

AGNES AND HIS BROTHERS

A Film by
Oskar Roehler

115 Minutes, Color, 2004
35mm, Cinemascope, Dolby SRD
In German w/English Subtitles



FIRST RUN FEATURES

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TECHNICAL DATA

LENGTH 115 min / 3,174 m
FORMAT 35 mm, Color, Cinemascope
LANGUAGE German
SOUND Dolby SR-D
COUNTRY Germany, 2004

PRINCIPAL CAST

AgnesMARTIN WEISS
Hans-JörgMORITZ BLEIBTREU
WernerHERBERT KNAUP
SigneKATJA RIEMANN
RalfTOM SCHILLING
DesireeSUSAN ANBEH
GüntherVADIM GLOWNA
RoxyMARGIT CARSTENSEN
HenryLEE DANIELS
NadineMARIE ZIELCKE
RudiOLIVER KORITTKE
Manni MonetoMARTIN SEMMELROGGE
HannesMARTIN FEIFEL
JürgenSVEN MARTINEK

CREW

Writer and DirectorOSKAR ROEHLER
ProducerSTEFAN ARNDT
Director of PhotographyCARL F. KOSCHNICK, BVK
ComposerMARTIN TODSHAROW
MontageJULIANE LORENZ
EditorSIMONE HOFMANN
Production DesignSABINE RUDOLPH
Costume DesignLUCIA FAUST
Make-upROSEMARIE RAASCHMACHAC, IRINA TÜBBECKE-BECHEM
Line ProducerMARCOS KANTIS
Project MonitoringSEBASTIAN FAHR-BRIX
Production ManagerMARKUS BRINKMANN
CastingSIMONE BÄR
Sound Re-Recording MixerMATTHIAS LEMPERT
Commissioning EditorsWOLF-DIETRICH BRÜCKER (WDR), BETTINA REITZ (BR),
.....ANDREAS SCHREITMÜLLER (ARTE)

SHORT SYNOPSIS

Agnes and his brothers have little in common, except an eccentric old father, relationship problems that are totally screwing up their lives, and the distinct possibility those two things are connected. Hans-Jörg conceals his sexual frustration behind his meek librarian appearance. Sex addict meetings don't seem to be stopping his incessant masturbation and awkwardness with women. But his life changes drastically when he finds outlets for his anger and lusty libido. Werner is much more successful at political combat than family diplomacy. He's caught up in an upperclass suburban nightmare and bickering is the only heat left in his marriage. His rocky relationship with bored wife Signe is aggravated by his smartass, pot-cultivating teenage son. Agnes is haunted by the mother she never knew and perhaps too nostalgic about her past as a man. Despite her efforts, transgendered Agnes just can't quite fit into the mold of the little homemaker expected by her bossy boyfriend. Once she's out on the streets alone, Agnes wipes away her tears and proudly takes on her bleak future with a smile. Funny how simple everyday desires for sex, love and understanding can end up pushing people closer and closer to the edge. People like us (sort of), ready to explode at any moment.

PRESS NOTE

Director Oskar Roehler (NO PLACE TO GO - Die Unberühbare, ANGST - Der alte Affe Angst) has created a profoundly human family drama: a story full of passion, poetry and humor about three brothers searching for love and acceptance. At the same time, it is a fascinating snapshot of the current state of affairs in Germany. AGNES AND HIS BROTHERS is great, authentic cinema with a top-notch cast featuring Moritz Bleibtreu (THE EXPERIMENT - Das Experiment, RUN LOLA RUN - Lola rennt), Herbert Knaup (DISTANT LIGHTS - Lichter), Katja Riemann (THE WOMEN OF ROSENSTRASSE - Rosenstrasse) and, as Agnes, stunning new talent Martin Weiss.

INTERVIEW WITH OSKAR ROEHLER SCRIPTWRITER AND DIRECTOR

Hardly anyone expected you to come up with a family story ...

But I love family stories, they tell you so much about life! I'm pretty convinced that there's something wrong with every family. Which is why I took a look at my own family, at the chaotic, disrupting situations that arose over the course of generations. Though I don't have any siblings, I have a wide variety of relatives, all kinds of different types. Outsiders would never suspect that we're all from the same family.

Does that mean that your relatives can recognize themselves in the characters of AGNES AND HIS BROTHERS?

