

**Austria's Official Entry for the Best Foreign Language Film
- 89th Academy Awards®**



A DOR FILM, X FILME CREATIVE POOL, IDÉALE AUDIENCE, MAHA PRODUCTION

STEFAN ZWEIG

FAREWELL TO EUROPE

A film by:
Maria Schrader

Starring:
**Josef Hader, Barbara Sukowa, Aenne Schwarz, Matthias Brandt,
Charly Huebner, Stephen Singer**

Screenplay:
Maria Schrader and Jan Schomburg

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Table of Contents

Short synopsis & press note	3
Cast	4
Crew	6
Long Synopsis	7
Persons Index.....	14
Interview with Maria Schrader	17
Backround	19

In front of the camera

Josef Hader (Stefan Zweig).....	21
Barbara Sukowa (Friderike Zweig)	22
Aenne Schwarz (Lotte Zweig)	23

Behind the camera

Maria Schrader.....	24
Jan Schomburg.....	25
Danny Krausz	26
Stefan Arndt	27
Contacts.....	28

Technical details

Austria/Germany/France, 2016

Running time 106 Minutes

Aspect ratio 2,39:1

Audio format 5.1

“Each one of us, even the smallest and the most insignificant, has been shaken in the depths of his being by the almost unceasing volcanic eruptions of our European earth. I know of no pre-eminence that I can claim, in the midst of the multitude, except this: that as an Austrian, a Jew, an author, a humanist, and a pacifist, I have always stood at the exact point where these earthquakes were the most violent.” (Stefan Zweig, “The World of Yesterday”)

Short Synopsis

Maria Schrader’s drama STEFAN ZWEIG: FAREWELL TO EUROPE episodically tells the story of Austrian writer Stefan Zweig and his life in exile between 1936-42. Having been driven into emigration at the peak of his worldwide fame, Stefan Zweig falls into despair at the sight of Europe’s downfall, which he had anticipated early on. It’s the story of a refugee, a tale of losing one’s homeland, and of the search for a new one.

Rio de Janeiro, Buenos Aires, New York, Petrópolis are four stations of an expatriate unable to find peace. Despite the generous welcome and the overwhelming opulence of tropical vegetation he encounters, nothing can replace his homeland.

STEFAN ZWEIG: FAREWELL TO EUROPE is a visually stunning historic picture about a great artist and, at the same time, a film about a time in which Europe was fleeing.

Press Note

In his days Stefan Zweig was a star author and, next to Thomas Mann, the most-translated German-speaking writer. He left his homeland of Austria in 1934 to go into exile from which he never returned. In her compelling, opulent and, at the same time sensual film, director Maria Schrader shows the world-famous writer in six episodes of his life – she tells his story from Zweig’s first visit to Brazil, his participation at the P.E.N. Congress in Buenos Aires in 1938, his stay in New York to his first wife Friderike in 1941, up until his death in 1942 in Petropolis. There he wrote his possibly most famous piece of work, “The Royal Game”.

STEFAN ZWEIG: FAREWELL TO EUROPE is brilliantly cast: Josef Hader (THE BONE MAN, DAS EWIGE LEBEN) shines in the leading role as the famous Austrian writer and pacifist Stefan Zweig. Next to Hader, the two actresses Barbara Sukowa (HANNAH ARENDT), as Zweig’s first wife Friderike, and Aenne Schwarz (ZEITEN ÄNDERN DICH/TIMES CHANGE YOU), as his intimate secretary and second wife Lotte, as well as Matthias Brandt in the role of the Berlin publisher Ernst Feder (DAS ZEUGENHAUS, EIN GROSSER AUFBRUCH, MAENNERTREU) and Charly Hübner (JUNGES LICHT, BORNHOLMER STRASSE, PARENTS) give convincing performances on screen. Off-screen the DoP Wolfgang Thaler (THEEB, PARADISE-Trilogy, WHORE’S GLORY, IMPORT EXPORT) shows his talent.

Maria Schrader (LOVE LIFE) wrote the script together with Jan Schomburg (ABOVE US ONLY THE SKY, VERGISS MEIN ICH). The Austrian-German-French co-production was filmed in the Summer 2015 in Halle, Berlin, Sao Tomé and Lisbon.

STEFAN ZWEIG: FAREWELL TO EUROPE is a production by X Filme Creative Pool, Idéale Audience, Maha Productions and Dor Film in Coproduktion with BR, WDR, ARTE, ARTE France Cinéma and ORF, in cooperation with ARTE France. The German distributor X Verleih AG released the second film directed by Maria Schrader in German cinemas on June 2nd, 2016.

CAST

Stefan Zweig JOSEF HADER

JOCKEY CLUB - RIO DE JANEIRO

Claudio de Souza	JOÃO LAGARTO
Minister Soares	VIRGÍLIO CASTELO
Leopold Stern	NICOLAU BREYNER
Alzira Vargas	CRISTINA DO REGO
Jandira Vargas	LARISSA OFFNER
Samuel Malamud	LENN KUDRJAWIZKI
Young Couple Andrade	LUKA OMOTO
	PATRICK PINHEIRO
Singing maid	YVY COE
Interpreter	PETRA DIETRICH
Maitre d'	MANUEL CORTEZ

P.E.N. CONGRESS - BUENOS AIRES

Joseph Brainin	ANDRÉ SZYMANSKI
Antonio Aita	ARTHUR IGUAL
Martinez	JOÃO CABRAL
Friedman	HARVEY FRIEDMAN
Lefèvre	TÓMAS LEMARQUIS
Sanchez	OSCAR ORTEGA SÁNCHEZ
French interpreter	ANJA LIERSCH
Spanish interpreter	KRISTINA VESPER
English Interpreter	ALEXANDRA REUER
Emil Ludwig	CHARLY HÜBNER
Louis Pierard	VINCENT NEMETH
Halpern Leivick	IVAN SHVEDOFF
Adolfo Hirsch	VICTOR PAPE-THIES
Oppenheimer	ANDREAS BREHM
Sadler	DANIEL PUENTE ENCINA
De Fiureido	PATRICE LUC DOUMEYROU
Domingo Melfi	MATTHEW WAY
Victoria Ocampo	LARA SANCHEZ
Sophia Wadia	ANURADHA ANANTH

BAHIA

Lotte Zweig	AENNE SCHWARZ
Vitor D'Almeida	NAHUEL PÉREZ BISCAYART
Hector de Alvaro Mendes	MATAMBA JOAQUIM
Mayor Dos Santos	JOÃO DIDELET
Claudia Dos Santos	CARLA VASCONCELOS
Lady 1	GABRIELA BARROS
Lady 2	ISABEL LEITÃO
Pedro	TELMO ROLA
Maria	CATARINA PINHEIRO
Musicians	SÃO TOMÉ MILITARY BAND

