

BASED ON A TRUE STORY

SANDRA HÜLLER BURGHART KLAUSSNER IMOGEN KOGGE

REQUIEM

A FILM BY HANS-CHRISTIAN SCHMID

BAVARIA FILM INTERNATIONAL PRESENTS A 23/5 FILM PRODUCTION IN CO-PRODUCTION WITH SWR, ARTE, WDR AND BR
A FILM BY HANS-CHRISTIAN SCHMID

WITH SANDRA HÜLLER BURGHART KLAUSSNER IMOGEN KOGGE ANNA BLOMEIER NICHOLAS REINKE JENS HARZER WALTER SCHMIDINGER
CASTING SIMONE BAR MAREK MONIKA MÜNNICH NADINE SCHRANKLER COSTUMES BETTINA MARX SOUND MARC PARISOTTO SOUND DESIGN DIRK W. JACOB LARS GINZEL
SOUND MIX MARTIN STEYER EDITORS HANSJORG WEISSBRICH BIS BERND SCHLEGEL PRODUCTION DESIGN CHRISTIAN M. GOLDBECK DIRECTOR OF PHOTOGRAPHY BOGUMIL GODFREJOW
BUSINESS MANAGER PETER DRESS PRODUCTION MANAGER KATJA SIEGEL LINE PRODUCER ANJA C. KLEMENT
COMMISSIONING EDITORS SABINE HOLTGREVE SWR GEORG STEINERT ARTE WOLF-DIETRICH BRÜCKER WDR BETTINA REITZ BR
EXECUTIVE PRODUCER ULI PUTZ PRODUCER HANS-CHRISTIAN SCHMID SCREENPLAY BERND LANGE DIRECTOR HANS-CHRISTIAN SCHMID



56^e Internationale
Filmfestspiele
Berlin
Competition

23|5
FILMPRODUKTION

SWR

arte

WDR

Bayerischer
Rundfunk

WDR
Festhaus
Bonn-Wetzlar

medienboard.

FBA

BKM
Kultur
Bund

DFP
DEUTSCHE
FILMPRODUKTION

BAVARIA FILM
INTERNATIONAL

SYNOPSIS

A small town in the 1970s in southern Germany. Michaela, 21, has grown up in a deeply religious family, with a kind but weak father and a cold-hearted, distant mother. Despite her years-long battle with epilepsy, Michaela burns to leave home and study at the university. There, her first taste of freedom, her budding love for Stefan and her friendship with Hanna crack open the shell of faith and family within which she had always felt secure and protected. The result is a breakdown. Not a normal epileptic attack, but a frightening onrush of grotesque faces and voices. Afraid of being sent back home to her family, Michaela consults a priest who reinforces her conviction that she is possessed. Though Stefan and Hanna entreat her to seek psychiatric help, they are unable to break through the dense religious and moral ties binding Michaela to her family, and leave her to her fate ...

After '23', 'Crazy' and 'Distant Lights', director Hans-Christian Schmid once again turns a sharply observant yet understanding eye towards a fragile human being at sea in a world of moral ambiguity. Inspired by true events, 'Requiem' tells the story of a young woman torn between family, faith and illness. Stage actress Sandra Hüller gives a stunning emotional tour de force in her feature film debut.

CAST, CREW & TECH. DETAILS

Production

2315 Filmproduktion
in co-production with
SWR, ARTE, WDR and BR

Feature Film

Technical Details

93' / 35mm / 1:2,35 / color /
Dolby Digital

World Sales

Bavaria Film International

Producer

Hans-Christian Schmid

Screenplay

Bernd Lange

Director of Photography

Bogumil Godfrejow

Editors

Hansjörg Weissbrich
Bernd Schlegel



Director

Hans-Christian Schmid

Cast

Sandra Hüller

Burghart Klaussner

Imogen Kogge

Anna Blomeier

Nicholas Reinke

Jens Harzer

Walter Schmidinger

INTERVIEW WITH HANS-CHRISTIAN SCHMID AND BERND LANGE

You dealt with youths and how they break away from their families in NACH FÜNF IM URWALD and CRAZY. '23' also focused on a young man, Karl Koch, who lost his bearings in his quest to find his place in the world ...

Hans-Christian Schmid: There are certainly parallels between '23' and REQUIEM. Both films tell the stories of young people who lose touch with reality and reach a point where they can't see the real world anymore and are incapable of finding their way back.