Not necessarily. My uncle, at the most, who is an entrepreneur and has two sons. His story heavily influenced the role played by Herbert Knaup. But most of the characters were only loosely inspired by real persons. What interested me most was to show what things look like now in this country. I wanted to convey a mood, a basic feeling with a number of facets that can't be pinned down solely to one single relationship between two people.

Is this how the story of the three brothers came about?

Yes, I focus on three different lives that capture three aspects of German reality. This also gives me the possibility of working on three different filmic levels: Moritz Bleibtreu's story is hard-core realistic with occasional hyperrealistic elements. Herbert Knaup's story is chiefly parodistic, with satirical moments. And Martin Weiss's story is virtually a classical melodrama. I didn't want to take the whole thing too seriously, however; I wanted to make it rather light and playful, so that it would be fun to watch. I used to be all too quick in making moralistic points, but unfortunately I always noticed this too late ...

Did you already have certain actors in mind while writing the script?

No. But in almost every case I suddenly had an idea for the perfect casting. Take Katja Riemann, for instance. I've always really admired her severity, a comedic severity that makes you want to laugh. Though she's now a famous actress – she won the Coppa Volpi in Venice last year – I sent her the script. She absolutely wanted the role in spite of its difficulty: it requires instantaneous shifts between highly dramatic

emotional states. In the past years, Moritz Bleibtreu hadn't been crazy about working with me since he apparently thought I was some kind of Berlin back-alley director. But after reading the script he had a good impression, and once we met, we got along splendidly.

And Martin Weiss?

*We found him through a lengthy casting. Most of the more well-known actors seemed like they were unconvincingly disguised. It had a touch of *Some Like It Hot*. After this, we only invited unknown actors, mostly gays, but also some transgendered. There were a lot of really great actors among them. I finally chose Martin since he had a really incredible aura. He radiates such a wonderful innocence! Of all the actors, he had the most work: he had to learn how to move like a woman, how to dance and walk in high heels. And he had to get up the earliest in the morning: often he'd be sitting in the make-up chair at two in the morning since his wig was so complicated!*

You once said that as a director you are not an animal tamer ...

That's right, I am not someone who instructs the actors on how they have to play a scene down to the tiniest details. I try to write a script that's as perfect as possible and then I react to what the actors have to offer. This time I was really amazed at how many personal ideas the actors brought with them, at how much time they had spent thinking about their roles before arriving on the set.

For example?

Let's take Moritz Bleibtreu. I had an approximate idea about how the character he plays should look: highwater pants, white socks receding hairline at the temples, a slightly oily film on his skin all the time ... But Moritz invented a few quirks of his own: the comical waddling gait, the flask, his way of making emphases – these were all his ideas.

This time you shot in North Rhine-Westphalia and not in Berlin ...

And I'm very glad I did. It gives the film a different flair. It doesn't look like a classy, slick big-city film, but more like an integral component of our nation. And it conveys a feeling of normality that I really enjoy. And besides, some wonderful things happened during the shooting which most likely would never have occurred in Berlin. For example, we wanted 250 extras for the scene in front of the Cologne cathedral with Lee Daniel. About 200 of them showed up. We had rolled out a red carpet in front of the cathedral and cordoned off the set because of the gawkers. But more and more people started arriving since I guess they thought the Pope was coming, or some cardinal or other. Finally we just removed the barricade and thus had about 1000 extras for our scene, 800 of whom didn't have to be paid!

How much time did you spend in the editing room?

About half a year. To make a good film you have to put it aside over and over again, take a break, watch it again with an audience. This way you can tell what works and what doesn't. I never spent such a long time editing a film. But the fine tuning was a lot of fun And I realized that the quality of a successful feature film only arises from careful work at the editing table. Fortunately, I got a lot of help here from Stefan Arndt, who really encouraged me.

It was your first collaboration with the producers of X Filme ...

... and it was great from beginning to end! It's incredible how Stefan Arndt pulled for me and believed in my film, how he kept touching base with the sponsors and spreading optimism. Most importantly, he took me under his wing from the very start and was very protective. He gave me a sense of security that I had never had before. And this security is of inestimable importance in order to develop oneself. These producers' legendary generosity spurred me on to reduce the estimated shooting time – a kind of return gift to the X-Filmers.

And? Did you?

