



presents

North Face

Based on a True Story

A

Philipp Stoelzl

Film

Starring

**Benno Fuermann, Johanna Wokalek,
Florian Lukas, Simon Schwarz,
Georg Friedrich, Ulrich Tukur**

A

Dor Film-West Production

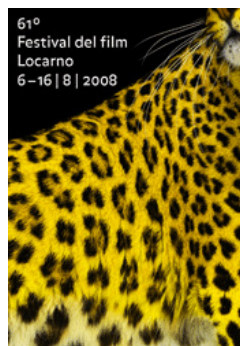
In coproduction with

**MedienKontor Movie, Dor Film, Triluna Film, Majestic Filmproduktion,
Lunaris, BR, ARD/Degeto, Schweizer Fernsehen and SRG SSR idée suisse**

Supported by

**FFA, FFF Bayern, OEFI, ORF Film/Fernsehabskommen,
Medienboard Berlin Brandenburg, Filmstiftung NRW, Deutscher Filmfoerderfonds, Bundesamt
fuer Kultur (EDI) and Zuercher Filmstiftung**

Festival del Film Locarno 2008 – Piazza Grande



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CONTENT

Content	Page
Cast & Crew	3
A word from the producers	4
Synopsis	4
Press note	4
The myth of the Eiger North Face	5
Interview with Philipp Stoelzl	6
Interview with Kolja Brandt	7
Biographies	8
Producers	11
About Beta Cinema	13

Technical Information:

Germany / Austria / Switzerland 2008

Running time: 121 min.

Picture format: Cinemascope, 1:2,35

Sound format: Dolby Digital

Release Germany/Austria/Switzerland: October 2008

www.betacinema.com

www.nordwand-film.de

CAST

Toni Kurz	Benno Fuermann
Luise Fellner	Johanna Wokalek
Andi Hinterstoisser	Florian Lukas
Willy Angerer	Simon Schwarz
Edi Rainer	Georg Friedrich
Henry Arau	Ulrich Tukur
Emil Landauer	Erwin Steinhauer
Elisabeth Landauer	Petra Morzé
Hans Schlunegger	Hanspeter Müller-Drossaart
Albert von Allmen	Branko Samarovski

CREW

Director	Philipp Stoelzl
Script	Christoph Silber Rupert Henning Philipp Stoelzl Johannes Naber
Based on a Script by	Benedikt Roeskau
Cinematography	Kolja Brandt
Sound	Heinz Ebner
Music	Christian Kolonovits
Production Design	Udo Kramer
Visual Effects	Stefan Kessner Max Stolzenberg
Editor	Sven Budelmann
Producers	Boris Schoenfelder Danny Krausz Rudolf Santschi Benjamin Herrmann

A WORD FROM THE PRODUCERS

The fascination and incredible excitement that radiate from this true story grabbed the four of us from the very start and never let go of us again. We were so swept up by the story that we even considered the most dangerous ways to realize it.

NORTH FACE is a story about youth, passion, diabolical seduction and the search for daily challenges that make life worth living for younger generations. And even though the underlying events of this film go back 70 years in time, the biographies of Toni Kurz and Anderl Hinterstoisser have lost nothing of their relevance or their impressive, rousing power. Only few people will remember them directly, but many will find their own reflection in these characters. Not only Alpinists and nature lovers, but also all who are still searching for their path in life, independent of any mountains!

Such extreme films as NORTH FACE can only be made when professionalism transforms itself into confidence and passion. We wish to thank the entire team, the actors, the mountain rescue patrol and all the financiers of this film coproduced by three Alpine nations.

Danny Krausz Boris Schönfelder Rudolf Santschi Benjamin Herrmann

SYNOPSIS

To be the first to climb the famous, notorious Eiger North Face – that is the dream of many mountain climbers from all over Europe in the summer of 1936. The two ace climbers from Germany, Toni Kurz (BENNO FUERMANN) and Andi Hinterstoisser (FLORIAN LUKAS), also can't think of anything else. They're convinced that they can make it, even though many attempts to scale the "Murder Wall" have ended fatally. But for those who make it to the top first, there's not only social prestige waiting for them, but Olympic Gold as well...

