced researcher he claimed to be, but rather his own object of study. Disgusted, Helene slams down the receiver. How could she possibly have been so wrong about this person?

Confused, Helene returns home. Christoph seems to be sincerely excited about her return. That night, they sleep together. The next day, Helene goes to church to pray. Soon thereafter, she receives a postcard from Eduard:
“I’m sorry I was so inconsiderate in Hamburg. I thought you deserved to hear the truth about me, because you also told me your truth, but I think it was wrong of me. I hope you’re doing well and that you are happy. Write to me if you aren’t.”

Helene burns the postcard. Her insomnia returns. Six weeks later, Eduard writes her again: he explains that he is able to apply cybernetics on everyone but himself. For that reason, he is now trying to fight his pornography addiction with brutal means, that is, by taking a medication that causes nausea before watching. He also mentions that he will be attending a conference near her and asks whether she would like to see him.

The fact that Helene truly does want to see him surprises her the most. As soon as she meets Eduard for coffee and finds herself sitting across from him, that special feeling of connectedness returns immediately. She asks him to meet her that night in a bar. She lies to her suspicious husband and rushes to meet Eduard. “How does it all work with masturbation?” she asks bluntly.

**Eduard:** “I haven’t watched anything for over 24 hours. I haven’t been able to do that in ages. I thought of you instead. Maybe I should have asked if that was OK first?”

**Helene:** “You’re allowed to think of whomever you wish. I told you, I want to help you.”

After this enlightening meeting, Helene returns to her suburban life. Eduard continues to write her postcards about his progress. Helene hides them in a drawer: “7 days, thanks.” “18 days, love Eduard” – “30 days. I’m happy.”

Meanwhile, Helene and her husband are getting closer again. That is, until Christoph discovers Eduard’s postcards. Out of his mind with jealousy, he verbally abuses Helene and brutally beats her.

Helene doesn’t know what to do: she flees to Berlin, to Eduard. He takes her in without hesitating.

**Eduard:** “You are your own universe and your own happiness. You are free. You always were. That’s how God created your spirit. I mean, assuming God exists.”

Helene makes herself at home in the room with Eduard’s imposing collection of pornography. The two enjoy each other’s company; they feel good together even though they’ve agreed not to touch one another. Eduard has gone 48 days “without the stuff”. Still, the tension between the two is undeniable. “Is something happening that you don’t like?” asks Helene. “Is something not happening that you would like to happen?”

She slowly undresses in front of Eduard, who cannot avert his gaze, fascinated and overwhelmed at the same time. He asks Helene if she would let him shave her pubic hair so that he can “see more”. She agrees. It is their most intimate moment so far.

And yet, Helene has not completely finished with her old life. She returns once more to her husband: one more time, she shows herself to him, naked. But when she reveals the area that Eduard so lovingly shaved, Christoph sees red. He loses control and brutally beats her, shattering anything that was left of their relationship. Thinking he’s killed her, he kills himself.

By some miracle, Helene survives. When she regains consciousness in the hospital, Eduard is sitting at the end of her bed.
Helene: “I made it through. I was guided through. I’m alive. I believe in something. Or something believes in me. And I can do everything, truly everything that a living person can do.”

Most importantly, Helene can start all over again from scratch. With Eduard, who confesses how lonely he was without her. So much that he even tried porn again, but it didn’t work. He only missed her.

The rest is love. And original bliss.
INTERNATIONAL PREMIERE

Karlový Vary International Film Festival, 2nd July 2016

AWARDS

Karlový Vary International Film Festival
Official Selection – Competition
Winner: FIPRESCI award
Best European Film
Winner: Europa Cinema Label Award

Press release July 4, 2016

The award of international film critics FIPRESCI goes to German film Original Bliss by Sven Taddicken.

“A distinctive, daring and provocative film, disturbing but at the same time romantic; it does not cease to surprise. The director’s thematic and artistic ambition is matched by narrative playfulness, and delivered by an exceptional performance of the three lead actors,” thinks the jury.

Original Bliss also won the Europa Cinemas Label award for the best European film in the Main Competition or the East of the West Competition.