Yes, I needed one day of shooting less than scheduled. Even though there was no time pressure at all. For instance, I had three months to look for the girls in the library – a search that wasn't all that easy since we needed about a hundred good-looking women who couldn't be expensive models. Through his work with Tom Tykwer and Wolfgang Becker, Stefan Arndt is used to a certain perfectionism expected by directors. And I profited handsomely from this. Considering the patience, care and passion with which they make

their productions, I think that X Filme absolutely deserves a seal of quality. All I can say is that it was my first positive experience with a producer. And this was my ninth film!

INTERVIEW WITH STEFAN ARNDT PRODUCER X FILME

What did you find so fascinating in the script to AGNES AND HIS BROTHERS that you absolutely wanted to produce it?

For years now I've been fighting to make movies that show a realistic picture of Germany, life in Germany as it really is. A life that is generally much more interesting than what is usually shown in films. Oskar's script fits this concept perfectly.

Yet his depiction of German reality is sometimes quite extreme...

Of course, the situations are dramatically heightened and the characters exaggerated. But their relationships to one another, to life, are genuine. This film always reminds me of a kind of "German Beauty." With believable characters. Maybe we don't all know a transgendered person or a sex-addicted voyeur or a political careerist. But we all know people who are searching for a little piece of happiness – that little bit of happiness that we'd be satisfied with and which we'd fight for all the more desperately.

The film has an unusual lightness for Oskar Roehler. Do you think that this will make Roehler more accessible to people who haven't shown much of a liking for his films up to now?

Yes, absolutely, AGNES AND HIS BROTHERS is the film with which Oskar Roehler can be discovered, or rediscovered. I consider it one of the bravest films of the past years.

INTERVIEW WITH MORITZ BLEIBTREU

How did your participation in Oskar Roehler's AGNES AND HIS BROTHERS come about?

As soon as I read the script, I knew that AGNES AND HIS BROTHERS was sensational. A stroke of genius! Because it conveys a darkness and heaviness and longing that we probably all feel within ourselves, but it conveys all this with surprising humor. I hope that this film will also be able to reach the people who haven't been able to identify very much with Oskar's films up to now.

What did you find appealing about your role? On the one hand, Hans-Jörg is an unpleasant voyeur, but on the other he is driven by a burning longing ...

It is precisely this balancing act. I think that most people are searching for something or someone. Everyone can identify with this. Hans-Jörg's sex addiction turns people off at first, and as an actor, it was a challenge for me to turn this character into someone you can identify with, someone you like, in spite of everything.

What is extraordinary about this character is that Hans-Jörg does not offer any explanations or excuses for his behavior ...

... although there is no lack of them! For me, AGNES AND HIS BROTHERS is a film about morality. About what morality does to people, how it influences our lives, how it can degrade us in the wildest ways. And how you can ultimately find new approaches to life when you throw all these morals overboard and dare to go new ways.

What was it like to work with Oskar Roehler?

Great! Oskar is a really unique director. He squeezes emotions and stories out of corners where I would never suspect there was anything there, and where I would never go with my rational method of procedure. Oskar and I thus reached a kind of collaboration where we complemented each other perfectly, also on a human level.

AGNES AND HIS BROTHERS was directed more lightheartedly than one would normally have expected of an Oskar Roehler film ...

Which is why the abysses seem even deeper. And the film's message radiates even more strongly since it is more easily accessible It will thus reach more people.

INTERVIEW WITH HERBERT KNAUP

Actors must decide on a film in the script stage. What gave you the decisive impulse here?

The script was obviously the most important point in my decision-making. Oskar is a director who can also write well: the characters are already alive in the script and have an individual profile.

Werner is a career politician in the Green Party, thus a very up-to-the-minute figure in our society.

I found it appealing to look behind the facade of a politician. Of all politicians, a Green one almost automatically possesses a modern, ecologically-conscious, family-friendly image. So obviously you think that his private life is just like this and that he practices these ideals at home too. I was fascinated by the gap between claim and reality in this figure – the double life that Werner leads.

A little like the chronicle of a killing spree in the making ...

... which he lives out in his dreams. How the forms and relationships disintegrate around him while he wants to cling to them at all costs. You can practically hear the time bomb ticking!

As an actor, do you want to heighten the awareness of people?

Of course, as an actor who assumes many different roles, one already is a mirror of society and wants to hold it up to others: Look, you might also end up like this – as a person, as an individual.

INTERVIEW WITH MARTIN WEISS

What triggered your enthusiasm about the script?