NEW YORK

Friderike Zweig	BARBARA SUKOWA
Alix Stoerck	VALERIE PACHNER
Suse Hoeller	SARAH VIKTORIA FRICK
Karl Hoeller	ROBERT FINSTER
Ben Huebsch	STEPHEN SINGER

PETRÓPOLIS

Ernst Feder	MATTHIAS BRANDT
Abrahão Koogan	ABRAHAM BELAGA
Paulina Koogan	IRINA POTAPENKO
Ana de Oliveira	MARIA VIEIRA
Mrs. Levy	FRANZISKA TRAUB
Mr .Levy	RALF HARSTER
Dulce Morais	ANA PINHEIRO
Gabriela Mistral	MÁRCIA BREIA
Commissar Rattes	MANUEL WIBORG
Assistant Doctor	RUBEN CHAMA
Policeman Monteiro	MYKLAIL CEITA
Dr. Pinheiro	NUNO BRILHA
Erna Feder	NAOMI KRAUSS

CREW

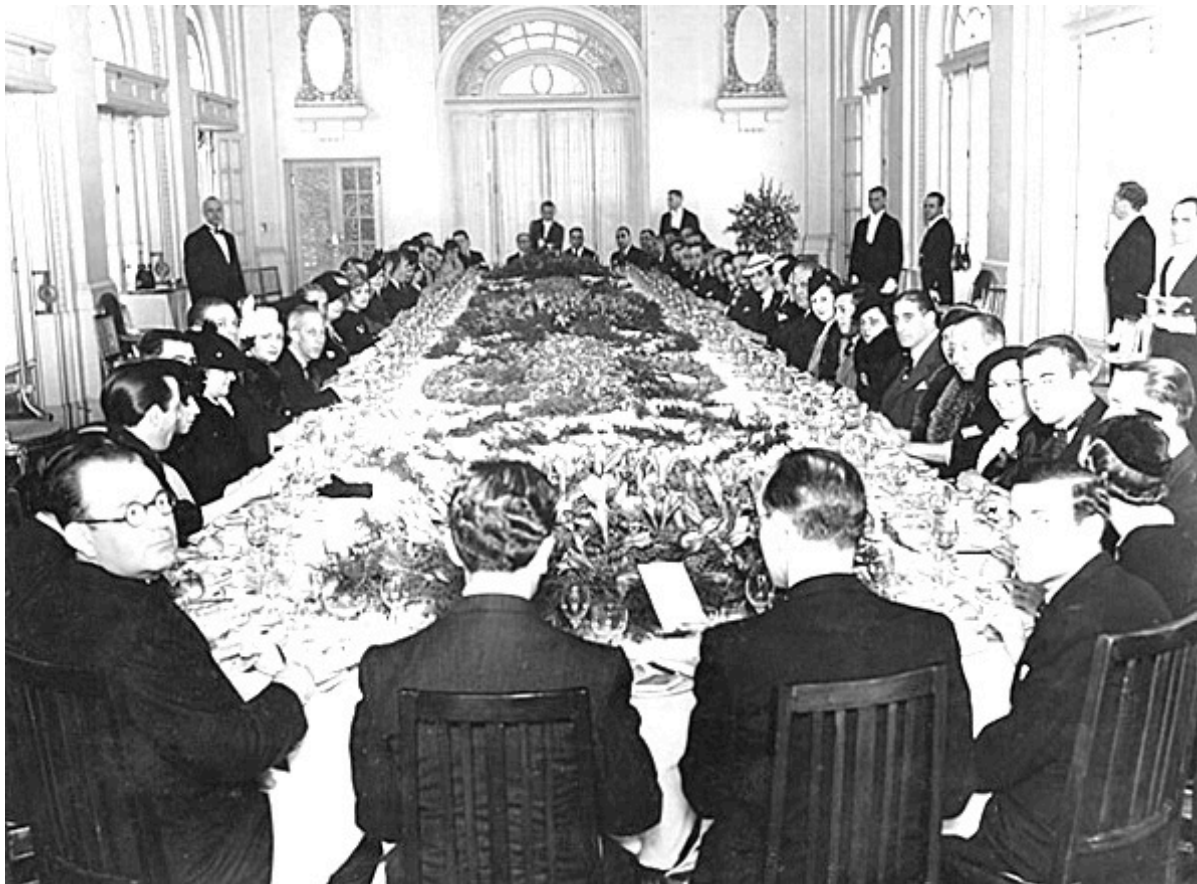
Director: Maria Schrader
Screenwriters: Maria Schrader and Jan Schomburg
Director of Photography: Wolfgang Thaler
Production Design: Silke Fischer
Costume Design: Jürgen Döring
Makeup Artist: Monika Fischer-Vorauer, Andreas Meixner
Sound: Philippe Garnier
Sound Editor: Kai Tebbel
Sound Mix: Bruno Tarrière
Music: Tobias Wagner
Postproduction Supervisor: Tina Mersmann
Line Producer: Ulli Neumann, Claire Lion, Manfred Fritsch
Editor: Hansjörg Weissbrich, BFS
Casting: Lisa Oláh (AU), Youna de Peretti (F),
Karen Wendland (D), João Roque (P)
Producers: Stefan Arndt, Uwe Schott
(X Filme Creative Pool, Berlin)
Pierre-Olivier Bardet (Idéale Audience, Paris),
Danny Krausz, Kurt Stocker (Dor Film, Vienna)
Denis Poncet (Maha Productions, Paris)
Executive Producer: Maria Schrader
Service Producer Portugal: Ana Costa (Cinamate, Lisbon)
Associate Producer: Martin Rohrbeck
Commissioning Editors: Cornelia Ackers (BR)
Olivier Père (ARTE France Cinéma)
Heinrich Mis (ORF)
Andreas Schreitmüller (ARTE)

LONG SYNOPSIS

PROLOGUE

Rio de Janeiro, Brazil - August 1936. Stefan Zweig (Josef Hader) is being welcomed and honored like a statesman at the exclusive Jockey Club. The 54-year old Austrian is an internationally-celebrated writer and next to Thomas Mann, the most widely read writer in the German-speaking countries. More than 2000 people attended his reading the night before.

Brazil's foreign minister Macedo Soares (Virgilio Castelo) introduces the famous guest to the dignitaries of the country. The guests gather at the large dining table, which is decorated so sumptuously with tropical flowers, as if someone had tried to impress the European with the entire variety and beauty of Brazil at a glance. But in addition to the exotic vegetation of this country, its remarkable people and the grand reception which began when Stefan Zweig arrived and lasted for three days, Zweig is preoccupied with the current political situation, which motivates him to give his speech today: Zweig, who, as a Jew, has been banned from publishing in Nazi-Germany and has been living in exile in London since 1934, is particularly impressed by a society which seems to be successful at achieving a peaceful coexistence for all races and skin colors: Brazil, a country of the future, an example for the rest of the world. And from this moment on, Zweig's hope of finding a new home and his new home in Brazil become inseparable.