„Sven Taddicken tells a comprehensible story, which will surely reach a broader audience and which made us want to see it again. Original Bliss is a daring exploration of faith, deviant addictions and violence told through the encounter between Helen and Eduard; but above all it is a story of acceptance and newfound freedom achieved through mutual trust and understanding. Amazing performances, lively dialogue, and witty humour make Original Bliss a highly worthy recipient of this year’s Europa Cinemas Label Award,” says the jury.
Karlovy Vary Interview

Karlovy Vary: Sven Taddicken on Adapting A.L. Kennedy’s ‘Original Bliss’

July 1, 2016 | Ed Meza

Variety speaks with German director Sven Taddicken about his latest feature, “Original Bliss,” an adaptation of Scottish author A.L. Kennedy’s 1997 work, which has its international premiere in competition at Karlovy Vary Film Festival.

The film, which stars Martina Gedeck and Ulrich Tukur, revolves around a woman in a failing marriage who embarks on an unlikely romance. “Original Bliss” is produced by Frisbeefilms, Cine Plus Filmproduktion and Senator Film. Picture Tree Intl. is handling world sales.

Taddicken’s works include “Getting My Brother Laid,” his debut feature, and “Emma’s Bliss.” When he’s not making films, Taddicken teaches directing and writing at the Met Film School Berlin. He has also taught in Kenya as part of fellow German filmmaker Tom Tykwer’s One Fine Day film-training initiative in Nairobi.

What was it about A.L. Kennedy’s novel that inspired you to adapt it for film?

I once listened to the novel more or less by accident while being stuck in a traffic jam on the German Autobahn. A.L. Kennedy’s story starts out as a funny odd-couple-romance. Then it gets darker and darker, and guides you through the unexpected depths of its characters: the famous psychologist Eduard Gluck and his weird sexual longings, and housewife Helene Brindel, who is stranded in a dangerous marriage with her violent husband, asking herself: Is the loss of “faith” the result of my situation – or did it actually cause it?

In the end the story releases you with such a cheeky barefaced happy ending that you never expected to be believable — but it is. I was so moved that I wrote myself a note that I would like to make a film “like that.” It seems like a crazy and fateful coincidence that Alexander Bickenbach from Frisbeefilms rang me up a couple of weeks later to offer me the chance to write and direct this novel. Needless to say that this was the most enjoyable traffic jam I remember.

What do actors Martina Gedeck and Ulrich Tukur bring to this particular story?

They are both extremely experienced actors, in fact the most experienced actors I’ve ever worked with. They fully dedicated themselves to their characters and both gave a unique performance that is far from routine. Martina Gedeck approached Helene Brindel in a very serious and thoughtful way, which made this fragile character believable. And Ulrich Tukur approached Eduard Gluck in a very playful and charming way, which makes Gluck lovable, in spite of his uncommon interests.

The book is set in Scotland — what kinds of changes did you have to make to the story for a German adaptation? I guess it helped that the main characters have German-sounding names?
Well, the book takes place in Glasgow, London and Stuttgart, Germany, where the two main characters meet for the first time at a conference on psychology. I changed these locations to Königswinter (in the film an anonymous town in the west of Germany), Berlin and Hamburg, and made the story take place completely in Germany, for mainly practical reasons: In our situation this was the only way to get the film financed in Germany.

And yes, A. L. Kennedy references to the German language are quite funny, especially giving Eduard Gluck a last name that actually means “happiness” (Glück) in German.

You have made a broad range of films but relationships and intimacy seem to be elements in a number of your works — are you attracted to stories of couples coming together, of human connection?

For sure. I guess a question that drives me is: Do I deserve love? Or do “we” deserve love.

While working on this film I realized this for the first time. It’s the same question that drives Max, the shy car-salesman in trouble, in “Emma’s Bliss,” or mentally-handicapped Josch in “Getting My Brother Laid.” The characters I’m interested in are often in need of love and are unsure if they are allowed to receive some.

What filmmakers would you say inspire you?

So many. I take inspiration from the old-new British cinema: Leigh and Loach. I enjoy Almodovar’s playfulness and his love for cinema – and for “Original Bliss,” Daniela Knapp [the cinematographer] and I watched a lot of Douglas Sirk’s work from the old days. His combination of romance and violence was a big influence for “Original Bliss” and gave me confidence to touch these difficult scenes.

You also teach film — what does it contribute to your professional life?

Teaching makes you realize what you actually know – and what you don’t know. It’s a great thing to do, and it even gave me more confidence in directing.