The fact that every person carries a secret within himself. Between the lines you sense an enormous amount of unsaid things, precisely because Oskar's dialogues are so perfectly honed and accurately written. The abysses are described here just as they are. To me it was clear from the start that this was a very personal script, though it avoided being too private. I think that all three brothers have a lot in common with Oskar. They are characters who have a great deal of love and are tracked by certain obsessions.

Unlike the other two brothers, Agnes is introduced as the sympathetic figure from the very start. An unhappy innocent ...

Yes, I think it's important that the viewer should quickly identify with Agnes, otherwise you couldn't tell the story this way. It's for this very reason that the costumes and make-up were very important to me. I could act my heart out, but if the wig didn't stick properly, I could write off the role.

Does one slip into a role with the costume?

With me it was different. I work from the inside towards the outside. From the start it was clear to me that I, as Martin Weiss, had to make it believable to myself that I wanted to be a woman. That cost me a great deal of effort – to discover a feminine side in me, to accept it and even to find it super. I was expected to be as much of a woman as possible. But we didn't want a drag-show diva, a drama queen or a transsexual who is convinced of being in the wrong body – just a woman. A beautiful woman.

With AGNES AND HIS BROTHERS, Oskar Roehler is consolidating his reputation of being an actor's director ...

Because Oskar loves his actors. Because there's an incredible trust between him and his actors. And it certainly has something to do with the fact that when you take on a script by Oskar, you know that as an actor you must be willing to look into your own abysses.

IN FRONT OF THE CAMERA

MORITZ BLEIBTREU AS HANS-JÖRG

Born in Munich in 1971, Moritz Bleibtreu is one of the most popular German actors today. After studying acting in Rome, Paris and New York, he made his first stage appearance at the Hamburg Schauspielhaus. His role in Rainer Kaufmann's TALK OF THE TOWN (Stadtgespräch) was followed by his major film breakthrough as Abdul in Thomas Jahn's KNOCKIN' ON HEAVEN'S DOOR. In the following years, he consolidated his reputation in Tom Tykwer's RUN LOLA RUN (Lola rennt), Detlef Buck's LOVE YOUR NEIGHBOUR! (Liebe deine(n) Nächste(n)) and Fatih Akin's road movie IN JULY (Im Juli). For IN JULY (Im Juli) and Oliver Hirschbiegel's THE EXPERIMENT (Das Experiment), he was honored with the Actor's Award and the Audience Award in the category 'Best Actor' at the 51st German Film Prize ceremony. He appeared recently in Fatih Akin's SOLINO and Pepe Danquart's C(R)OOK. In early summer 2004 he starred in Helmut Dietl's VOM SUCHEN UND FINDEN DER LIEBE.

FILMOGRAPHY (SELECTION)

2004 AGNES AND HIS BROTHERS (directed by Oskar Roehler)

2003 C(R)OOK (directed by Pepe Danquart)

2001 SOLINO (directed by Fatih Akin)

2000 LAMMBOCK – SHIT HAPPENS (LAMMBOCK) (directed by Christian Zübert)

TAKING SIDES (directed by István Szabó)

THE EXPERIMENT (DAS EXPERIMENT) (directed by Oliver Hirschbiegel)

1999 IN JULY (IM JULI) (directed by Fatih Akin)

1998 FANDANGO (directed by Matthias Glasner)

1997 RUN LOLA RUN (LOLA RENNT) (directed by Tom Tykwer)

LOVE YOUR NEIGHBOUR! (LIEBE DEINE(N) NÄCHSTE(N)) (directed by Detlev Buck)

1996 KNOCKIN' ON HEAVEN'S DOOR (directed by Thomas Jahn)

1995 TALK OF THE TOWN (STADTGESPRÄCH) (directed by Rainer Kaufmann)

MARTIN WEISS AS AGNES

Martin Weiss was born in 1973 and studied at the Hochschule für Schauspielkunst Ernst Busch in Berlin. In addition to stage and TV appearances, he starred in Margarethe von Trotta's JAHRESTAGE and Stefan Krohmer's ENDE DER SAISON. AGNES AND HIS BROTHERS is his first lead role in a theatrical film.