Bernd Lange: It has to do with the fact that dramatic situations come to a head more quickly with young people. A forty-year-old is probably considerably more well-balanced than someone in his early 20s. At this age, you're still very convinced of yourself and your beliefs, you don't question your actions as much as an older person. This makes such characters very strong.

Hans-Christian Schmid: It's a phase in life where a lot happens. Everything is more concentrated, and in hindsight you realize that many developments have to be initiated, many decisions taken in a very short period of time. This is very strongly pronounced in the case of Michaela. We're in the early 1970s. She leaves her strict home and suddenly finds herself in the student world. The contrasts were clearer back then than they are today. The music, the excitement of a new beginning, her long overdue sexual awakening, her relationship with a young man, her feelings of guilt ... I imagine that she was being pulled at by extreme forces.

What was the spark that ignited your interest in this film?

Hans-Christian Schmid: A report on a pilgrimage to Klingenberg. This is where the Catholic student Anneliese Michel died in 1976 of malnourishment and exhaustion after a series of several dozen exorcisms. I was amazed that

even twenty years after her death, she is still venerated as a martyr in Klingenberg by pilgrims from all over Europe. I became interested in her story, read a great deal about other exorcisms in the 20th century, and began to write a treatment. That was nearly ten years ago, and the story hasn't let go of me since.

Why did it take so long for the film to be made?

Hans-Christian Schmid: I had taken a different approach at first. I couldn't find the courage to put the young woman at the center of my story, so I chose her boyfriend instead. Then I worked on DISTANT LIGHTS until someone told me about Bernd Lange, who studied at the Filmakademie Ludwigsburg, and who was also working on this topic.

Bernd Lange: I found it interesting that someone would willingly submit to an exorcism, and that this all takes place within the family circle, where everyone agrees to go along with it, out of helplessness and a lack of alternatives.

You already dealt with extreme forms of faith in your film HIMMEL UND HÖLLE of 1994. To what extent is it a precursor of REQUIEM?

Hans-Christian Schmid: HIMMEL UND HÖLLE revolved around a confrontation with matters of faith. I was interested in drawing the public's attention to a sect within the church and to describe its modus operandi.

REQUIEM, in its turn, is above all the psychogram of a young woman who finds herself in an extreme situation. Today, you don't have to convince any open-minded person anymore that an exorcism is not the best way to help someone who is mentally ill. I was fascinated by Michaela's extreme situation: a young woman surrounded by her parents, siblings, friends, who all want to help her. Yet the gap that the illness has created between them is too great to be bridged.

One has the feeling that time loses its validity in these rural, religious surroundings. Already in THE MECHANICS OF A MIRACLE, your documentary about the pilgrimages to Altötting, the people of 1992 looked as if they had just come out of the 1960s.

Hans-Christian Schmid: In THE MECHANICS OF A MIRACLE, that was partly due to the fact that the film was shot in black and white. But it's true, country people are often thrifty; they take care of everything well and throw nothing away. The Sunday clothes, the car, the house built with one's own hands – all of this is made to last.

One must really look closely in REQUIEM: the car that Karl Klingler drives could be from the 1950s. But the teacher's college that Michaela attends is a simple concrete structure, which shows that we must be at least in the early 1970s. We decided against specifying the year since we wanted to heighten the general validity of the story.

And this, in turn, harmonizes with the way the film is kept in the balance ...

Hans-Christian Schmid: The film wants above all to inspire understanding for Michaela's position, for her behavior and her condition. My position here is clear and rational: I do not believe that demonic possessions exist. Nevertheless, I take the main character and her perceptions very seriously.

I try to imagine a person who is frightened, who suffers from a psychosis, who has delusions and hallucinations.

Bernd Lange: In theology there are various views about whether the existence of God also encompasses the existence of demons. During the four years in which we wrote the script, we never had any doubts that this girl was ill.

The rural location and the strict religious atmosphere coupled with all the feelings of guilt connected with this are essential prerequisites for Michaela's growing belief that she is possessed.

Bernd Lange: Walter Schmidinger formulated this very aptly. He said: 'They're all doing their best for her: they're loving her to death'. Everyone wants Michaela to live and be happy.

How strongly is REQUIEM based on the 'Klingenberg Case'?

Hans-Christian Schmid: REQUIEM was inspired by Anneliese Michel and the events that transpired back then in Klingenberg, but we weren't interested in simply retelling this story. In the opening titles of the film you can read the words: 'Although REQUIEM is inspired by a true incident, the characters and their actions were freely imagined'. And this hits the nail on the head.