While preparing themselves at the foot of the North Face, Toni and Andi unexpectedly run into Luise (JOHANNA WOKALEK), Toni's early love. Now a journalist, she has come with her colleague Arau (ULRICH TUKUR), a loyal Nazi, to report about the first ascent. Toni still loves Luise, but she seems to have fallen for the charming Arau. The disconsolate Toni begins the ascent of the North Face with Andi, closely followed by the two Austrians Willy Angerer (SIMON SCHWARZ) and Edi Rainer (GEORG FRIEDRICH). All goes well at first, and both rope teams make good headway. From the terrace of the Grand Hotel at the foot of the Eiger, they are being observed through binoculars by a rapt crowd of onlookers and the world press – including Luise, who realizes that Toni is her one true love. But then the climbers lose their advantage over the mountain: Willy is hit on the head by falling rocks, the weather shifts, and the four Alpinists are forced to turn back. It looks as if the mountain is going to win again. While a dramatic struggle for survival rages on the North Face, Luise decides to go help the man she loves. A race against time and the forces of nature begins...

PRESS NOTE

With NORTH FACE, director and scriptwriter Philipp Stoelzl, a multi-talented and sought-after opera, music-video, commercial and feature-film director, has succeeded in newly defining the genre of the mountain film and transposing it to the 21st century. The breathtaking adventure of the failed attempt to scale the Eiger North Face for the first time is based on a true story whose excitement and drama can hardly be surpassed. NORTH FACE keeps viewers as breathless as if they were out there climbing the mountain themselves instead of sitting comfortably in a theater.

Stoelzl has put together a stellar cast headed by Benno Fuermann (MERRY CHRISTMAS), Florian Lukas (GOOD BYE, LENIN!) and Johanna Wokalek (DER BAADER MEINHOF KOMPLEX), and rounded off by such renowned stars as Ulrich Tukur (THE LIVES OF OTHERS), Simon Schwarz (SILENTIUM) and Georg Friedrich (TOUGH ENOUGH).

NORTH FACE is produced by Danny Krausz (SILENTIUM) and Boris Schönfelder (ANTIBODIES) as well as by Rudolf Santschi (JUSTICE) and Benjamin Herrmann (MERRY CHRISTMAS). It's a Dor Film-West production in coproduction with MedienKontor Movie, Dor Film, Triluna Film, Majestic Filmproduktion, Lunaris Film- und Fernsehproduktion, Bayerischer Rundfunk, ARD/Degeto, Schweizer Fernsehen and SRG SSR idée suisse with the support of the Filmförderungsanstalt, the FilmFernsehFonds Bayern, the Österreichisches Filminstitut, the ORF (Film/Fernsehabskommen), the Medienboard Berlin-Brandenburg, the Filmstiftung NRW, the Deutscher Filmförderfonds as well as the Swiss Federal Ministry of Culture (EDI) and the Zürcher Filmstiftung.

NORTH FACE will be released in theaters in Germany, Austria and Switzerland in October 2008 after its premiere screening and the Locarno Film Festival.

THE MYTH OF THE EIGER NORTH FACE

With its many spectacular incidents, the Eiger North Face – the legendary 1800-meter-high wall of stone and ice in the Berne Oberland – has been casting its spell for decades not only on climbers but also on mountain-climbing laymen. The general public came to see the Eiger as the epitome of a dangerous, difficult and often death-bringing mountain. The vividness and urgency with which this image has burned itself into the collective mind may be surprising, but can be explained.

The myth of the "Eigerwand" came into being in the 1930s, when altogether nine Alpinists lost their lives trying to scale the mountain before the first successful ascent in July 1938 by the two Germans Anderl Heckmair and Ludwig Vörg, and the two Austrians Heinrich Harrer and Fritz Kasparek. Ever since the summer of 1935 the North Face had been seen among the top Alpinists as the "last problem of the Western Alps." This situation exerted an almost magical attraction on mountain climbers, especially those from Germany, Austria and Italy, who then set the bar on the level of proficiency required for the Eiger. The burning wish to be the first to ascend the wall, which easily crumbled and was endangered by rockfall and subject to sudden massive changes of weather, sometimes resulted in forced expeditions in dubious conditions. And this led to tragedies, some of which are still shrouded in mystery to this day. Others unfolded over the course of several days, before the eyes of the press, who were able to describe the dramatic events on the Eiger from the comfort and safety of the hotel terraces of the Kleine Scheidegg. The public also benefited from the mountain's location and touristic infrastructure. Nowhere else could one experience Alpine history as genuinely and simply as at the Eiger: whether on hiking paths below the North Face or, thanks to the Jungfrauabahn, from the impressive lookouts in the Eigerwand Station, everyone was able to get a breathtaking impression of the situation without any problem. The Eiger was a vertical amphitheater. No other Alpine mountain was the scene of more reporting before World War II than the Eiger. The newspaper and radio reports were swiftly followed by the first books, which spread the fame of the idols – the successful and the fallen – of "heroic Alpinism" throughout Europe.