FILMOGRAPHY (SELECTION)

2004 AGNES AND HIS BROTHERS (directed by Oskar Roehler)

2000 ENDE DER SAISON (TV) (directed by Stefan Krohmer)

HERZSCHLAG (TV) (directed by John Delbridge)

1999 SLAAT SWANDEL (directed by Karin Michalke)

SALAMANDER (TV) (directed by Barbara Gebler)

JAHRESTAGE (TV) (directed by Margarethe von Trotta)

HERBERT KNAUP AS WERNER

Born in 1956, Herbert Knaup studied at the Otto-Falckenberg-Schule in Munich before beginning a stage career that took him to a number of reputable theaters. He made his screen breakthrough as police superintendent Karl Simon in Dominik Graf's THE INVINCIBLES (Die Sieger), for which he won the Bavarian Film Prize. This was followed by roles in Joseph Vilsmaier's film adaptation of the best-seller BROTHER OF SLEEP (Schlafes Bruder) and in Sherry Hormann's comedy FATHER'S DAY (Irren ist männlich). For his role in Tom Tykwer's RUN LOLA RUN (Lola rennt) he was awarded the German Film Prize for Best Supporting Role in 1999. In 2003 Herbert Knaup starred in Stefan Ruzowitzky's ANATOMIE 2, Hans-Christian Schmid's DISTANT LIGHTS (Lichter), Marco Kreuzpaintner's BREAKING LOOSE (Ganz und gar) and Oskar Roehler's ANGST (Der alte Affe Angst). He also played opposite Daniel Brühl and André Hennicke in Roger Mönch's short film DER LETZTE FLUG.

FILMOGRAPHY (SELECTION)

2004 AGNES AND HIS BROTHERS (directed by Oskar Roehler)

BERGKRISTALL (directed by Joseph Vilsmaier)

2003 DER LETZTE FLUG (SHORT) (directed by Roger Mönch)
ANGST (DER ALTE AFFE ANGST) (directed by Oskar Roehler)
2002 ANATOMIE 2 (directed by Stefan Ruzowitzky)
BREAKING LOOSE (GANZ UND GAR) (directed by Marco Kreuzpaintner)
DISTANT LIGHTS (LICHTER) (directed by Hans-Christian Schmid)
DER AUFSTAND (directed by Hans Christoph Blumenberg)
2001 DESIRE (DESEO) (directed by Gerardo Vera)
2000 ANNA'S SUMMER (ANNAS SOMMER) (directed by Janine Meerapfel)
1999 MARLENE (directed by Joseph Vilsmaier)
1998 OUR ISLAND IN THE SOUTH PACIFIC (SÜDSEE, EIGENE INSEL) (directed by Thomas Bahmann)
DIE BRAUT (directed by Egon Günther)
RUN LOLA RUN (LOLA RENNT) (directed by Tom Tykwer)
1997 JIMMY THE KID (directed by Wolfgang Dickmann)
1995 FATHER'S DAY (IRREN IST MÄNNLICH) (directed by Sherry Hormann)
1994 BROTHER OF SLEEP (SCHLAFES BRUDER) (directed by Joseph Vilsmaier)
1993 THE INVICIBLES (DIE SIEGER) (directed by Dominik Graf)
1988 WALLERS LETZTER GANG (directed by Christian Wagner)
1982 JAIPUR JUNCTION (directed by W.W. Schäfer)

TOM SCHILLING AS RALF

Tom Schilling, who was born in 1982, began his acting career at the early age of twelve, when the Berliner Ensemble hired him to star in the stage play 'Im Schlagschatten des Mondes'. He then spent four years working in theaters – and attending school. He made his TV debut in 1999 as Tucky in Ben Verbong's SCENE OF THE CRIME (Tatort) episode 'Kinder der Gewalt', which was followed by his big-screen debut in Friedemann Fromm's thriller PARADISE MALL (Schlaraffenland). The following year he was given a supporting role in the comedy EXIT TO HEAVEN (Der Himmel kann warten), which was shot in the U.S. His major film breakthrough dates from his appearance in the role of Janosch in Hans-Christian Schmid's hit adaptation of the novel CRAZY, for which he was awarded the Bavarian Film Prize 2000 as 'Best Young Actor' along with Robert Stadlober. He played the lead role in Michael Gutmann's coming-of-age film HEART OVER HEAD (Herz im Kopf), which was released in 2002, and starred in Benjamin Quabeck's homage to the early days of the Neue Deutsche Welle PLAY IT LOUD (Verschwende deine Jugend) in 2003. Tom Schilling has just begun shooting JOY DIVISION, and will be seen on German screens in one of the lead roles in Dennis Gansel's NAPOLA this fall.