Jockey-Club, Rio de Janeiro, August 1936 - The foreign minister's reception in honor of Stefan Zweig.

I.

Buenos Aires, Argentina - September 1936. The writers' congress is the prevailing event these days in Buenos Aires. Before the eyes of the whole world, 80 writers from 50 nations gather here to discuss "the position of the writer in society," the central theme is emerging fascism in Central Europe. Stefan Zweig is this year's guest of honor.

Stefan Zweig is being led through the crowd of curious bystanders and visitors by the secretary of the congress, Antonia Aita (Arthur Igual). Internationally prestigious journalists await him for an interview. Amongst them is the Jewish journalist Joseph Brainin (André Szymanski), who urges the famous expatriate Zweig to make a ready-for-print statement condemning the Hitler regime. When Zweig refuses, the interview turns into a political cross-examination. Zweig defends his opinion that the artist needs to stand up for the accomplishments of intellectual and communicative differentiation and that he can only achieve the intended effect through his work of art. As a pacifist and an intellectual, he couldn't respond to the ruthlessness of his opponents with the same ruthlessness. "I won't speak against Germany. I would never speak against a country. And I won't make an exception."

Next door the less-prominent Emil Ludwig (Charly Hübner) has already started to hold a ranting speech against Nazi-Germany. And while Ludwig shows no restraints as he passionately targets censorship and apathy, Zweig sits next to him on the podium and watches the audience that pays tribute to Ludwig's speech with thunderous applause. The Belgian writer Luis Pierard (Vincent Nemeth) subsequently reads the names of persecuted and exiled German-speaking writers – the audience rises as they would for prayers. Zweig feels uncomfortable with this melodramatic gesture that doesn't cost anything and at the same time is completely ineffective. When the entire crowd gives a standing ovation to the only exiled writer present, Zweig has trouble hiding his distaste.



"There's just no point in trying to be discreet, the press hounds us day and night with photographs and stories – they printed a huge picture of me crying (!!!) during Ludwig's speech. Yes, that's what the headline said – in fact, I felt so hideous when we were depicted as martyrs that I covered my head with my hands, so no one could take a snapshot, and that's exactly what they did – and then they made up that line. What a disgusting vanity fair." (Stefan Zweig in a letter to Friderike, Buenos Aires, September 12, 1936)

II.

Bahia, Brazil - January 1941. Stefan Zweig has been on lecture tours through South America, together with his second wife Lotte (Aenne Schwarz), for months now. After the beginning of WW2 they had to leave their house in London and have been homeless ever since.

Zweig is writing his book on Brazil and for research they visit the less populated north of the country. On a large cane field the two listen to stories about the cultivation of sugar. The sun burns down on them, the sweat soaks their clothing. Time is pressing, as their flight to New York leaves in a few hours. Lotte's small niece has escaped to the USA all by herself. First however, a visit to the mayor of a provincial city is on their agenda – one of the almost daily receptions of their trip. On their way to see the mayor Zweig formulates telegrams, as he uses his connections to South American ambassadors to help his friends and colleagues obtain entrance visas to flee Europa. The thought of war and the extinction of his home have become his constant companions.

When they finally arrive at the rural Facenda, they find the mayor Bernardo dos Santos (João Didelet) in despair. He had agreed to reschedule the reception from the town hall to his home, in order to save his famous guest the trouble and journey time, but now he is embarrassed by the provisional arrangements. Zweig is anxious to relieve dos Santos of his worries – he overlooks the awkwardness in a generous and friendly way until the reinvigorated mayor exposes him to an intrusive speech in front of the communal representatives: Thanks to the tragedies in Europe, Stefan Zweig is writing a book on this region. The absurdity culminates when the village chapel strikes up “The Blue Danube” as a gift to Zweig. A curtsey to a home, that doesn't exist for him anymore.



Lotte and Stefan Zweig in South America 1941.

III.

New York, USA - January 1941. It's the deep of winter; the windows of the apartment in Greenwich Village are covered with frost. Stefan Zweig sees his ex-wife Friderike (Barbara Sukowa), who he spent 20 years of his life with, for the first time in nine months. Contrary to the young and devoted Lotte, Friderike seems to have offered him support and safety through her viability and her independent spirit which Zweig now painfully misses.

Only a few weeks earlier, Friderike, together with her two daughters from her first marriage, managed to escape to the USA, finding shelter at a friend's apartment. Friderike hands Zweig a pile of letters from Europe. Due to the pain and the continuously growing number of people who turn to Zweig for help, and also in the wake of his many friends who did not survive, he staggers between a ferocious despair and powerlessness. "Half a continent would flee to another one, if it could." It's impossible to help everyone, and he has already spent most of his money for the guaranties, almost all of his assets in England have been lost.

When Lotte, Zweig's new wife, arrives at the flat, Friderike meets her with respect and generosity, especially as Lotte is weakened because of her asthma and her fits of coughing which are particularly acute in this climate. Almost simultaneously Zweig's American publisher Ben Huebsch (Stephen Singer) arrives. He offers Zweig and Lotte New Haven, which is nearby, as a place of work and a stopover, as long as the future home of the two is still uncertain. The thought of working without disturbance spurs Zweig, and with the support of both women he develops an ambitious plan to release the book about Brazil in five different languages at the same time and finish the biographical piece of work "The World of Yesterday" within the next few weeks.



Stefan und Friderike Zweig (unknown date)

IV.

Petrópolis, Brazil - November 1941. A few weeks earlier Stefan and Lotte Zweig left the United States again and have moved two hours out of Rio to the tropical town of Petrópolis. “The World of Yesterday“ is finished - the book on Brazil has actually been released in five languages simultaneously. Surprisingly, the reviews in Brazil have been ambivalent. Leftists accuse Zweig of showing an uncritical closeness to the moderate dictatorship of Getúlio Vargas and the nationalists believe Zweig’s work lacks a euphoric appreciation.

On the morning of his sixtieth birthday, an old friend surprises Stefan Zweig: Ernst Feder (Matthias Brandt), a German-Jewish writer and former editor-in-chief of the “Berliner Tageblatt,“ has also fled to Petrópolis with his wife. When Zweig recognizes Feder, his facial expression lightens up as he sees a familiar face in a faraway place. He accompanies Feder to his new and simple home and praises the alleged advantages of this isolated life. When looking at the natural paradise before their very eyes, he can’t hide his actual emotional state any longer: A deep despair has taken hold of him. He can only watch world affairs hopelessly and from a distance, and given the overwhelming misery in Europe, their own security feels totally out of place. He has no hope for peace, nowhere in the world is there the slightest opposition to war as such. Feder tries hard to distract Zweig from his depression and promises to play chess with him, as research for Zweig’s planned story “The Royal Game“. Back at his home, Lotte, his Brazilian publisher Abrahão Koogan (Abraham Belaga), and his wife Paulina (Irina Potapenko) wait for Stefan Zweig, they surprise him with a little Terrier named Plucky for his birthday. Stefan Zweig plays enthusiastically with the dog. A short, last moment of exuberance, almost unsettling joy...