This myth has experienced a renaissance since 1999, when an ascent of the classical route was broadcast live on television and obtained excellent ratings. Although mountain climbing at the Eiger has fundamentally changed – more and more new and difficult routes are being opened up on the North Face – it is still generally the older, dramatic stories that keep the Eiger at the center of the public's interest.

(Written by Rainer Rettner, with kind permission by AS Verlag)

INTERVIEW WITH PHILIPP STOELZL

This mountain is like a sphinx...

You produce operas, shoot music videos and commercials. How did you get the idea of making an Eiger film?

Boris Schoenfelder, who first had the idea for the film, was looking for a director for the project and sent me the script. The bizarre story of Toni Kurz took hold of me right away. For one, there's the intense drama about four people and their brutal, existential struggle to survive on the mountain. For another, there's the historical aspect about the ideological exploitation of mountaineering in the Nazi era. It is this very special mixture which, in my view, makes this story so exciting for the cinema.

What did you find particularly fascinating about the historical background of the story?

There's something existential about the murderous ascent of mountain faces in the 1920s and 30s. Young men with few perspectives in life set off on their bikes to climb a dangerous mountain – they're in search of a goal for themselves, any kind of goal. And, if need be, they're ready to die to achieve this goal. Obviously, this fit very well into the canon of Nazi mythology and was accordingly ideologically exploited and held up as a heroic deed. Just listen to Robert Ley, the KdF (Kraft durch Freude = Strength Through Joy) boss: "German youth trains its strength and virility in a struggle with the mountain and learns how to die!" And so forth. To give everything for an idea, a myth, to sacrifice one's own life if need be: this fatalistic flirt with heroic death is what the Nazis found so interesting in mountain climbing. Intellectually, it was only one small step from there to marching towards the Urals for the German Reich.

NORTH FACE was shot under extreme conditions. What were the biggest problems?

Filming is never easy, even in a café: you bring all the material, light the rooms, have the actors made up and dressed. You have to shoot lots of program in very little time... But in the mountains, everything is doubly or triply difficult: even tiny dialogue scenes are problematic since you first have to hang the people on the ropes. And then you have to get up there in the first place. That's already half a day right there. Then you've got everything set up – and it starts to rain. And so on and so on... It's frustrating. It's not without reason that Luis Trenker and his colleagues often spent years shooting their films before they were finally finished.

Did you often think: Dammit, what have I gotten myself into?

To be truthful: yes. Especially when the weather was bad and we had to wait. That's sheer horror for an impatient person like me. In one scene, Toni Kurz and Andi Hinterstoisser are at the summit in Berchtesgaden and we need sun for this. It's supposed to be beautiful and brilliant, as a contrast to the snow disaster later on in the film. On the first day: thick fog. We wait the whole day. Then we go back down without having shot one meter. Second day: more fog, but now with tiny gaps of sun in between, lasting maybe two to five minutes. So we shot the scenes in these gaps. It went OK, it had to. But it's awful for everybody, especially for the actors, since you obviously never get into the flow of a scene. At the Eiger I had my absolute low, and I still get stomach cramps and feel wretched when I think of it. The shooting was almost finished, we had doubles in the ice field and wanted to film from the helicopter, shots that I still urgently needed for the film. The producers had freed funds for one last time. But it was simply too warm, and there was a danger of rockfall on the Eiger.

I can still see myself sitting in the sun on the Kleine Scheidegg below the Eiger North Face feeling utterly depressed. We had all we needed: two bright red copters, the doubles in their costumes, cameramen – but it was too warm. The money was gone, the opportunity had passed. I think that every film has its own inner life, and that the element of chance is much bigger than you want to admit, but when you're shooting a mountain film, you're much more at the mercy of chance.