FILMOGRAPHY (SELECTION)

2004 AGNES AND HIS BROTHERS (directed by Oskar Roehler)
NAPOLA (directed by Dennis Gansel)
2003 PLAY IT LOUD (VERSCHWENDE DEINE JUGEND) (directed by Benjamin Quabeck)
2002 HEART OVER HEAD (HERZ IM KOPF) (directed by Michael Gutmann)
WEIL ICH GUT BIN! (TV) (directed by Miguel Alexandre)
2001 TATORT: TOT BIST DU (TV) (directed by Diethard Küster)
2000 CRAZY (directed by Hans-Christian Schmid)
EXIT TO HEAVEN (DER HIMMEL KANN WARTEN) (directed by Brigitte Müller)
1999 PARADISE MALL (SCHLARAFFENLAND) (directed by Friedemann Fromm)
TATORT: KINDER DER GEWALT (TV) (directed by Ben Verbong)

KATJA RIEMANN AS SIGNE

Katja Riemann was born in Kirchweyhe near Bremen in 1963 and pursued her acting studies at the Westfälisches Landestheater in Castrop-Rauxel and at the acting schools in Hanover and Munich. She later studied four semesters at the Hochschule für Musik und Theater in Hanover. Ms. Riemann has been appearing regularly on television since the mid 1980s. She landed her first major role in 1986 in the

six-part series SOMMER IN LESMONA, for which she won the Adolf Grimme Award in Gold in 1988. She also achieved big-screen fame through Katja von Garnier's comedy of relationships MAKING UP! (Abgeschminkt) in 1993, and starred in further comedies such as EIN MANN FÜR JEDE TONART and MAYBE, MAYBE NOT! (Der bewegte Mann). She won the Federal Film Award as best actress for her roles in the films TALK OF THE TOWN (Stadtgespräch), OVER MY DEAD BODY (Nur über meine Leiche), BANDITS and THE PHARMACIST (Die Apothekerin). Last year she was awarded the Golden Lion as best actress for her role in THE WOMEN OF ROSENSTRASSE (Die Rosenstrasse) at the 60th Venice Film Festival. Katja Riemann starred in another X Filme production in July 2004: in Diethard Küster's DIE HEXEN VOM PRENZLAUER BERG which is currently in post-production.

FILMOGRAPHY (SELECTION)

2004 AGNES AND HIS BROTHERS (directed by Oskar Roehler)

BIBI BLOCKSBERG (directed by Hermine Huntgeburth)

2003 THE WOMEN OF ROSENSTRASSE (DIE ROSENSTRASSE) (directed by Margarete von Trotta)

GOEBBELS UND GEDULDIG (TV) (directed by Kai Wessel)

2002 NOBEL (TV) (directed by Fabio Carpi)

2001 GIRL (directed by Piers Ashworth)

2000 DESIRE (directed by Colleen Murphy)

BALZAC: A LIFE OF PASSION (BALZAC - EIN LEBEN VOLLER LEIDENSCHAFT) (TV) (directed by José Dayan)

1999 LONG HELLO AND SHORT GOOD-BYE (directed by Rainer Kaufmann)

1997 COMEDIAN HARMONISTS (directed by Joseph Vilsmeier)

THE PHARMACIST (DIE APOTHEKERIN) (directed by Rainer Kaufmann)

BANDITS (directed by Katja von Garnier)

1996 DANGEROUS DOWRY (NUR AUS LIEBE) (directed by Dennis Satin)

1995 TALK OF THE TOWN (STADTGESPRÄCH) (directed by Rainer Kaufmann)

OVER MY DEAD BODY (NUR ÜBER MEINE LEICHE) (directed by Rainer Matsutani)

1994 MAYBE, MAYBE NOT (DER BEWEGTE MANN) (directed by Sönke Wortmann)

1993 EIN MANN FÜR JEDE TONART (directed by Peter Timm)

MAKING UP! (ABGESCHMINKT) (directed by Katja von Garnier)