The last residence of Lotte and Stefan Zweig, Rua Gonsalvas Dias, Petropolis

EPILOGUE

Petrópolis, Brazil - February 1942. The dimmed bedroom of Stefan and Lotte Zweig. The couple lies on the bed in a petrified embrace, lifeless. The gardeners have found the bodies; the police and doctors have arrived already. The room gets searched. Neighbors and bystanders are being prevented from entering, the news of the double suicide spreads like wildfire. Abrahão and Paulina Koogan, as well as Ernst and Erna Feder, arrive, they are upset. The phone rings, the press needs to be notified, a shocked and hectic atmosphere dominates the room until Ernst Feder is asked to read Zweig's farewell letter which he had written in German:

Declaracao.

Before leaving life on my own behalf and clear-headed, I feel the need to complete a final task: send profound thanks to Brazil, this wonderful country which gave such a friendly and hospitable rest to me and my work. Day after day I learned to love it more and nowhere else would I have preferred to build a new life now that the world of my language has disappeared for me and that my spiritual land, Europe, is destroying itself.

But at the age of sixty, one should have unique strengths to start one's life over again. And mine are exhausted by the long years of wandering. So I think it is better to end on time, and head up high, an existence in which intellectual work has always been the purest joy and personal freedom the highest good of this world.

I greet all my friends. May they still see the dawn after the long night! I am too impatient, I go before them.

Petropolis, 22 February, 1942.

Stefan Zweig

“
.

Declaração (Abdruck, Copia)

Ehe ich aus freiem Willen und mit klarem Sinnem aus dem Leben scheide, drängt es mich eine letzte Pflicht zu erfüllen: diesem wundervollen Lande Brasilien innig zu danken, das mir und meiner Arbeit so gute und gastliche Rast gewährt. Mit jedem Tage habe ich dieses Land mehr lieben gelernt und nirgends hätte ich mir lieber mein Leben vom Grunde aus neu aufgefacht, nachdem die Welt ~~Welt~~ meiner eigenen Sprache ~~Welt~~ für mich untergegangen ist und meine geistige Heimat Europa sich selbst verüchelt.

Aber nach dem sechzigsten Jahr bedürfte es ~~ein~~ besonderer Kräfte, um noch einmal völlig neu zu beginnen. Und die meinen sind durch die langen Jahre heimatlosen Wandern erschöpft. ~~Ich~~ ~~habe~~ ~~es~~ ~~mir~~ ~~schon~~ ~~vor~~ ~~mir~~ ~~selbst~~ ~~gesagt~~ ~~und~~ ~~ich~~ ~~bin~~ ~~zu~~ ~~schwach~~ ~~um~~ ~~es~~ ~~zu~~ ~~versuchen~~. So halte ich es für besser, rechtzeitig und in anfechtbarer Haltung ein Leben abzuschließen, denn geistige Arbeit sie lauterste Freude und persönliche ~~Freude~~ ^{Freude} das höchste Gut dieser Erde ~~war~~ gewesen.

Ich grüße alle meine Freunde! Mögen sie die Morgenröte noch sehen nach der langen Nacht. Ah, allzu Ungeduldiger, gehe ich voraus!

Petropolis 22. II 1942

Refauszweig

PERSONS INDEX

Stefan Zweig (* 28.11.1881 in Vienna, † 23.2.1942 in Petrópolis), Austrian-Jewish writer. In the thirties, Zweig alongside Thomas Mann was the most widely read and most translated German author. After the National Socialists came to power his books were banned in Germany and later in Austria. He emigrated to London in 1934. From 1940 until his death in 1942, he lived mainly in Brazil, where in 1942 he and his wife, Lotte, took their own lives.

Notable works:

1911	Burning Secret [Brennendes Geheimnis]
1922	Letter From an Unknown Woman [Brief einer Unbekannten]
1927	Decisive Moments in History [Sternstunden der Menschheit]
1929	Joseph Fouché [Joseph Fouché. Bildnis eines politischen Menschen]
1939	Beware of Pity [Ungeduld des Herzens]
1941	Brazil, Land of the Future [Brasilien. Ein Land der Zukunft]
1942	The Royal Game [Schachnovelle] The World of Yesterday [Die Welt von Gestern, Erinnerungen eines Europäers]

I. Prologue - Jockey-Club, Rio de Janeiro 1936

Abrahão Koogan (* 1912 in Bessarabien, today Ukraine; † 2000 in Rio de Janeiro), Zweig's Brazilian publisher (of Jewish/Russian heritage) and his close friend and advisor. Organized Zweig's first trip to Brazil in 1936 and made him the most widely read foreign language writer in Brazil.

José Carlos de Macedo Soares (* 1883; † 1968), Brazilian foreign minister, member of the Brazilian academy of literature.

Cláudio Justiniano de Souza (* 1876; † 1954), Brazilian doctor, writer and chairman of the "Academia Brasileira de Letrass" and the Brazilian P.E.N.-Club.

Alzira Vargas (* 1912; † 1992), daughter of the Brazilian President, Getúlio Vargas.

II. P.E.N.-Congress, Buenos Aires 1936

Antonio Aitá (* 1881; † 1966), Argentinian secretary of the P.E.N.-Congress in Buenos Aires.

Joseph Brainin (* 1895 in Vienna; † 1970 in New York), American-Jewish journalist of Austrain heritage, son of the Hebrew and Yiddish language writer, Ruben Brainin. He unsuccessfully tried to pressure Zweig to write a clear statement condemning of the Nazi regime during the P.E.N.-Congress in 1936.

Emil Ludwig (*1881 in Breslau; † 1948 in Ascona), German writer and biographer, moved to Switzerland in 1906, lived in California from 1940. Repeatedly referred to himself as Zweig's competitor.

III. Provinz Bahia, Brazil 1941

Charlotte (Lotte) Zweig, born Altmann (* 5.5.1908 in Kattowitz; † 23.2.1942 in Petrópolis), German Jew from Frankfurt, began as Zweig's secretary in London, from 1936 his lover and finally in September 1939, his second wife. She voluntarily took her own life with him in 1942.

Vitor d'Alemeida (* 1914; † 1983), Brazilian writer and journalist who gained recognition through his diary on his travels with Zweig.