(Excerpt from an interview conducted by Dirk von Nayhauss, published in "NORDWAND – Das Drama des Toni Kurz am Eiger," AS Verlag, 2008)

INTERVIEW WITH KOLJA BRANDT

The camera was expected to climb along...

When watching NORTH FACE, one can imagine that the film was no easy task for the cameraman. What challenges did this project impose on you?

First of all: to tell the story with the greatest possible realism! The film wasn't supposed to feel like a Hollywood mountain movie à la CLIFFHANGER or VERTICAL LIMIT, in which the mountain climbing looks totally unbelievable most of the time and many sequences look like they were shot in the studio. We sought our inspiration rather in films such as the documentary-feature TOUCHING THE VOID, in which you have the feeling that the camera is climbing along with the Alpinists. Almost like a war photographer embedded in the middle of the troops. This way of approaching the genre is obviously not new: the old mountain filmers Arnold Fanck, Luis Trenker, etc. took a practically documentary look at the mountains and, despite all the pathos and stylization of those films, they tried to capture something that was already there rather than inventing something artificial. Departing from this concept of documentary realism, we then selected a rather rough, hand-held camera look for the film. This makes the scenes on the mountain look very believable while also perfectly suiting the other scenes as well, since it generates rough-edged images and dynamically discourages the temptation to become painterly, which is inseparable from a historical film with its sets, costumes, hair styles, etc.

Documentary realism, that sounds a lot like shooting at original locations. But mountains are known to be tricky locations, especially as far as the weather is concerned. Rockfall, avalanches etc. also make filming difficult. Fanck and Trenker sometimes spent years shooting their films, if we are to believe their hair-raising reports...

Obviously we had to find another path. Today no one can allow himself the luxury of shooting over a period of several years. Besides, our actors were available to us only for a certain amount of time, since we had to insure them etc. We thus developed the plan of going onto the mountain with doubles and a small team in order to make a preliminary shoot of long shots involving mountain scenes in the most authentic weather conditions possible. Later, at less dangerous mountain sections and in a refrigerated warehouse transformed into a studio, we shot the scenes with the actors in such a way that they perfectly fit with those shot on the mountain, down to the same weather conditions. This plan turned out to be very practical, especially because the extreme make-up, the frostbite etc. would never have worked in the mountains. And of course because we would otherwise never have been able to create the images we had obtained in the preliminary shooting.

(Excerpt of an interview published in "NORDWAND – Das Drama des Toni Kurz am Eiger", AS Verlag, 2008)

BIOGRAPHIES

BENNO FUERMANN plays Toni Kurz

"I understand their hunger for fame. They lived in poverty and every person has within himself a need for greatness and nobility. They wanted to live their dreams and make the impossible possible..."

Benno Fuermann was born in Berlin-Kreuzberg in 1972. After gathering his first experiences in Edgar Reitz's TV miniseries "The Second Heimat" and the film "Schuld war nur der Bossanova" in 1991, he went to New York and studied acting at the Lee Strasberg Theatre Institute. By the time he played the lead role in the top-rated RTL drama "Storm Tide!", he was already in the top ranks of German actors. Fuermann also took part in international productions such as Richard Loncraine's TV movie MY HOUSE IN UMBRIA and in the Oscar-nominated World War I drama MERRY CHRISTMAS by Christian Carion, as well as Christian Petzold's award-winning film WOLFSBURG, for which he obtained the Adolf Grimme Award in Gold in 2002. Fuermann also won the Bavarian Film Award in the Best Actor category for FRIENDS in 2000, and was acclaimed as Shooting Star of the European film at the Berlinale in 2001. He was awarded the Jupiter for his performance in MERRY CHRISTMAS in 2006 and in "Storm Tide!" the following year.

Benno Fuermann was recently seen in the latest work of the Wachowski brothers, SPEED RACER, and has just completed shooting on Christian Petzold's new film JERICHOW.

FLORIAN LUKAS plays Andi Hinterstoisser

"I think what's great with our story is that we are depicting pioneers who worked their way up with the simplest equipment, meter by meter..."