FESTIVALS

34. Filmfest München – World Premiere
Munich, Germany, 23.06. - 02.07.2016
New German Cinema

52nd International Film Festival Karlovy Vary - International Premiere
Karlovy Vary, Czech Republic, 30.06. - 09.07.2016
Official Selection - Competition
FIPRESCI and EUROPA CINEMAS LABEL Awards

19th Film by the Sea International Film Festival
Vlissingen, Netherlands, 08. - 17.09.2016
Film & Literature Competition (Opening Film)
Film and Literature Award

12. Zurich Film Festival
Zurich, Switzerland, 22.09 - 02.10.2016
Gala Section

Vancouver International Film Festival
Cinema Of Our Time

Hamptons International Film Festival
Hamptons, USA, 06. - 10.10.2016
World Cinema Program

21st BUSAN International Film Festival
Busan, South Korea, 06. - 15.10.2016
World Cinema Section
32nd Haifa International Film Festival
Haifa, Israel, 15. - 24.10.2016
Competition

CPH PIX 2016
Copenhagen, Denmark, 27.10. - 06.11.2016
New Crowned Hopes Section

57th Thessaloniki International Film Festival
Open Horizons

PÖFF 20 | Tallinn Black Nights Film Festival
German Focus
PRESS NOTE

"One of the most striking features of this book is that it is comparable to nothing," wrote the New Yorker about the novel "Original Bliss" by Scottish storyteller A. L. Kennedy. Now director Sven Taddicken (EMMA’S BLISS, GETTING MY BROTHER LAID) shows on the big screen the story of two souls who have lost themselves, and have to turn their world upside down on the way to a better life. Two unique, outstanding actors take the lead roles: Martina Gedeck (THE LIVES OF OTHERS, THE WALL, NIGHT TRAIN TO LISBON) and Ulrich Tukur (THE LIVES OF OTHERS, EXIT MARRAKECH, JOHN RABE), starring for first time opposite in a movie. As Helene’s husband can be seen Johannes Krisch, the Austrian multitalented actor (JACK, REVANCHE), who was awarded in 2016 with the Austrian Film Award for his role in JACK. The screenplay was written by Sven Taddicken together with Stefanie Veith and Hendrik Hölzemann. The director of photography is Daniela Knapp (POLL, EMMA’S BLISS). Producers are Alexander Bickenbach and Manuel Bickenbach with their company Frisbeefilms.

REVIEWS

VARIETY.COM, 1.7.2016, Autor: Jessica Kiang
Film Review: ‘Original Bliss’
"Gedeck is truly outstanding at bringing Helene through the story’s convulsions in such a way she feels extraordinarily real, even as she continually surprises us. Tukur is a perfect foil as as the archetypal shrink-who-needs-a-shrink, giving Gluck an edge of puppyish likeability despite his repellent pathology."
http://variety.com/2016/film/reviews/original-bliss-review-1201807977

SCREENDAILY, 4.7.2016, Autor: Demetrios Matheou
‘Original Bliss’: Karlovy Vary Review
"Grounded by a trio of top-notch performances and with Kennedy’s repute on both sides of the Atlantic, this original, nimble film could follow its competition airing in Karlovy Vary with some deserved theatrical play."
http://www.screendaily.com/reviews/original-bliss-karlovy-vary-review/5106438.article/

CINEUROPA 4.7.2016, Autor: Birgit Heidsiek
Original Bliss: A powerful psychological drama
"Apparently devastated without any spiritual guidance, the main character makes a psychological and physical exertion over the course of the story while learning a life lesson – a journey that is portrayed extremely convincingly by German actress Gedeck."

HOLLYWOOD REPORTER, 6.7.2016, Autor: Boyd van Hoeij
‘Original Bliss’ (‘Gleissendes Glueck’): Munich Review
“Of all the actresses of her generation, Gedeck has played some of the meatiest and most complex roles in German cinema and her Helene is another fully formed and vanity-free performance”
http://www.hollywoodreporter.com/review/original-bliss-gleissendes-glueck-munich-908226
DIRECTOR

Sven Taddicken studied directing at the Baden-Württemburg Film Academy and was nominated for the Academy Awards for his short film COUNTING SHEEP (1999). His feature debut GETTING MY BROTHER LAID (2001) premiered in official competition at the Rotterdam Film Festival and received the Critics Award. His second feature EMMA’S BLISS (2006) premiered at the San Sebastian IFF and won numerous awards including ‘best screenplay’ (Hamptons IFF, 2006) and ‘audience award’ (Sevilla IFF, 2006). His third feature 12 PACES WITHOUT A HEAD (2009) about the legendary German high-sea pirate Klaus Störtebeker was released by Warner Bros Germany and premiered at the Shanghai IFF (2010). ORIGINAL BLISS (2016) is Sven’s 4th feature film as a director.