As we continued developing the script, we progressively distanced ourselves from the Michel case. Our characters have their own lives. We are aware that they often act, speak and think differently than Anneliese's relatives. And the more we moved away from the inner circle of the family, the more freely did we proceed with the characters in the film. We made our own picture of these people: Anneliese's boyfriend, her best girl friend, the pastor – we do not claim to be reproducing real people.


Bernd Lange: There are parallels to Anneliese Michel, but it is not the same life. REQUIEM is neither a documentary nor a biography. We're much more concerned with saying something about a phenomenon. In one of their films, the Coen brothers claimed in an insert at the beginning that the entire film was based on a true story. But this was totally false. It is amazing how everything changes when you have the feeling that you're watching something that really happened – even if no film can do this, no film can depict something exactly as it happened.

When you write a film script inspired by actual events, you cannot be irresponsible with the feelings of the people involved and the reasons for their actions.

Did you speak with the relatives of Anneliese Michel?

Hans-Christian Schmid: Yes, but only after completing the shooting. One reason was that we wanted to make a clear separation between our work on REQUIEM and a comparison with reality. Another was that we knew that Anneliese's relatives had stopped talking to the media years ago. We wanted to respect the family's need not to be reminded once again about the traumatic events of that time.

Nevertheless, one of Anneliese's sisters and I have since made contact and met several times in Aschaffenburg, Munich and Berlin. We spoke very openly about the script to REQUIEM and about the parallels and differences to her family's story and about how she, who was five years Anneliese's junior, experienced her sister's illness.



In order to get a realistic idea of an epileptic seizure, we watched tapes of epileptics that were placed at our disposal by the neurological center of the Urban Hospital in Berlin. We were able to see that there is no one particular type of attack, but various types, from the briefest absences to the rigidity that spreads through the entire body. That gave us a certain freedom in our depiction.

Neither in DISTANT LIGHTS nor in REQUIEM is there any specially composed film music..

Hans-Christian Schmid: No, although music from the 1970s plays an important role in REQUIEM. Deep Purple's 'Anthem', which was already in Bernd Lange's script, and Amon Düül's 'Paramechanical World' reflect the mood of the time. It is very emotional music, yet I don't feel that it is obtrusive. It does not patronize the viewer, such as composed film music sometimes does, but helps him slip into the story, and awakens memories.

You seem to have a particular penchant for stage actors ...

Hans-Christian Schmid: Yes, because stage actors are ready to take a very intense and serious approach to the text and their role. They strive to capture all the nuances and shadings of their characters. You need time for this, and careful preparation. And in this point, I feel that film work has more in common with the theater than with television.

Did you find inspiration in other movies for the depiction of mental illness?

Hans-Christian Schmid: No, at least not consciously. But during the shooting I often had an entire collection of films that we used as references. In the case of REQUIEM it was especially films that conveyed a feeling for the mood of the 1970s, no matter whether these were feature films, music documentaries or even tapes of the daily news.

REQUIEM is the first film that you have produced with your own company, 2315. How did this come about?

Hans-Christian Schmid: I had long wanted to be a producer myself. The opportunity arose with the REQUIEM project, since it was not connected to a specific producer. I find it exciting to work with people whom I get along well with and whose work I admire – and not exclusively in my capacity as author or director. Robert Thalheim, for example, who made NETTO last year, came to 2315 with his treatment, and I hope that we will be able to realize his project this summer.

INTERVIEW WITH SANDRA HÜLLER

Michaela in REQUIEM is your first major feature-film role – and quite a weighty one at that. How did you feel when you approached it?

I knew that it would be difficult, and that made me quite nervous. At the same time, I knew that Hans-Christian had confidence in me and I felt that I was in good hands. I was well prepared thanks to the very informative material he put together about epilepsy and demonic possession, and thanks to the conversations we had. It was a challenge in which I could have failed. I simply wanted to know whether I was able to do it, to tell this story.

How did you personally maneuver between faith and natural science?

Well, on the one hand, there is Michaela's epileptic seizure, and on the other, she sees something that she feels is supernatural. This can be combined well while acting. There are scientific explanations for what happens to Michaela, but they are not recognized by religious-minded people.

You watched tapes of epileptics to prepare for your role. To what extent did this help you?