Born in Berlin in 1973, Florian Lukas began appearing on the stage at the age of 17, at first in free theater groups, then from 1993 to 1998 as a guest at the Berliner Ensemble and the Deutsches Theater in Berlin. He starred in his first film, BANALE TAGE, in 1990. Lukas became familiar to a larger audience in DER EISBÄR (1998), where he appeared alongside Til Schweiger. For his performance in Sönke Wortmann's ST. PAULI NACHT (1998) and Sebastian Schipper's ABSOLUTE GIGANTIC (1999) he obtained the Bavarian Film Award as Best Up-And-Coming Young Actor. Lukas's compelling appearance in Wolfgang Becker's international hit GOOD BYE, LENIN! (2003) brought him the German Film Award 2003 as well as a Bambi.

JOHANNA WOKALEK plays Luise Fellner

"I absolutely wanted to climb. That's why I went to the original site for my preparation – at the glacier, in the tunnel and the look-out holes of the Jungfraubahn. I was also with a mountain guide on a fixed rope route at the foot of the Eiger and on part of the Eiger North Face as well. What an experience! To be really in the wall and to see how it drops vertically way way down – it's a very special feeling. You have to have experienced it to know how that feels..."

The successful theater and film actress was born in Freiburg. After her training at the renowned Max-Reinhardt-Institut in Vienna, Johanna Wokalek debuted at the Wiener Festwochen in 1996. Immediately after completing her studies she obtained a two-year engagement at the Schauspielhaus Bonn. From there, her path took her back to Vienna, where she has been a permanent member of the Burgtheater for about seven years now and has starred in Andrea Breth's production of "Emilia Galotti."

The young actress also began her film career at the same time. She portrayed Ilse in Max Färberböck's drama AIMÉE & JAGUAR (1998). For her interpretation of Lene Thurner in the tragic "Heimat" drama HIERANKL she obtained in 2003 the Bavarian Film Award as Best Actress and the

Adolf Grimme Award. Moreover, she appeared next to Til Schweiger in the audience favorite BAREFOOT. In 2006 Johanna Wokalek was named European Shooting Star for her overall talent as an actress.

In fall 2008 Wokalek will be seen in the Bernd Eichinger production DER BAADER MEINHOF KOMPLEX (2008). She will also play the lead role in director Sönke Wortmann's POPE JOAN.

ULRICH TUKUR plays Henry Arau

Ulrich Tukur made his acting debut in 1980 after completing his studies at the Staatliche Hochschule für Darstellende Kunst in Stuttgart. Tukur played one of his first lead roles, in Michael Verhoeven's historical drama THE WHITE ROSE, while he was still a student. He made his big breakthrough on the stage in the role of the SS officer Kittel in Joshua Sobol's play "Ghetto." From then on, the Deutsches Schauspielhaus Hamburg became his artistic home. Tukur interpreted many lead roles there between 1985 and 1995.

The internationally successful star now has about 70 TV and feature-film roles to his name. He starred with Harvey Keitel in István Szabó's TAKING SIDES (2001), with George Clooney in SOLARIS (2003, director: Steven Soderbergh) and with Ulrich Noethen in Rainer Kaufmann's RUNAWAY HORSE. For his achievements as an actor, Ulrich Tukur has received countless awards. In 1986 he was proclaimed Actor of the Year by the German theater critics. In 2000 he obtained the Adolf Grimme Award, in 2004 the German Television Award as best actor for the ARD Tatort "Das Boese", and in 2006 the German Film Award for his accomplishment as Best Supporting Actor in the Oscar winner THE LIVES OF OTHERS. Recently Ulrich Tukur starred in the lead role of JOHN RABE, directed by Oscar winner Florian Gallenberger. The film will be released in theaters in early 2009.

SIMON SCHWARZ plays Willy Angerer

"What I found particularly interesting about the role was his fanaticism. He was an exceptionally gifted mountain climber and not at all suicidal. He thought that he'd make it, otherwise he would never have dared the ascent. He simply had to conquer this mountain; it was an inner compulsion, to reach a new level. I can identify very well with this since in my childhood, my big goal was to go on expeditions to the Arctic or the Himalayas. That means that this idea wasn't foreign to me: to put one's life on the line for a goal..."