IV. New York City, U.S.A. 1941

Friderike Maria Zweig (* 4.12.1882 in Vienna; † 18.1.1971 in Stamford, Connecticut, USA), Austrian writer and translator, married to Stefan Zweig from 1920 to 1938. Emigrated in 1938 first to France then after a dramatic flight over the Pyrenees and Portugal, reached New York in 1940. Started the "Writers Service Center" which supported displaced writers in 1943 after Zweig's suicide, and then in 1954 began the "American-European-Friendship Association." Honorary President of the "International Stefan Zweig Society."

Alice (Alix) Störk, (* 1907; † 1986), Friderike Zweig's daughter from her first marriage with Felix Edler von Winternitz. Met Stefan Zweig at the age of 7.

Susanna (Suse) Hoeller (*1910; † 1998), Friderike Zweig's daughter from her first marriage with Felix Edler von Winternitz. Met Stefan Zweig at the age of 3.

Karl Hoeller, Photographer and husband of Suse. Wedded in Montauban, France while fleeing. Emigrated to the U.S.A. with his wife and mother-in-law.

Benjamin Huebsch (* 1876 in New York City; † 7.8.1964 in London) American-Jewish publisher and friend of Stefan Zweig, vice-president of the legendary New York publishing company Viking Press that published the great German language writers in exile, like Zweig, Lion Feuchtwanger and Franz Werfel.

V. Petrópolis, Brazil 1941

Ernst Feder (* 18.3.1881 in Berlin; † 29.3.1964 in Berlin) German-Jewish writer and journalist, editor-in-chief of "Berliner Tageblatt" until 1933, after which he went to live in exile in Paris where his friendship with Stefan Zweig intensified. A Petrópolis resident with his wife, from 1941, where he worked successfully as a journalist. Returned to Berlin in 1957, where he lived in obscurity until his death in 1964.

Ana de Oliveira Alvarenga (* 1901) Zweig's housekeeper in Petrópolis. She discovered the pair, lifeless, in their bedroom on February 23rd, 1942.

Paulina Koogan Russian-Jewish heritage, wife of Abrahão Koogan.

VI. Epilogue -- Petrópolis, Brazil 1942

Gabriela Mistral (* 7.4.1889 in Vicuña, Chile; † 10.1.1957 in Hampstead, New York), Chilean writer and consulate in Brazil, friend and neighbour of Stefan and Lotte Zweig during their last months in Petrópolis. Nobel Prize for literature in 1945.

José de Morais Rattes (* 1896), Police commissioner in Petrópolis.

Dulce and Antonio Morais, married couple employed by Stefan and Lotte Zweig as gardeners.

Mario Pinheiro (* 1890), Doctor and forensic scientist in Petrópolis. He officially confirmed the deaths of Stefan and Lotte Zweig.

Leopold Stern (* 1886), Romanian author who wrote in French. Emigrated to Brazil in 1940 and became an active P.E.N. member. Published his reflections on Zweig's suicide in his book "A morte de Stefan Zweig."



P.E.N. Congress, Buenos Aires 1936 (La nacion)

INTERVIEW WITH MARIA SCHRADER

The list of writers who were forced into exile during the Nazi reign is quite long. Why Stefan Zweig?

He was a super star at the height of his creativity, next to Thomas Mann the most widely read German language author to be persecuted by the Nazis and welcomed as a statesman in every other corner of the world. He was a radical pacifist who refused to fight against Hitler's Germany. At the same time, he used his wealth to enable others to flee Europe. Instead of settling in New York or Los Angeles, as most of his fellow writers did, he chose the seclusion of Brazil's Petropolis. There he was safe, surrounded by a tropical paradise. And yet, he took his own life together with second wife in 1942. His suicide shocked the world. His final years bear resemblance to an allegorical story about exile,

Are you able to explain his suicide?

He had escaped the war but was relentlessly haunted by it. Thomas Mann, among many others, condemned him for sending the wrong message of resignation, for bestowing such triumph on the Nazis. But this is just one way to look at it. I was intrigued by all the questions that arose from such a disturbingly consistent decision. How can you cope with a world that turns to radicalism? How can you cope as an artist? Is there something more valuable than physical safety and personal happiness?

Zweig's greatest gift as a writer, his imagination and empathy, transformed from being a blessing into a curse: He couldn't go on while, on the other side of the world, Europe was going up in flames. He couldn't distance himself from the pain of others. Is it weakness? Is it a pacifist's ultimate act of resistance? Is it maybe the real heart of humanity?

In what respect is Stefan Zweig contemporary?

He was a visionary, dedicating a large part of his writings to the utopian idea of a peaceful, united Europe without any national borders. Today he is considered one of the masterminds of the European Union. He believed in the peacemaking power of cultural exchange and variety, his creativity had its source in his curious and enthusiastic appreciation of ideas and people. At a time when open discussions were no longer possible and everything was either black or white, this master of nuances and differentiated thinking refused to view the world in a simplistic manner and adopt his opponents' verbal brutality.

Today we are also living at a time when hysteria and ruthlessness are on the rise. Zweig would probably be appalled that we who have experienced a peaceful and free Europe for such a long period of time would be willing to abandon that achievement.

How did the unusual narrative style develop?

Zweig himself wrote the most beautiful miniatures with his "Decisive Moments in History" where something greater is manifested as an example. And that was the inspiration for the idea: choosing

six very different moments of Zweig's life, including the prologue and the epilogue, to highlight various aspects of the topic – living in exile. We were fascinated by the thought of building a mosaic instead of developing a linear narrative, and I believe that we selected very compelling moments: From the public appearances to the very intimate dialogues, every scene offers a number of possible interpretations.

How did you work on it? What was your method?

At first, we read a lot, of course. Later we did specific research. The topic of living in exile is just as historical as it is contemporary, and it only became clear to me when dealing with Zweig how intense the conflict is for people when they are caught between fear and guilt, responsibility and hope.

I wanted the film to have an immediacy as if we opened a window six times – for 20 minutes each – to be part of Stefan Zweig's life in real time. That was our intention, also for the cinematography and the set design. There were no sets that suddenly ended. The actors were free to move as they pleased, and the camera was able to follow them wherever they went.

How did you end up working with the cinematographer Wolfgang Thaler who called attention to himself last year in the USA as an Oscar nominee with the film "Theeb"?

I wanted to create a sensual, immediate visual language which was, at the same time, elegant. It was supposed to give the viewer the possibility of slipping into the scenes – although they are historical – and actually being able to sense the heat, Mother Nature, the crowded auditoriums, the cigarette smoke, the familiar as well as the strange surroundings without the camera becoming invasive. Wolfgang Thaler virtually has a shamanistic feeling for images. And he needs almost nothing to capture them. He comes from a documentary background, and when he moves with his camera on his shoulder, it's as if he were traveling on tracks. There were no set designs he was unhappy with. He has no interest in reconstructing reality. He wants to find pictures to turn reality into cinema.

Was it easy to find the perfect actor to embody Stefan Zweig?