I first watched these tapes only after we shot Michaela's first seizure. I didn't know how something like that looks, and only had TV images of staged epileptic attacks in my mind, and I preferred not to trust them. We also didn't discuss this. Hans-Christian simply said: 'Do it as you think it should be'. And the scene evolved totally out of instinct. Later I saw a seizure on the tapes that was just like the one we did, and in which someone seems to see something, stumbles backward, falls, then snaps out of it again ... It terrified me that the victims gave the impression that they were recoiling from something. I could also understand that Michaela's family believes her, believes that she is really seeing grotesque faces and hearing voices. Because it really does seem as if there is something in the room at that moment which captures the full attention of the people having the seizure. That really frightened me. But on the

other hand, it was also a relief to see that there are so many different forms of this phenomenon that our depiction can't be too far from the truth.

How can you protect yourself as an actor when you have to descend into such abysses for six weeks?

It's OK since this only happens when the camera is running. I don't have to have visions in order to play them. I have enough imagination to picture what it means when you see something that really isn't there. I can cull this feeling from past moments when I personally felt frightened. These are thoughts that have to be recast into pictures. One positive aspect was that I felt very protected by Hans-Christian during the shoot. He treated me with great care and always asked me very cautiously if it was still OK to go on, whether I felt well enough to play a scene. On the whole, it was a very intense shoot that made me feel very heady. It was an intensive experience that cost me a great deal of energy since the work was very concentrated, but it was great work, and with a team that meshed together perfectly.

How can a director help his actress master this tour de force?

A director obviously has very specific ideas about how everything is supposed to look. Nevertheless, he can still respect an actor's imagination. We had many discussions during the shooting, and sometimes we didn't agree, and tried out different things. Hans-Christian was very cautious and always saw to it that we could relax and feel at ease during pauses, that we had our private sphere and the necessary peace to get ourselves ready. He knew that it wasn't easy – and you really don't need anything else than this basic respect for one's work.

This was your first full-length feature film. How did you perceive the difference between film and theater?

The hardest part is that there isn't as much intensive preparation and rehearsal time as in the theater. In fact, a character already has to be fully fleshed out before the shooting

begins. But on the other hand, you can also pour some of what you're feeling on that particular day into your work. And the concentration during a shoot is much greater than in the theater, where it can happen that you aren't at your best one day and make no progress at all for a whole day of rehearsals. You can't allow yourself this luxury when shooting a film. I can't give a more detailed answer since this was my first film.

Will you continue to pursue a parallel career as film and stage actress?

Absolutely, both are really wonderful. I have been a permanent member of the ensemble in Basel for nearly four years now. That is where I work, live and feel well looked after, among people I know and with whom I work every day. Contrasting with this is how Hans-Christian compared a film shoot with a school trip: you are with a group of people at one particular place and are very busy with one particular topic, then it is over. It's a welcome change, and I wouldn't want to miss either one.

Like so many other exciting young actors of today, you studied at the Ernst Busch Acting School. What do you feel are this school's particular merits?

To me, it was the precision and the great discipline. We were told of the importance of being extremely precise and of not letting ourselves be guided by our moods. It is important to build a very clear structure for a character and a scene in which you can move about freely. You always have to keep asking what the text means exactly, and not just to mouth the sentences any old way. The word is basically the last thing that you use on stage, since ultimately everything can be told through the body. The school imparted to us a love for our profession.

Scriptwriter Bernd Lange said that you treated the script like an instruction manual. Does this have anything to do with the theater?

A film script is fundamentally very different from a theater text, which leaves you a lot more freedom of interpretation. In the theater, every actor and every ensemble can produce

something very different from one and the same text. In a film script, the sentences are meant exactly as they are found there; you can't just simply say something completely different. A script is transposed only one single time, and in this respect it is something like an instruction manual – the material is there, I have to absorb it.

Hans-Christian Schmid said that you kept to yourself very much after the end of a day's shooting. Was this because of the intensity of your role?

No. I put the role behind me after shooting. I was simply exhausted, also because I was still appearing on stage in Basel and sometimes had to travel to Basel in the afternoon after shooting and come back at two at night. This is why I had to watch out to stay fit and keep my concentration.

After all these 'artificial' stage plays, how did it feel to play the role of a young woman from the real world?

I was frightened because I obviously have a much greater responsibility than if I am portraying an artificial figure. Nevertheless, Michaela did become an artificial figure, since we put her together from many different elements.

At what point in your work did you find the key to your character?

I didn't. The character continued evolving every day during the shooting, going through the various situations in her life. In a way, this was very similar to the rehearsals of a stage play. I was always able to move on only from the situation that was being depicted at that moment.