DIRECTOR’S STATEMENT

„Like a crazy coincidence“
Director and Author Sven Taddicken about the most beautiful traffic jam of his life

The first time I encountered A.L. Kennedy story was in the traffic jam on the Highway. I had a lot of time and the Audiobook with me.

„Original Bliss“ is a love story between Helene Brindel and Eduard E. Gluck. Two grown-ups, who are driven from the same distress and the same desire, even if at a first glance they couldn’t be more different.
It starts as a strange story about an unequal couple and it becomes darker and darker: The famous author Eduard E. Gluck keeps afloat only through a protective arrogance and a ridiculous self-confidence, although his life, according to his own statement "is just tremendously embarrassing". Helene Brindle holds on with the willpower of her Christian faith to her abusive husband. Both have made themselves comfortable in their misfortune for some time.

The deeper the story penetrates into the intricacies of its figures, the harder it is to imagine salvation (or a solution) for both. However at the end the story dismisses us with a cheeky happy ending that one first refuses to admit - but after all that Helene and Edward experienced is completely believable.

I was touched, and noted me that I would gladly narrate a film of this kind. It felt like a crazy coincidence that a few weeks after this drive Alexander Bickenbach and Manuel Bickenbach of Frisbeefilms called and wanted me to film "Original Bliss".

A.L.Kennedy’s book takes place in Glasgow, London and Stuttgart – where Helene and Eduard meet at a psychology Congress. We changed Helene residence in a nameless small town in western Germany and moved London to Berlin and Stuttgart to Hamburg. The only reason for it was that this seemed the only way to obtain funds for the film in the country.

Interestingly, there are some references to the German language in A. L. Kennedy’s book, just the name "Gluck", of course, directly linked to "luck".

While working on the film, I noticed for the first time that a question drives my projects: Did I deserve love? Or: did we deserve love?

It's the same question that drives Max, the sick car salesman in "Emma's Bliss" or the mentally handicapped Josch in "Getting My Brother Laid". I think there is no answer to this question. Or that the problem is even buried in the question. But I am obviously interested in people who have a longing for love in their lives - and are not sure whether this is alright.

A. L. Kennedy meticulously describes exactly those people in "Original Bliss", lovingly and with a slightly ironic glimpse. She leads love and physicality back to an innocence that we thought long forgotten.

I am happy that I could adapt to the big screen and tell new this genuine and courageous love story. And as seen this was probably the best traffic jam of my life so far.
A. L. Kennedy (Alison Louise Kennedy) was born in 1965 in Dundee, Scotland. Today, she is one of the English language’s boldest and most important contemporary authors. In 1993, her debut novel “Looking for the Possible Dance” garnered her worldwide fame. Her oeuvre encompasses novels, short stories, essays, non-fiction, screenplays and journalistic articles. Much of her work has been translated into several different languages and received a number of prominent literary awards. In 2007, she received the Austrian State Prize for European Literature. She is a member of the Royal Society of Arts and the Royal Society of Literature. Kennedy lives in London and teaches creative writing at the University of Warwick. She also occasionally performs as a standup comedian.

“Very truthful, without being melodramatic”

The film version of my book “Original Bliss” by Frisbeefilms and Sven Taddicken is a very clever and sensitive adaptation – in a different country and with different cultural dimensions. I thoroughly enjoyed reading the screenplay and I’m very happy with the final on-screen result.

It is always very exciting to see your own characters pop up in a film, and I’m happy that it worked out so well in this case. I met Martina Gedeck and Ulrich Tukur while they were shooting the film; not only did they look like the characters I had created in my book; there was also no doubt that the two actors had understood the characters they were playing. And these characters are very hard to play; there is so much going on inside of them. Helen and Eduard often behave in odd ways and do things that make sense to them but that other people would never do.