1990 REGINA ON THE LADDER OF SUCCESS (REGINA AUF DEN STUFEN) (TV) (directed by Bernd Fischerauer)

VADIM GLOWNA AS GÜNTER

Born in Eutin in 1941, the actor, director and scriptwriter attended an acting school in Hamburg. After his training with Hildburg Freese, he was immediately engaged by Gustaf Gründgens for the Hamburg Schauspielhaus. He then worked with Peter Zadek, Wilfried Minks and Claus Peymann at the Munich Kammerspiele, the Theater der Freien Hansestadt Bremen and in Berlin. At the same time, the versatile and successful character actor also starred in many film and television roles. Among his international screen appearances are roles in Sam Peckinpah's CROSS OF IRON, Bertrand Tavernier's DEATHWATCH (La mort en direct) and Claude Chabrol's QUIET DAYS IN CLICHY (Jours tranquilles à Clichy). In Germany he has acted in films by directors such as Reinhard Hauff, Edgar Reitz, H.W. Geissendörfer and Maximilian Schell. For his role in NO PLACE TO GO (Die Unberührbare) he was awarded the Best Actor's Prize by the German Film Critics in 2000. In April 2004 Glowna starred as Johann Sebastian Bach in Dominique de Rivaz' JAGGED HARMONIES – BACH VS. FREDERICK II (Mein Name ist Bach). Vadim Glowna is not only a compelling actor, but also an equally gifted director: he made his first theatrical film, DESPERADO CITY, on an original script in 1980 and won the Caméra d'Or in Cannes for it the following year. AGNES AND HIS BROTHERS is Vadim Glowna's fourth collaboration with Oskar Roehler.

FILMOGRAPHY ACTOR (SELECTION)

2004 AGNES AND HIS BROTHERS

(directed by Oskar Roehler)

JAGGED HARMONIES – BACH VS. FREDERICK II.

(MEIN NAME IST BACH)

(directed by Dominique de Rivaz)
2003 ANGST (DER ALTE AFFE ANGST)
(directed by Oskar Roehler)
2002 BAADER (directed by Christopher Roth)
2001 SUCK MY DICK (directed by Oskar Roehler)
1999 NO PLACE TO GO (DIE UNBERÜHRBARE)
(directed by Oskar Roehler)
**1990 QUIET DAYS IN CLICHY (JOURS TRANQUILLES
À CLICHY)** (directed by Claude Chabrol)
1988 WHEREVER YOU ARE...
(directed by Krzysztof Zanussi)
1983 EDITH'S DIARY (EDITHS TAGEBUCH)
(directed by H.W. Geissendörfer)
1979 DEATHWATCH (LA MORT EN DIRECT)
(directed by Bertrand Tavernier)
**1978 THE TAILOR FROM ULM (DER SCHNEIDER
VON ULM)** (directed by Edgar Reitz)
**1977 GERMANY IN AUTUMN (DEUTSCHLAND
IM HERBST)** (directed by Edgar Reitz)
THE MAIN ACTOR (DER HAUPTDARSTELLER)
(directed by Reinhard Hauff)
1976 CROSS OF IRON (directed by Sam Peckinpah)
**THE CASE AGAINST FERRO (POLICE
PYTHON 357)** (directed by Alain Corneau)
1968 LIEBE UND SO WEITER
(directed by George Moorse)
FILMOGRAPHY DIRECTOR (SELECTION)
1993 TATORT: BAUERNOPFER (TV)
1987 DEVIL'S PARADISE (DES TEUFELS PARADIES)
1984 CHEKOV IN MY LIFE
(TSCHECHOW IN MEINEM LEBEN)
1983 DIES RIGOROSE LEBEN
1980 DESPERADO CITY

BEHIND THE CAMERA

OSKAR ROEHLER DIRECTOR AND SCRIPTWRITER

With his uncompromising, dramatic vein, his courageous depiction of radical emotions, and the incorruptible integrity of his films, Oskar Roehler has won his place among the leading German directors of today. His international breakthrough can be dated at the latest to the release of his biographical film **NO PLACE TO GO** (Die Unberührbare), based on his mother's life, a hit that garnered many awards. For his romantic drama **ANGST** (Der alte Affe Angst), which ran in the competition of the Berlin International Film Festival in 2003, Marie Bäumer took home the Bavarian Film Prize for Best Actress. Oskar Roehler was born in 1959. The son of authors Klaus Roehler and Gisela Elsner, he grew up in London, Rome and Nuremberg. In 1994 he shot his first short film in Los Angeles: **SHE**. He made his feature film debut one year later with **GENTLEMAN**, which premiered at the Munich Filmfest. It was followed two years later by **IN WITH THE NEW** (Silvester Countdown). In addition to writing scripts (for directors such as Christoph Schlingensiefel, Uli Edel and Niklaus Schilling), Roehler has also written a collection of stories, 'Das Abschnappuniversum', which he published at the beginning of his career. Among Roehler's next project is the screen adaptation of Michel Houellebecq's 'Elementary Particles'.