Josef Hader is one of the most famous contemporary Austrians. Still, he wasn't really the likely candidate for the role, because Josef is actually a comedian who writes his own scripts. And most of his films are tailored specifically to him and his tragic comical characters. So a film like this with a completely unfamiliar screenplay – which was also historical – was quite a novelty for him. But he approaches Zweig as an equal with his melancholy, his intellect and his charm. He is a fantastic actor. I couldn't and still can't envision anyone else playing this role.

BACKGROUND

When Stefan Zweig was forced to leave his Austrian home in 1934, he was one of the most prestigious and most widely read writers in the German-speaking countries. After the Nazis took over power in Germany one year before and following the massive book burning, in which his works were reduced to ashes as well, the situation in Austria became increasingly excruciating.

At that time Zweig lived in Salzburg and literally had Hitler's domicile in Upper-Salzburg right before his eyes. On February 18th, 1934 his house was searched by the police, as the declared pacifist was wrongly denounced for allegedly hiding weapons for the paramilitary organization of the Social Democratic Party in Austria, the "Republican Protection League".

Zweig was so horrified by these incidents that he emigrated two days later to London without his family. In 1935, like all other Jewish writers in Nazi-Germany, he was put on the list of unwanted authors and after the "secession" of Austria in March 1938 he was no longer published there. Zweig applied for British citizenship. Many writers fled during that time first to London and Paris, where soon expatriate networks and German-language magazines and salons evolved. For most of them, however, these cities were nothing but stopovers, as their plan of persevering in neighboring countries until the Nazi-terror subsided turned out to be a tragic fallacy.

In 1938 Zweig divorced his first wife Friderike Zweig. The two had already lived apart since 1934, when Zweig started his relationship to his secretary Charlotte Altmann, who accompanied Zweig on his extensive journeys. In 1939 Stefan and Lotte Zweig got married. Zweig stayed in touch with his first wife in a respectful and friendly way up until his death.

In 1940 Zweig and his family left Europe for good, for fear that the war would expand after France's capitulation and that his residence permit in England would not be renewed. After several stopovers they arrived in New York which had become the most important place of refuge for German-speaking writers, but Zweig never felt comfortable there. He went on and held lectures in several Latin American states as well as in Brazil. Thanks to numerous translations, Zweig was known worldwide and hence he found it easy to meet new people everywhere he went. He used his contacts to help friends and colleagues with their emigration. Many of his exiled colleagues, however, had to take whatever jobs they could get in order to keep themselves above water. On their second journey, Zweig and Lotte spend five months in Brazil in order to do research for Zweig's new book on Brazil, which he finally finished at Yale in 1941.

His eulogistic monograph "Brazil, Land of the Future" was eventually published in six different languages simultaneously and received praise but also harsh criticism, it was interpreted as an attempt to please Brazil's dictator Getúlio Vargas.

Zweig suffered from those hostilities as well as from the restless years in exile and a longing for his lost home. Together with Lotte, he decided to rent a bungalow in Petrópolis, close to Rio de Janeiro, to get some peace within this solitude. Zweig wrote in those five months "The Royal Game", one of his most famous works. This is where he also edited his memoirs "World of Yesterday, Memories of a European", in which he described the loss of stability and the decline of the old Europe. The book wasn't published until after his death and is regarded as his key work and legacy.

Regarding both manuscripts he trusted the judgment of the Berlin expatriate Ernst Feder, the former editor-in-chief of the "Berliner Tagesblatt" who had become a close friend throughout those weeks.

On February 22nd, 1942 Stefan Zweig and his wife Lotte took their own lives. The destruction of his spiritual home, Europe, had uprooted him.

In his farewell letter to his Brazilian publisher Koogan he asked for a modest and discreet funeral. His final wish wasn't granted - the world-famous writer and loyal friend of Brazil was honored with a state funeral by the government.

Today his house, the Casa Zweig, is a museum, and his final resting place at the cemetery in Petrópolis is a grave of honor.

Stefan Zweig's suicide triggered a worldwide shock. Franz Werfel acknowledged Zweig at the memorial ceremony in Los Angeles: "He fled the war to distant Brazil just to fall victim to it. (...) he anticipated - he knew - that it would have to grow worse every day. His heart, spoiled by humanist optimism, suddenly realized the entire piercing, unsolvable tragedy of the human being on Earth, which is a metaphysical tragedy - hence it mocks any cleverly resolved remedy. In the end, Zweig was left with bleak hopelessness (...). This is when he took the world seriously and himself, as well as the level of awareness he had reached." Thomas Mann wrote in his obituary for the "Aufbau" on February 27th, 1942: "His worldwide fame was well-deserved and it is tragic that the mental strength of this highly talented human being collapsed under the unbearable pressure of his time."

Due to the incorrect and incomplete translation, his farewell letter was in part confronted with incomprehension. For that reason, Klaus Mann wrote: "The message of Stefan Zweig's suicide in Brazil was so unexpected that I couldn't really believe it at first. (...) Fame, money and friends are left behind; the young woman, however, is taken with him. Is it that simple? Oh what do we know..."

It's only much later that his radical pacifist position, his clear segregation of art and culture as well as his unconditional belief in a united and free Europe is appreciated.

The fewest of all expatriates return to Europe after the war. They remain, as Stefan Zweig had already anticipated in 1941, "homeless – in all countries".

Links:

Stefan Zweig Centre Salzburg: <http://www.stefan-zweig-centre-salzburg.at>

Casa Zweig, Stefan Zweig Museum in Petrópolis: <http://www.casastefanzweig.org>

International Stefan Zweig Society: <http://stefan-zweig.sbg.ac.at/index.htm>

ABOUT THE CAST:

JOSEF HADER as Stefan Zweig

Josef Hader, born in 1962 in Waldhausen (Upper Austria), managed to build up his audience in the entire German-speaking world as a cabaret artist. He has been awarded all the important cabaret awards.

The start of his film career was in 1993, when he, together with director Paul Harather, wrote the script for INDIEN. The film received various awards, including the Max Ophüls Prize and became one of the most successful and best known Austrian Films. For DER ÜBERFALL by Florian Flicker Josef Hader was awarded the Best Actor Award at the International Film Festival in Locarno in 2000.

Hader has been focusing his work in film and TV on very few selected projects; often he chooses those he is able to co-write. In 2000 he started to play the role of the Wolf Haas hero Simon Brenner in COME SWEET DEATH, for which he soon received cult status. He also co-wrote the scripts for the Brenner adaptations (SILENTIUM (2004), THE BONE MAN (2009) and finally LIFE ETERNAL (2015) with the director Wolfgang Murnberger and the author Wolf Haas.

In 2009 he was awarded the German Film Prize for the TV movie "Ein halbes Leben" by Nikolaus Leytner, and in 2010 he received the "Adolf Grimme Award" for the same film. Finally, Josef Hader could be seen on-screen side by side with Axel Prahl, Devid Striesow and Robert Stadlober in the Kafka-adaptation DER BAU by Oscar-winner Jochen Alexander Freydank.