It was very encouraging to see how Gedeck and Tukur inhabited their roles. Of course, it’s also possible for a director to destroy great performances with bad direction, but Sven Taddicken was able to find a clear and wonderful imagery. I was very impressed with the look of the film. The basic themes are quite dark, as are many scenes, but at the same time we also see real beauty. The entire film is very candid and genuine without being at all melodramatic. It is full of fantasy without denying harsh realities.

I wrote the novel in the first place because I despise abuses of power, and I wanted to find out how body and soul – if we can even use that word – affect one another. The things that were most important to me during the writing process were precisely these aspects, plus the depth of character of my protagonists. So I was curious to see how these would translate to the medium of film. But after I read the screenplay and met the actors and director and experienced the atmosphere on set, I knew that the team would be able to implement my ideas perfectly. After that, I couldn’t wait to see the finished film.
ON SCREEN

MARTINA GEDECK
as Helene Brindel

Martina Gedeck was born in Munich in 1961. She completed a degree in acting at the Hochschule der Künste (Max-Reinhardt-Schule) in Berlin. Even before graduating, Gedeck made her theater debut at the Theater am Turm in Frankfurt. After that, she appeared on stage in Hamburg, Basel and Berlin and soon launched her film and TV career. Gedeck received the Bayerischer Fernsehpreis for her first ever leading role, a penetrating portrayal of a woman farmer in HÖLLEISENGRETTL (1995). Since then, she has won almost all of the top film and TV awards in Germany, including the German Film Award for Best Supporting Actress in Helmut Dietl’s ROSSINI ODER DIE MÖRDERISCHE FRAGE, WER MIT WEM SCHLIEF (1997) and Wolfgang Becker’s DAS LEBEN IST EINE BAUSTELLE. She received yet another “Lola” Award as Best Leading Actress in Sandra Nettelbeck’s BELLA MARTHA (2002).

Gedeck is well-known on the international scene primarily for her outstanding work in two films exploring recent German history. First of all for her role as an East German actress whose life is destroyed by the secret police in Florian Henckel von Donnersmarck’s THE LIVES OF OTHERS. That film won the Academy Award for Best Foreign Language Film in 2007. And also for her role as Ulrike Meinhoff in Uli Edel’s THE BAADER MEINHOF COMPLEX, which was nominated for an Oscar® in 2009. Robert De Niro hired her for his 2006 directorial debut THE GOOD SHEPHERD. In 2012, she starred alongside Jeremy Irons in Bille August’s NIGHT TRAIN TO LISBON. She starred with Isabelle Huppert in Guillaume Nicloux’s 2013 remake of THE NUN. And in 2012, she starred opposite Helen Mirren in István Szabó’s THE DOOR.

In 2007, Martina Gedeck was awarded the Bavarian Order of Merit (Bayerische Verdienstorden). She is a member of the European Film Academy, the German Film Academy and the German Academy of Performing Arts.

Filmography:

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<th>Year</th>
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<tr>
<td>2016</td>
<td>THE GIRL KING</td>
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<td>Uli Edel</td>
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<td>2008</td>
<td>GELIEBTE CLARA</td>
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<td>ELEMENTARTEILCHEN</td>
<td>Oskar Roehl</td>
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<td>2006</td>
<td>DAS LEBEN DER ANDEREN</td>
<td>Florian Henckel v. Donnersmarck</td>
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<td>2002</td>
<td>BELLA MARTHA</td>
<td>Sandra Nettelbeck</td>
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<td>1997</td>
<td>ROSSINI</td>
<td>Helmut Dietl</td>
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<tr>
<td>1989</td>
<td>TIGER, LÖWE, PANTHER</td>
<td>Dominik Graf</td>
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</table>
Ulrich Tukur was born in Viernheim, Germany in 1957. After completing his Abitur, he went on to study German, English and history in Tübingen. While completing his studies, he earned money as a singer and accordion player and eventually discovered acting. Between 1980 and 1983, he completed a degree in acting at the Staatliche Hochschule für Musik und Darstellende Kunst in Stuttgart.