Simon Schwarz was born in Vienna in 1971. After studying dancing for dance theater, as well as undergoing a classical ballet training, he studied acting at the Anne Woolliams School in Zurich and attended the Hochschule für Schauspielkunst Ernst Busch in Berlin. He then took on engagements at the theaters of Klagenfurt and Lucerne as well as at the Joll Théâtre in Basel before he made his TV debut in the television series "Spiel des Lebens" (ZDF). Schwarz became more widely known in 1998 through Stefan Ruzowitzky's feature film THE INHERITORS, for which he was awarded the Max Ophüls Award of the Saarbrücken Film Festival. Most recently, Simon Schwarz starred in Wolfgang Murnberger's DER KNOCHENMANN (2008) and Markus H. Rosenmüller's RÄUBER KNEISL (2008).

GEORG FRIEDRICH plays Edi Rainer

"Considering that I have something of a fear of heights, I was surprised that I got used to the mountain climbing relatively fast; you just have to overcome your paralyzing fear..."

Georg Friedrich was born in Vienna in 1966 and attended the Krauss acting school in Vienna before starting to appear in many mostly Austrian film and television productions beginning in 1983. In the

past years he could be seen increasingly on the theater stage as well. Friedrich was awarded the European Shooting Star at the 2004 Berlin Film Festival. Among his feature-film credits are Detlev Buck's *TOUGH ENOUGH* (2006), Ulrich Seidl's *IMPORT/EXPORT* (2007) and Achim Bornhak's *EIGHT MILES HIGH!* (2007).

PHILIPP STOELZL

Scriptwriter / Director

Born in Munich in 1967, Stoelzl began his career at the theater, first as assistant to the set designer at the Munich Kammerspiele, then, for several years, as freelance stage and costume designer at theaters all over Germany. In 1997 he began working in the film medium. He joined the Austrian music video legends DoRo in Vienna and became a music video director. He made his breakthrough with his clip to Rammstein's "Du hast." This was followed by many projects for German and international acts such as Marius Mueller-Westernhagen, Faith No More, Mick Jagger, Luciano Pavarotti and Evanescence. His videos to Madonna's "American Pie" and to the Bond title song "The World is Not Enough" belong to the classics of the genre.

Stoelzl has been increasingly active in publicity since 2000, and has shot spots for brands such as BMW, Nokia, Rolex, Sony and New Yorker. In 2001 he finally launched his feature-film career. After the short film *MORITURI TE SALUTANT*, Stoelzl made his theatrical debut with the highly-praised tragi-comedy *BABY*, which celebrated its premiere at the festival in San Sebastian.

In 2005 Stoelzl expanded his spectrum once again. At the Meiningen Theater he directed Weber's opera "Der Freischuetz" and also designed the sets as well. The production was a success and immediately raised Stoelzl to the ranks of the sought-after opera directors. His next projects were "Rubens" for the Ruhr Triennale in 2006, Berlioz's "Benvenuto Cellini" for the 2007 Salzburg Festival and Gounod's "Faust" for the Theater Basel; further productions are planned up to the year 2011.

KOLJA BRANDT

Cinematographer

Kolja Brandt was born in Berlin in 1969 and grew up in Kreuzberg. In 1993 he began to work as a news and reporter cameraman for the Italian television. Parallel to this activity, he also worked as lighting electrician and assistant cameraman for student films as the DFFB.

Since 2000 Kolja Brandt has shot a great number of award-winning music videos and commercials, where he also met the directors Detlev Buck and Philipp Stoelzl. With Detlev Buck, Brandt shot his first feature film in 2005, *TOUGH ENOUGH*, which was awarded the German Film Award in Silver in 2006.

CHRISTIAN KOLONOVITS

Music

Christian Kolonovits was born in Rechnitz (Burgenland, Austria) in 1952 and has worked with international stars such as Plácido Domingo, José Carreras, Luciano Pavarotti, Sarah Brightman, DJ Bobo, Michael Bolton, Patricia Kaas, Boney M., José Feliciano, the Tiger Lillies and the Scorpions. He also composed a number of original works for the Burgtheater and other theaters, as well as for film and television. He has produced altogether 300 albums and CDs to date and has obtained 70 Gold and Platinum Awards.

BORIS SCHOENFELDER

Producer

The native of Heidelberg studied film at the University of Cologne and at the Sorbonne in Paris from 1987 to 1993. After a voluntary apprenticeship as a journalist at the SWR in Baden-Baden, Schoenfelder worked as editor at Degeto Film for three years and was responsible for the production department there as editor-in-chief from 1998 to 2001. From 2002 to 2007 Schoenfelder was managing partner of the MedienKontor Movie, and has been CEO of the Neue Kinowelt Filmproduktion since 2007.