Currently Hader's debut feature film as a director, writer and leading actor – the tragic comedy WILDE MAUS/WILD MOUSE – is in post-production.

FILMOGRAPHY

2016	STEFAN ZWEIG: FAREWELL TO EUROPE	Maria Schrader
2015	LIEFE ETERNAL (DAS EWIGE LEBEN)	Wolfgang Murnberger
2014	KAFKAS DER BAU	Jochen Alexander Freydank
2010	AUFSCHNEIDER (TV series)	David Schalko
2009	THE BONE MAN (DER KNOCHENMANN)	Wolfgang Murnberger
	DIE PERLMUTTERFARBE	Marcus H. Rosenmüller
2004	SILENTIUM	Wolfgang Murnberger
2002	BLUE MOON	Andrea Maria Dusl
2000	COME SWEET DEATH (KOMM, SÜßER TOD)	Wolfgang Murnberger
	HOLD-UP (DER ÜBERFALL)	Florian Flicker
	WINNER of the Locarno Bronze Leopard for Best Actor	
1993	INDIA (INDIEN)	Paul Harather

BARBARA SUKOWA as Friderike Zweig

Barbara Sukowa is an internationally renowned German actress. She has received numerous awards for her work in film and on stage. She began her career on the most important and prestigious stages in Germany. She also appeared in the play "The Cherry Garden" and Arthur Kopit's "Because He Can" in the US.

Her breakthrough in cinema was her part as Mieke in Rainer Werner Fassbinder's BERLIN ALEXANDERPLATZ (1980), for which she received the "Deutschen Darstellerpreis des Bundesverbandes Regie". For her achievements in Fassbinder's LOLA (1981) she received the German Film Award in gold. Various German film awards have followed.

Internationally she appeared in Serge Gainsbourg's EQUATEUR (1983), Michael Cimino's THE SICILIAN (1987), Volker Schlöndorff's HOMO FABER (1991), Lars von Trier's EUROPA (1991), David Cronenberg's M. BUTTERFLY (1993), Tim Robbin's THE CRADLE WILL ROCK (1999), John Turturro's COFFEE AND CIGARETTES (2005), Margarethe von Trotta VISION and HANNAH ARENDT, and recently in Andrew Fierberg's EL CIELO ES AZUL (2015). Currently she is shooting the second season of the US-series TWELVE MONKEYS.

Additionally Barbabra Sukowa has built up a successful career as a classical singer. Her CD "Winter & Winter" received an Echo Classic Award, an Edison Award and a Grammy nomination.

FILMOGRAPHY (Selection)

2016	STEFAN ZWEIG: FAREWELL TO EUROPE	Maria Schrader
2015	DIE ABHANDENE WELT	Margarethe von Trotta
2012	HANNAH ARENDT	Margarethe von Trotta
2009	VISION	Margarethe von Trotta
2008	DIE ENTDECKUNG DER CURRYWURST	Ulla Wagner
2005	COFFEE AND CIGARETTES	John Turturro
2003	HIERANKL	Hans Steinbichler
	CRADLE WILL ROCK	Tim Robbins
1997	IM NAMEN DER UNSCHULD	Andreas Kleinert
1993	M. BUTTERFLY	David Cronenberg
1991	HOMO FABER	Volker Schlöndorff
	EUROPA	Lars von Trier
1987	DER SIZILIANER	Michael Cimino
1986	ROSA LUXEMBURG	Margarethe von Trotta
1981	DIE BLEIERNE ZEIT	Margarethe von Trotta
	LOLA	Werner Fassbinder

AENNE SCHWARZ as Lotte Zweig

Aenne Schwarz was born in 1983 in Filderstadt/Baden-Württemberg, Germany. From 2007 to 2011 she studied acting at the prestigious “Ernst Busch“ Acting Academy in Berlin and acted at various Berlin theaters during that time. In 2009 she appeared in Shakespeare’s “Hamlet“ and Hebbel’s “Judith“ by director Andreas Kriegenburg at the German Theatre. From 2011 to 2013 Aenne Schwarz worked for the Maxim Gorki Theatre in Berlin, where she was working for directors Antú Romero Nunes and Armin Petras. Since 2013/14 she has been part of the core ensemble of the Vienna Burg Theater and has worked with directors Andreas Kriegenburg, Antú Romero Nunes and Jette Steckel. Furthermore she has been a visiting actress at the Stuttgarter Schauspielhaus.

Next to her work on stage, Aenne Schwarz has also been seen in film productions. In 2009 she was cast for Uli Edel’s ZEITEN ÄNDERN DICH next to German actors Moritz Bleibtreu and Hannelore Elsner. Her second feature, ECHOLOT by Athanasios Karanikolas, was screened at the Berlinale in 2013. Aenne Schwarz now lives in Vienna and Berlin.

FILMOGRAPHY (Selection)

2016	STEFAN ZWEIG: FAREWELL TO EUROPE	Maria Schrader
2013	AM ENDE IST MAN TOT	Daniel Lommatzsch
2011	ECHOLOT	Athanasios Karanikolas
2009	ZEITEN ÄNDERN DICH	Uli Edel

ABOUT THE CREW:

MARIA SCHRADER – WRITER & DIRECTOR

One of Germany's most acclaimed actresses, Maria Schrader is a two-time winner of the German Film Award and two-time winner of the Bavarian Film Award. She has worked with directors such as Margarethe von Trotta, Doris Dörrie ("Nobody Loves Me"), Hans W. Geissendörfer, Peter Greenaway, Rajko Grlic and Agnieszka Holland ("In Darkness"). In 1999, at the Berlinale, she received the Silver Bear for Best Actress in "Aimée & Jaguar", a big hit in the United States and around the world, directed by Max Färberböck. Recently, she thrilled television audiences in the award-winning and internationally renowned series "Deutschland 83" (2015).

Maria co-directed "The Giraffe" with Dani Levy (1998). Her debut as a director "Love Life" was shot in Israel in 2007 and was based on Zeruya Shalev's novel by the same title. The film premiered at the Festa del Cinema in Rome in 2007. "Stefan Zweig: Farewell to Europe" is her second feature as a director, she was nominated for Best Director at the German Film Awards this year.