What was your greatest fear in your work?

That I am not credible. That people see that I have never experienced something like this and that I somehow only pieced this all together. That people see my insecurity. I think that Hans-Christian was also nervous, but we both believed in what we were doing. Now I only hope that the discussion won't revolve around this case alone, but will also take into account how one deals with this illness.

IN FRONT OF THE CAMERA

SANDRA HÜLLER AS MICHAELA KLINGLER

Sandra Hüller was born in Suhl (Thuringia) in 1978 and studied at the Hochschule für Schauspielkunst Ernst Busch in Berlin from 1996 to 2000. After graduating, she performed at the Theaterhaus Jena before taking on a one-year engagement at the Schauspiel Leipzig in 2001. She has been a permanent member of the ensemble of Theater Basel since 2002. Sandra Hüller garnered great praise from theater critics for her noteworthy achievements as Shakespeare's 'Juliet' and as the mentally challenged 'Dora' in 'Die sexuellen Neurosen unserer Eltern'. The trade journal 'Theater heute' named her 'Best Young Actress' of 2003. She also starred as 'Gretchen' in Goethe's 'Faust' and as Rosalind in 'As You Like It' in Basel. She was acclaimed by press and public as 'Medea' in 'Das goldene Vlies' in November 2005. REQUIEM is Sandra Hüller's feature-film debut. Prior to this film, she became acquainted with the cinema through roles in various short films.

BURGHART KLAUSSNER AS KARL KLINGLER

Born in Berlin in 1949, Klaussner studied acting at the Max-Reinhardt-Schule in Berlin and has worked at the most reputable German theaters since the late 1980s, among them the Schauspielhaus Hamburg, the Hamburger Kammerspiele, the Schauspiel Frankfurt, the Maxim Gorki Theater and Schiller Theater in Berlin, as well as the Schauspielhaus Zurich and the Schauspielhaus Bochum. Burghart Klaussner became known to millions through his roles in a number of television productions and theatrical films. He starred in Sönke Wortmann's SUPERWEIB (1996) and Helmut Dietl's ROSSINI (1996). Wolfgang Becker cast him in his KINDERSPIELE (1992) and GOOD BYE LENIN! (2003). Following 23 (1997) and CRAZY (1999), REQUIEM is his third project with director Hans-Christian Schmid. For his role as a kidnapped manager in Hans Weingartner's THE EDUCATORS (2004), he was awarded the German Film Prize as best supporting actor.

IMOGEN KOGGE AS MARIANNE KLINGLER

Imogen Kogge was born in Berlin in 1957 and studied at the Hochschule der Künste in Berlin, after which she obtained her first engagements at the Deutsches Schauspielhaus Hamburg and the Schauspielhaus Bochum. From 1985 to 1997 she performed at the Schaubühne am Lehniner Platz in Berlin. Upon leaving the stage, she began a second career with various film and television roles. She appeared, for instance, in Andreas Dresen's NIGHT SHAPES (1999), in Til Schweiger's BARFUSS (2004) and starred alongside Armin Rohde in BLUTHOCHZEIT (2004; director: Dominique Deruddere).

Imogen Kogge has also starred in several TV movies and was awarded the special prize of the Deutsche Akademie für darstellende Künste for her outstanding role in the TV movie 'Schande' (1999; director: Claudia Prielzel). As Inspector Johanna Herz she has been pursuing criminals in Brandenburg for four years now in the ARD series 'Polizeiruf 110'. In addition to her roles in film and television, Imogen Kogge continues to work on the theater stage. She can be seen at Berlin's Maxim Gorki Theater, the Schauspielhaus Zürich, the Staatstheater Stuttgart and the Renaissance Theater in Berlin. She has been a member of the ensemble of the Schauspielhaus Bochum since the 2005/2006 season.

FRIEDERIKE ADOLPH AS HELGA KLINGLER

Friederike Adolph is 11 years old and is in the sixth grade of the Grunewald Primary School in Berlin. REQUIEM is her first film.

ANNA BLOMEIER AS HANNA IMHOF

Anna Blomeier was born in Konstanz in 1978 and learned her craft at the Hochschule für Musik und Theater in Hanover. Even before completing her studies she starred in 'Lolita' at the Schauspielhaus Hanover. In 2002 she starred in an episode of 'Edel und Starck' and in the TV production 'Der Elephant'. She joined the ensemble of the Thalia Theater in Hamburg for the 2003/2004 season, and has starred in eleven productions there, including 'Emilia Galotti' and 'Antigone', in which she played leading roles. REQUIEM is Anna Blomeier's feature-film debut.