In 1982, while still at acting school, Tukur made his film debut in Michael Verhoeven’s THE WHITE ROSE, in which he played the resistance fighter Willi Graf. Two years later, he caused a stir at the Freie Volksbühne Berlin with his portrayal of an SS officer in Peter Zadek staging of “Ghetto”. The following year, Zadek took him with him to Hamburg’s Schauspielhaus, where Tukur shined in a number of roles until 1995. In addition to his theatre performances, Tukur also often worked in television until the mid-2000s and was the recipient of many awards, including the German TV Prize and the Adolf Grimme Prize. In the early 2000s, Tukur expanded his acting career to the international sphere: he portrayed a violinist in István Szabó’s TAKING SIDES – DER FALL FURTWÄNGLER; he played an SS Officer in Costa-Gavras’ DER STELLVERTRETER; and he was an astronaut in Steven Soderbergh’s SOLARIS. At this point, he began concentrating even more on his work in cinema. After receiving the German Film Award for Best Supporting Actor for his work in the Stasi drama THE LIVES OF OTHERS (2006), he starred in a broad range of films, including the relationship drama EIN FLIEHENDES PFERD (2007), the mountain-climbing drama NORDWAND (2008) and the historical movie JOHN RABE, for which he received yet another German Film Award in 2009, this time as Best Actor in a Leading Role. In that same year, he stood out as the domineering Baron in Michael Haneke’s Oscar®-nominated drama THE WHITE RIBBON.

In 2010, Ulrich Tukur began starring as Police Commissioner Felix Munro in the long-running German TV series “Tatort” on Germany’s Hessischer Rundfunk channel. This role and the commissioner’s often unusual murder cases regularly attract high levels of attention and praise to this day. In 2007, Tukur made his debut as an author with a book of short stories called “Die Seerose im Speisesaal – Venezianische Geschichten”. The book is an homage to Venice, where Tukur has lived since 1999 with his wife Katharina John. He followed that up with a highly successful novella “Die Spieluhr”. Tukur is currently writing his first novel.

Filmografie:

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Regie</th>
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<tbody>
<tr>
<td>2015</td>
<td>„Herr Lenz reist in den Frühling“</td>
<td>Andreas Kleinert</td>
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<td>2013</td>
<td>EXIT MARRAKECH</td>
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<td>DAS WEISSE BAND</td>
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<td>JOHN RABE</td>
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<td>TAKING SIDES – DER FALL FURTWÄNGLER</td>
<td>István Szabó</td>
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<td>1996</td>
<td>MUTTERS COURAGE</td>
<td>Michael Verhoeven</td>
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<td>1995</td>
<td>„Nikolaikirche“</td>
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<td>1995</td>
<td>DER MÖRDER UND SEIN KIND</td>
<td>Matti Geschonnek</td>
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JOHANNES KRISCH
as Christoph Brindel

Johannes Krisch was born in Vienna in 1966. After initially training to become a carpenter, he began working as a freelance actor in 1986. In 1988 he performed at the Liechtenstein Landestheater and soon went on to become a member of the ensemble at the Burgtheater in Vienna. At that theater, he worked with renowned directors, including Claus Peymann, Jürgen Flimm and many more. He also appears regularly at the Salzburger Festspielen.

In addition to his career in the theater, Krisch also starred in several national and international films and TV movies. Most recently, he shot RADEGUND with Terrence Malick, A CURE FOR WELLNESS with Gore Verbinski and 360 – JEDE BEGEGNUNG HAT FOLGEN with Fernando Meirelles.

In 2016, Krisch received the Austrian Film Award for Best Leading Male for his work in Elisabeth Scharang’s JACK. In 2011, he received the Diagonale Acting Award for his work in three films, Marie Kreutzer’s DIE VATERLOSEN, Elisabeth Scharang’s VIELLEICHT IN EINEM ANDEREN LEBEN and Peter Patzak’s KOTTAN ERMITTELT - RIEN NE VA PLUS.

Filmografie (Auswahl):

<table>
<thead>
<tr>
<th>Year</th>
<th>Film</th>
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<td>2016</td>
<td>RADEGUND</td>
<td>Terrence Malick</td>
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<td>2014</td>
<td>JACK</td>
<td>Elisabeth Scharang</td>
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<td>VERGISS MEIN ICH</td>
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<td>Marie Kreutzer</td>
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<td>„Böses Erwachen“</td>
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<td>2008</td>
<td>REVANCHE</td>
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PICTURE TREE INTERNATIONAL GMBH – COMPANY PROFILE

Picture Tree International GmbH is a world sales & production company founded 2012 by Andreas Rothbauer with headquarters in Berlin. The core business of the company is the worldwide licensing of film rights across all genres and media as well as the coproduction of international feature films and domestic German distribution in an integrated business model.