FILMOGRAPHY - As Writer/Director

2016	STEFAN ZWEIG: FAREWELL TO EUROPE	Writer & Director
2014	24H JERUSALEM / Documentary	Director of an episode
2007	LOVE LIFE	Writer & Director
1998	MESCHUGGE (The Giraffe)	Writer & Co-Director
1995	STILLE NACHT – EIN FEST DER LIEBE	Writer; Director: Dani Levy
1991	I WAS ON MARS	Writer; Director: Dani Levy
1989	ROBBYKALLEPAUL	Writer; Director: Dani Levy

As Actress

2015	DEUTSCHLAND 83	Edward Berger & Samira Radsai
2014	VERGISS MEIN ICH	Jan Schomburg
2012	IN DARKNESS	Agnieszka Holland
2005	SCHNEELAND	Hans W. Geissendörfer
2004	THE TULSE LUPER SUITCASE	Peter Grennaway
2003	ROSENSTRASSE	Margarethe von Trotta
1999	AIMÉE UND JAGUAR	Max Färberböck
1998	DER UNFISCH	Robert Dornhelm
1994	NOBODY LOVES ME	Doris Dörrie

JAN SCHOMBURG - WRITER

Jan Schomburg studied Visual Communication at the Kassel Art College and Audiovisual Media at the Art College in Cologne. In 2007 Schomburg graduated from the Script "Werkstatt" in Munich, in 2008 he received a scholarship to Warsaw's "Andrzej Wajda Master School of Directing". His debut film ABOVE US ONLY THE SKY premiered in February 2011 at the 61st International Film Festival in Berlin in the category "Panorama Special" and received the Prix Europa Cinemas as well as the main award at the Schwerin Film Festival and the script award at the Festival of the German Film in Ludwigshafen. Schomburg's second feature VERGISS MEIN ICH celebrated its world premiere in 2014 in competition at the 43rd International Film Festival Rotterdam.

FILMOGRAPHIE (Selection)

2016	STEFAN ZWEIG: FAREWELL TO EUROPE	Writer
2015	EIN MORD MIT AUSSICHT	Director
2014	VERGISS MEIN ICH	Writer, Director
2011	ABOVE US ONLY THE SKY	Writer, Director

DANNY KRAUSZ

Danny Krausz is the managing director, producer and head of the national and international feature film department of DOR FILM, which he founded together with Milan Dor in 1988 and has managed together with Kurt Stocker since 1995. In 1998 he founded Dor Film-West in Munich and Dor Film Köln in 2009.

Since 2011 Danny Krausz has been the professor for film production at the MDW–Vienna (University for Music and Performing Arts).

Krausz is president of VAM (Producers Collection Agency), chairman of the Chamber of Commerce for Film and Music in Austria and he is a member of the German, European and Austrian Film Academy.

Dor Film is one of the most successful Austrian production companies, producing cinema, TV and doc.films. In addition to the domestic market (6 of Austria's Top Ten) Krausz works just as successfully in the international field. With a constant team of about 20, Dor Film has pursued one common goal over the years: providing full support for creative partners, not only during production, but also during the development and distribution processes. Furthermore, Dor Film is known as a developer of new talent: a quarter of the feature films are directed by first-time directors.

In cinemas 2016

THE BLOOM OF YESTERDAY by Chris Kraus, co-production Dor Film-West, Four Minutes (D), Dor Film (A)

HOTEL ROCK'N' ROLL by Michael Ostrowski & Helmut Köpping – Dor Film (A)

STEFAN ZWEIG: FAREWELL TO EUROPE by Maria Schrader, co-production X-Filme (D), Idéal Audience (F), Maha (F), Dor Film (A)

FOG IN AUGUST by Kai Wessel, co-production Collina Film (D), Dor Film (A)

In postproduction:

BAUMSCHLAGER by Harald Sicheritz, UCM Film (ISR) Dor Film (A)

Some more recent productions

2015 TRENK, THE LITTLE KNIGHT by Anthony Power, co-production Blue Eyes, Wunderwerk (D) Dor Film

2015 CHUCKS by Sabine Hiebler & Gerhard Ertl;
Montreal Filmfestival 2015 "Audience Award"

2015 LIFE ETERNAL by Wolfgang Murnberger;
Prix "Sang Neuf" FF Policier Beaune Box office hit in Austria

2013 THE DEVIL'S VIOLINIST Bernard Rose

2013 THE LAST OF THE UNJUST Claude Lanzmann

2012 YOUR BEAUTY IS WORTH NOTHING Hüseyin Tabak

2012 SPANIEN (SPAIN) Anja Salomonowitz

2011 360 Fernando Meirelles

2010 THE WAY TO LIVE David Schalko

2010 THE POLL DIARIES Chris Kraus

Some highlights of the earlier years are HINTERHOLZ 8 - the Austrian box office hit of the last twenty years, THE INHERITORS by Oscar® winner Stefan Ruzowitzky and BLIND SPOT - HITLER'S SECRETARY by André Heller and Othmar Schmiderer and Dor Film has co-produced award-winning international films like ŽELARY by Ondrej Trojan (Foreign Language Film Award Nomination 2004), COMEDIAN HARMONISTS by Joseph Vilsmaier, SUNSHINE by Istvan Szabo, GRIPSHOLM by Xavier Koller, and RED VIOLIN by François Girard.

STEFAN ARNDT

Stefan Arndt was born in Munich in 1961. In 1994 he founded X Filme Creative Pool GmbH, of which he became the managing director and producer. In 2000 he was the founder, the main shareholder and a member of the managing board of X Verleih AG.

During the years 2001-2008 he served as a member of the managing board for film20 (Union of German production companies with 70% market share / Vereinigung Deutscher Produktionsfirmen mit 70% Marktanteil).

In 2008 he became a member of the board at Allianz Deutscher Produzenten Film & Fernsehen and in 2003 - 2009 he was a founding member and manager of the board of the Deutsche Film Akademie.

Together with the directors Tom Tykwer, Dani Levy and Wolfgang Becker, Arndt founded the creative connection X Filme Creative Pool in 1994, and worked on these films as the producer (e.g. RUN LOLA RUN, GOOD BYE, LENINI!, AMOUR, CLOUD ATLAS, ALONE IN BERLIN). Together with Uwe Schott he has headed X Filme Creative Pool as the managing director.

In addition to the above-mentioned, X Filme has produced films such as SOURCES OF LIFE, AGNES AND HIS BROTHERS (Oskar Roehler), AMOUR, THE WHITE RIBBON (Michael Haneke), 4 DAYS IN MAY (Achim von Borries), MY FÜHRER, GO FOR ZUCKER (Dani Levy), ME & KAMINSKI (Wolfgang Becker), LOVE LIFE (Maria Schrader), THREE (Tom Tykwer) and many more.

In 2000 Stefan Arndt established X Verleih AG with Manuela Stehr, and to this day he is still a member of the managing board. He was a co-founder of the Berlin Sputnik Kollektiv as well as a founding member of the Deutsche Filmakademie, to which he managed until November 2009 as CEO.

Next to BABYLON BERLIN and the new film by Michael Haneke, HAPPY END, which both are currently being shot, MITTELREICH by Josef Bierbichler is in pre-production, SOMMERFEST by Sönke Wortmann and DIE WELT DER WUNDERLICHS by Dani Levy are both in post production.

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