NICHOLAS REINKE AS STEFAN WEISER

Nicholas Reinke was born in Kempen (Lower Rhine) in 1980. From 2001 to 2004 he studied at the Otto Falckenberg Schule in Munich. He has been a member of Munich's Volkstheater since 2004, and has starred in Wedekind's 'Lulu' (2004), Horvath's 'Kasimir und Karoline' (2004) and Koltès's 'Combat de nègre et de chien' at this house. REQUIEM is his film debut.

WALTER SCHMIDINGER AS GERHARD LANDAUER

Born in Linz in 1933, Walter Schmidinger began studying drama at the Max-Reinhardt-Seminar in Vienna in 1951. A season at Vienna's Theater in der Josefstadt was followed by engagements in Essen, Bonn, Düsseldorf, Munich, Hamburg, Vienna once again, and Berlin.

In the early 1970s Schmidinger was a member of Munich's Kammerspiele, after which he transferred to the Bayerisches Staatsschauspiel, where he stayed for over a decade. From the mid 1980s he also starred at the Schaubühne, the Schiller Theater and the Deutsches Theater, all in Berlin, and finally at the Berliner Ensemble, where he recently appeared in Robert Wilson's staging of Büchner's 'Leonce und Lena'. During the course of his half-century career in the theater, he has worked with such notable directors as Peter Stein, Klaus-Michael Grüber, Peter Zadek and Luc Bondy.

Walter Schmidinger's last movie role goes back nearly 20 years, when he played a propaganda boss in Istvan Szabo's HANUSSEN. During Ingmar Bergman's tenure as house director at the Residenztheater in Munich, Schmidinger took part in the films THE SERPENT'S EGG (1977) and FROM THE LIFE OF THE MARIONETTES (1980).

Schmidinger's autobiography 'Angst vor dem Glück' was published by the Alexander Verlag in Berlin in 2003.

JENS HARZER AS MARTIN BORCHERT

Born in Wiesbaden in 1972, Jens Harzer studied acting at the renowned Otto Falckenberg Schule in Munich. He already signed on with the Munich Kammerspiele before completing his training, and was a member of the ensemble there until 2000. He then went on to perform at the Schaubühne Berlin, the Deutsches Schauspielhaus in Hamburg and the Salzburg Festival before coming to the Bayerisches Staatsschauspiel. He also took part in various TV productions, such as 'Adieu mon Ami' (1995; director: Franz-Peter Wirth) and 'Annas Heimkehr' (2002; director: Xaver Schwarzenberger), and starred in films such as Michael Verhoeven's MUTTER COURAGE (1994) and Herbert Achternbusch's HADES (1994). This year he starred in Bülent Akinci's DER LEBENSVERSICHERER.

Jens Harzer was awarded the Kunstpreis Berlin/Förderpreis der Akademie der Künste in 1996, as well as the Staatliches Förderpreis Bayern für Darstellende Kunst. He was also honored with the Kurt Meisel Award in 2003.

BEHIND THE CAMERA

HANS-CHRISTIAN SCHMID – DIRECTOR AND PRODUCER

Hans-Christian Schmid was born in Altötting in 1965 and lives in Berlin today. Following his studies at Munich's Hochschule für Fernsehen und Film, he won a scholarship for the Script Workshop in Munich and subsequently did a course of study in scriptwriting at the University of Southern California in Los Angeles.

Schmid shot his first film in 1989, SEKT ODER SELTERS, a documentary about people addicted to gambling machines which won an award from the Independent Film Days in Osnabrück. He then released the short film DAS LACHENDE GEWITTER, which was followed by the documentary THE MECHANICS OF A MIRACLE about the conflict between faith and commerce in his native Altötting. It was awarded the Agfa/Geyer Promotion Prize and the prize of the Munich Documentary Film Festival.

Hans-Christian Schmid has been working with the producers Jakob Claussen and Thomas Wöbke for several years now. His HIMMEL UND HÖLLE, a TV movie about a sect within the church, was produced by Claussen + Wöbke in 1994 (part of the SWR series 'Debüt im Dritten'), as well as his feature film debut NACH FÜNF IM URWALD. He has been collaborating with author and director Michael Gutmann almost as long: their association began with NACH FÜNF IM URWALD. Schmid and Gutmann won the RTL television award 'Golden Lion' and the Adolf Grimme Award for their script to 'Nur für eine Nacht' (director: Michael Gutmann, 1997, TV).