As an editor he was responsible for many German and international coproductions such as "Kommissar Beck – die neuen Faelle" (1997), "Logan – ein Bulle unter Verdacht" (Director: Burt Reynolds, 1998), "Erdbeben in New York" (Director: Terry Ingram, 1998), "Angst ueber den Wolken" (Director: Mario Azzopardi, 1999) and "Der blonde Affe" (Director: Thomas Jauch, 1999). His editorial hand can also be seen in the cycle "Donna Leon – Die Fälle des Commissario Brunetti" (2000) as well as in the TV movies "Mord im Kloster" (Director: Jose Maria Sánchez, 1998), "Die Katzenfrau" (Director: Martin Enlen, 2002), Michael Kreihsl's comedies "Probieren Sie's mit einem Jüngeren" (2000) and "Tigermännchen sucht Tigerweibchen."

With MedienKontor, Boris Schoenfelder produced successful television movies such as "Heimliche Liebe" (Director: Franziska Buch, 2005), "Ein langer Abschied" (Director: Johannes Fabrick, 2006), and "Vater Undercover" (Director: Vivian Naefe, 2006) as well as Christian Alvart's spectacular theatrical thriller ANTIBODIES (2005), which was sold in over 30 countries after its premiere at the Tribeca Film Festival in New York, and paved the director's way to Hollywood.

Schoenfelder is preparing the filming of the cult novel DAS SCHWARZLICHT-TERRARIRUM with Christian Alvart.

DANNY KRAUSZ

Producer

Born in Vienna in 1958, Danny Krausz founded the production company Dor Film in Vienna with Milan Dor in 1988. Krausz was responsible as producer and coproducer of 48 feature films, 15 TV movies, four TV series and ten documentary films to date. Six of his feature films were among the Austrian top 10.

With Paul Harather's INDIEN, Danny Krausz established the genre of the "cabaret film" in 1993; these are films that are generally centered on well-known popular actors from Austria's cabaret scene.

Among their big-screen hits are POPPITZ (2002) and HINTERHOLZ 8 (1998), the top-grossing Austrian film of the past 20 years, both by Harald Sicheritz, KOMM, SÜSSER TOD and SILENTIUM! (director: Wolfgang Murnberger, 2000/2004), THE INHERITORS (1998), the internationally successful Alpine Western by Stefan Ruzowitzky, and the attention-grabbing documentary film BLIND SPOT. HITLER'S SECRETARY by André Heller and Othmar Schmiderer (2002). Among his most recent productions are Wolfgang Murnberger's family film LAPISLAZULI (2006) and the relationship drama 42PLUS (2007) by Sabine Derflinger.

Moreover, Danny Krausz has also coproduced theatrical hits such as BROTHER OF SLEEP (1995) and COMEDIAN HARMONISTS (1997) by Joseph Vilsmaier, SUNSHINE by István Szábó (1999) and GRIPSHOLM by Xavier Koller (2000).

Krausz founded Dor Film-West in Munich in 1998.

For his activity as producer Danny Krausz has received several awards including the producer award of the Saarbrücken Film Festival (1996), the Romy for Best Producer (1999) as well as the Award for innovative cinema of the Diagonale in Graz in 2002, as well as a further Romy for the Best TV Movie of 2007.

With Ondrej Trojan's Czech coproduction ZELARY he also obtained an Oscar nomination in 2004, and took part in two further coproductions that were nominated for an Oscar. In 2002 BLIND SPOT. HITLER'S SECRETARY obtained a nomination for the European Film Award for Best Documentary Film.

Currently in production are DER KNOCHENMANN by Wolfgang Murnberger, HEXE LILLI by Stefan Ruzowitzky, Georges Tabori's MEIN KAMPF (director: Urs Odermatt) as well as the screen adaptation of Waries Dirie's best-seller DESERT FLOWER (director: Sherry Hormann).

RUDOLF SANTSCHI

Producer

From 1970 to 1990 Rudolf Santschi worked as a freelance location manager, production manager and line producer for 23 feature films, 13 TV movies and three TV series. Among them are films such as DIE SCHWEIZERMACHER, DER ERFINDER, HOEHENFEUER and "Eurocops" as well as international productions such as BRASS TARGET, ZAUBERBERG, LILI MARLEN and others.