FILMOGRAPHY (SELECTION)

2004 AGNES AND HIS BROTHERS
2003 ANGST (DER ALTE AFFE ANGST)
(in Competition, 53rd Berlin International Film Festival)

2001 BELOVED SISTER (FAHR ZUR HÖLLE, SCHWESTER) (TV)

2000 SUCK MY DICK

1999 NO PLACE TO GO (DIE UNBERÜHRBARE)

German Film Award 2000, Best Feature,

German Film Critics Association Award

Quinzaine des Réalisateurs Cannes 2000

1998 GIERIG (GREEDY)

LATIN LOVER (TV)

1997 IN WITH THE NEW (SYLVESTER COUNTDOWN)

Hypo-Bank Young Director's Award, Munich Film Festival, 1997

1995 GENTLEMAN

STEFAN ARNDT, PRODUCER

Stefan Arndt was born in Munich in 1961. Along with Tom Tykwer, Dani Levy and Wolfgang Becker, he is one of the founders and partners of the creative association X Filme Creative Pool, as well as co-founder and member of the board of X Verleih distributors. As a producer, he was responsible for Dani Levy's *STILLE NACHT*, *THE GIRAFFE* (Meschugge) and *I'M THE FATHER* (Väter), Wolfgang Becker's *LIFE IS ALL YOU GET* (Das Leben ist eine Baustelle) and *GOOD BYE, LENIN!*, Sebastian Schipper's *GIGANTIC* (Absolute Giganten), Tom Tykwer's *WINTERSLEEPERS* (Winterschläfer), *RUN LOLA RUN* (Lola rennt), *THE PRINCESS AND THE WARRIOR* (Der Krieger und die Kaiserin) and *HEAVEN*, Mennan Yapo's *LAUTLOS* and Oskar Roehler's *AGNES AND HIS BROTHERS*. The self-taught Arndt co-founded the Sputnik-Kollektiv in Berlin in 1984. In 1992 he teamed up with Tom Tykwer to found the Produktion Liebesfilm, which produced Tykwer's directorial debut *DEADLY MARIA* (Die tödliche Maria) the following year. In June 2003 the producer of *GOOD BYE, LENIN!* was honored as the 'European Producer of the Year'. He has been a member of the board in the film production community of interests film20 since January 2001, and chairman of the board of the Deutsche Filmakademie since September 2003.

CARL-FRIEDRICH KOSCHNICK, PHOTOGRAPHY

Carl-Friedrich Koschnick has been working as a cameraman since the late 1970s with directors such as Arendt Agthe, Helmut Berger, Dani Levy, Marc Schlichter, Christian Görlitz, Max Färberböck and Oskar Roehler. Among his film credits are *ROBBYKALLEPAUL*, *THE MIDDLE OF NOWHERE* (Endstation Tanke) and *SUCK MY DICK*. In 1992 he was awarded the Adolf Grimme Prize for *LÖWENGRUBE*, in 1996 the Bavarian Film Prize for *STILLE NACHT* and in 1998 the Bavarian Film Prize for *MESCHUGGE*. In 2001 he won the German TV Award for Max Färberböck's *JENSEITS*. He recently collaborated once again with Dani Levy on his new film *ZUCKER*. *JULIANE LORENZ, MONTAGE* The author, director, editor and producer is also the director of the Rainer Werner Fassbinder Foundation in Berlin and President of the Fassbinder Foundation Inc. in New York. She edited her first documentary films while still a student of political sciences, and gathered experience in the editing room of Margot von Schlieffen, the editor-in-chief of Bavaria Studios. In addition to making the montages of many films by Rainer Werner Fassbinder, she also worked for Werner Schroeter and Romuald Karmakar. Her first project with Oskar Roehler was *NO PLACE TO GO* (Die Unberührbare) in 1999.

X FILME CREATIVE POOL

In July 1994, film directors Wolfgang Becker, Dani Levy and Tom Tykwer joined forces with producer Stefan Arndt to found a production company they named X Filme. Their common goal was to find new and better ways of developing, producing and distributing films. Much has happened since 1994 within the company as well. Maria Köpf, who contributed significantly to building up the company since 1995 first as head of production and later as producer, was appointed co-managing director in 1999. In 2000 she was joined by Manuela Stehr, who previously held an executive position at the Film Foundation.