For 23 Hans-Christian Schmid was awarded the Hypo Director's Promotion Prize at the 1998 Munich Filmfest, while lead actor August Diehl won both the Bavarian Film Prize as best young actor, and the German Film Prize as best lead actor.

The screen adaptation of Benjamin Lebert's novel CRAZY found a congenial director in Hans-Christian Schmid, who also discovered two remarkable young actors: Robert Stadlober and Tom Schilling, who were awarded the Bavarian Film Prize as best young actors in 2001 for their roles in CRAZY.

The episodic film DISTANT LIGHTS was premiered in the competition of the Berlinale in 2003 and won the FIPRESCI Award given by the international film critics. Just like CRAZY and 23, DISTANT LIGHTS also won the German Film Prize in silver in the category 'best film' as well as two Bavarian Film Prizes in the categories 'best script' and 'best film'.

In 2004 Hans-Christian Schmid founded the production company 23|5, with which he produced the feature film REQUIEM (script: Bernd Lange) the following year. He is currently producing Robert Thalheim's AM ENDE KOMMEN TOURISTEN, which is scheduled for shooting in summer 2006. Further feature films and documentaries are in development.





BERND LANGE – SCREENPLAY

The Berlin-based author and director was born in Herrenberg in 1974 and studied scriptwriting at the Filmakademie Baden-Württemberg. Lange wrote the screenplays for several short films, including such award-winning productions as WEICHEI (2002), which he also directed, and TOMPSON MUSIK (2003, director: Jakob Ziemnicki). This year, Bernd Lange directed the feature film FREUNDSCHAFT LIEBE TOD and the short film 'Bomben auf Berlin', for which he also wrote the screenplay.

BOGUMIŁ GODFREJOW – CINEMATOGRAPHY

Bogumił Godfrejow was born in Krakow, Poland, in 1976. He attended the State Art School in Krakow and studied at the State College of Film, Television and Theater in Lodz from 1996 to 2000. During his studies, he shot more than 15 films (some of them award-winning) as director and cameraman. The short film A MAN THING (director: Slawek Fabicki), which he photographed, was nominated for an Oscar as best student short film. After his first feature film, BREAKPOINT (2001, director: Marek Nowicki), he was nominated to the category 'European Cinematographer 2003' by the European Film Academy and won the Bronze Camera at the International Film Camera Festival in Macedonia for his second feature film, Hans-Christian Schmid's DISTANT LIGHTS (2003). He has since done the cinematography for the following films: TORN (director: Jacek Filipiak), WIE LICHT SCHMECKT (2005, director: Maurus vom Scheidt), SECONDHAND (director: Slawomir Fabicki) and HI-WAY (director: Jacek Borusinski).

CHRISTIAN M. GOLDBECK – SET DESIGN

Christian M. Goldbeck, born in 1974, studied set design at the Hochschule für Film und Fernsehen 'Konrad Wolf' in Potsdam-Babelsberg. He also studied architecture at the University of East London, School of Architecture, where he graduated with a B.A. Goldbeck lives and works in Berlin and London. He was responsible for the art direction for feature films such as Detlef Buck's LIEBESLUDER (1999) and ANATOMIE 2 (2002, director: Stefan Ruzowitzky). After DISTANT LIGHTS (2003), REQUIEM is his second project with Hans-Christian Schmid. Goldbeck also did the production design for films such as DIE FETTEN JAHRE SIND VORBEI (2004, director: Hans Weingartner), ANTIKÖRPER (2005, director: Christian Alvart) and LIEBESLEBEN (in production, director: Maria Schrader). Goldbeck was nominated for the German Film Prize in 2005 for his work on Dani Levy's ALLES AUF ZUCKER! (2004).

23 5 FILMPRODUKTION

The 2315 Filmproduktion GmbH was founded by Hans-Christian Schmid in April 2004. His co-partners are Jakob Claussen, Uli Putz and Thomas Wöbke of the 'Claussen + Wöbke Filmproduktion'. Britta Knöller joined the 2315 team as second producer in August 2005.

The company focuses its attention above all on the production of feature films and documentaries for theatrical exhibition. In addition to Hans-Christian Schmid's own films, projects by other authors and directors will be realized. 2315 places special emphasis on the thorough development of film subjects as well as the cultivation and promotion of young filmmakers.