In 1991 he founded the production company TRILUNA FILM AG in Zurich with Christof Vorster. Since then the firm has produced 12 Swiss and international feature films, six TV movies and 6 full-length documentaries. Some of these films were nominated for the Swiss Film Award. For DAS STILLE HAUS, TRILUNA FILM obtained the film award of the city of Zurich and for UTOPIA BLUES two Swiss Film Awards (Best Feature Film, Best Lead Actor) as well as the Max Ophuels Award (Best Script, Best Up-and-Coming Young Actor). The coproduction JUSTICE was nominated for the Golden Globe.

TRILUNA FILM also developed and realized exciting stories last year as well, from the popular comedy DRACULA JUNIOR to the political documentary L'AFFAIRE BARSCHHEL – SILENCE DE MORT and up to the philosophical treatment of the "I Ging." The goal is to give interested audiences insights into exciting, strange and sometimes confounding worlds in an entertaining manner.

BENJAMIN HERRMANN

Producer

Born in 1971, Benjamin Herrmann studied directing at the Munich Film School, where he won several short-film awards for his graduation film THE BIG LAUGH in 1997. He then became editorial head of the German Feature Films and TV Movies Department at ProSieben. There he produced more than 40 TV and feature films, such as, for example, the popular and critical successes MORTAL FRIENDS by Oliver Hirschbiegel, SOCCER RULES! by Tomy Wigand and PHANTOM by Dennis Gansel, which was awarded two Grimme Awards. As executive producer, he was responsible for the most successful German film of all times, MANITOU'S SHOE by Michael Bully Herbig.

In 2000 Benjamin Herrmann became managing director of Senator Film Produktion and Senator Film Verleih, where he was responsible for all production and distribution activities and (co)produced and/or distributed such hit films as Oliver Hirschbiegel's THE EXPERIMENT, Peter Thorwarth's WAS NICHT PASST, WIRD PASSEND GEMACHT, Lasse Hallstroem's CHOCOLAT, Christian Zuebert's LAMMBOCK, Soenke Wortmann's THE MIRACLE OF BERN, Anno Saul's WHERE IS FRED? and Christian Carion's Oscar-nominated MERRY CHRISTMAS.

In 2006 he founded the film production company and film distributor Majestic. The company's first major film, Doris Doerrie's Berlin 2008 competition entry and multiple award winning CHERRY BLOSSOMS, is Germany's most successful art-house film of the year. Moreover, Hermann's Majestic distributed Sarah Polley's directing debut AWAY FROM HER with the Oscar-nominated Julie Christie in the lead role.



Currently Benjamin Herrmann is producing Florian Gallenberger's drama about JOHN RABE, as well as Sherry Hormann's big-screen adaptation of Waris Dirie's worldwide best-seller DESERT FLOWER. Both films are coming to theaters in 2009.

BETA CINEMA

World Sales

Beta Cinema is the theatrical division of Beta Film. Launched in 2001, Beta Cinema has established itself as a "boutique-operation" for independent feature films with strong theatrical potential. Beta Cinema's philosophy is to keep its selective acquisition policy of 10 to 15 titles per year in order to fully develop the theatrical potential of each title according to its individual character.

Beta Cinema's portfolio includes outstanding productions like Cannes 2008 Jury Prize winning *IL DIVO*, Oscar 2008 winning *THE COUNTERFEITERS*, Oscar 2008 nominated *MONGOL*, Berlin 2008 competition entry *HEART OF FIRE*, Sundance 2008 competition entry *ABSURDISTAN*, Oscar 2007 winning *THE LIVES OF OTHERS* and Oscar 2005 nominated *DOWNFALL*. In Locarno 2008 Beta Cinema will also present Hannes Stoehr's *BERLIN CALLING* at the Piazza Grande. Beta Cinema will continue to pick the most promising German films as well as to offer its service and expertise to other European producers looking for individual handling of their productions.

Beta Cinema's strength lies in its focus on a carefully selected line-up and development of individual sales strategies with the perfect mix of marketing and festival platforms. Beta Cinema is the alternative address for established and up-and-coming independent producers and directors looking for individual international handling of their projects.