2315 is currently preparing the feature film *AM ENDE KOMMEN TOURISTEN*, in which Robert Thalheim (scriptwriter and director) describes the experiences of young Sven, who does his civilian service at the Auschwitz concentration camp memorial site. *AM ENDE KOMMEN TOURISTEN* is being produced in association with 'ZDF – Das Kleine Fernsehspiel' and will be distributed in theaters by X Verleih. Shooting begins in summer 2006.

In development are the feature film *DER SOMMER DES MOLOMOK* (working title), to be directed by Jakob Hilpert (script by Jakob Hilpert and Achim von Borries) and Hans-Christian Schmid's next directorial project: a thriller for which he is currently writing the script with Bernd Lange.

HANSJÖRG WEISSBRICH – EDITING

Hansjörg Weissbrich studied music and French as well as theater, film and television before turning to film editing. *REQUIEM* (2005) is his fifth project with director Hans-Christian Schmid, coming after *NACH FÜNF IM URWALD* (1995), *23* (1998), *CRAZY* (2000) and *DISTANT LIGHTS* (2003). His credits as a film editor also include such productions as *WORKAHOLIC* (1996, director: Sharon von Wietersheim), *WEIHNACHTSFIEBER* (1997, director: Paul Harather), *SÜDSEE, EIGENE INSEL* (1998, director: Thomas Bahmann) as well as the two-part television production 'Eine ungehorsame Frau' (1997, director: Vivian Naefe). He also edited the short films 'Poppen' (1998, director: Marco Petry) and 'Quiero Ser' (1999, director: Florian Gallenberger), which won the Oscar for 'Best Live Action Short' in 2001. He won the German Television Award in 2000 for best editing for 'Frauen lügen besser' (1999, director: Vivian Naefe), and the German Camera Prize in the category 'best editing' in 2002 for *WAS TUN, WENN'S BRENNT?* (2001, director: Gregor Schnitzler). He has since edited films such as *BIBI BLOCKSBERG* (2002, director: Hermine Huntgeburth), *SOLOALBUM* (2002, director: Gregor Schnitzler), *SOMMERSTURM* (2004, director: Marco Kreuzpaintner), *SCHATTEN DER ZEIT* (2004, director: Florian Gallenberger), *NVA* (2005, director: Leander Haussmann), *DIE WILDEN HÜHNER* (2005, director: Vivian Naefe) and *DER LIEBESWUNSCH* (2005, director: Torsten C. Fischer).



EXORCISM

Exorcism (Latinized, from the Greek 'to adjure') is the word used in various religions to designate the practice of 'casting out' demons or even Satan himself from persons, animals or objects.

Exorcism is still part of Catholic teaching and liturgy today. Its roots are in the sacred exorcism ritual introduced in 1614, which was revised by the Vatican liturgical congregation under Pope John Paul II in 1999, 385 years after its introduction. In general, one distinguishes between the minor exorcism (as occurs at the ritual of baptism) and the major exorcism. Only an ordained priest can carry out the major exorcism, and he needs a special permission from the bishop. The rite is regulated in the recently revised section of the *Rituale Romanum* 'De exorcismis et supplicationibus quibusdam' of 1999. According to the 'Catechism of the Catholic Church' the major exorcism serves to 'drive out demons, or bring freedom from demonic influence, through the spiritual authority which Jesus confided in his Church'.

The Catholic Church has been training exorcists under Pope John Paul II, and continues to do so under Benedict XVI. No later than spring 2005, a seminar was held on the topic of 'Exorcism and Liberation Prayers' for 120 priests and seminarians at the Papal University 'Regina Apostolorum'. Due to great demand, a second course in exorcism was held from 13 October 2005 to 9 February 2006.

Reports of cases of alleged demonic possession always make headlines. One recent case was that of a Romanian nun who was said to be possessed by the devil. She was tied to a cross for three days and died as a result of the exorcism.



SCREENINGS

FRIDAY, FEBRUARY 17 TH	12:30H	BERLINALE PALAST	PRESS & INDUSTRY
FRIDAY, FEBRUARY 17 TH	19:30H	BERLINALE PALAST	OFFICIAL PREMIERE
SATURDAY, FEBRUARY 18 TH	12:00H	URANIA	REPETITION
SATURDAY, FEBRUARY 18 TH	18:30H	URANIA	REPETITION
SATURDAY, FEBRUARY 18 TH	22:30H	INTERNATIONAL	REPETITION

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