



CONSTANTIN FILM AND BERND EICHINGER PRESENT

THE BAADER MEINHOF COMPLEX

AN ULI EDEL FILM A BERND EICHINGER PRODUCTION

BASED ON THE BOOK BY STEFAN AUST

CONSTANTIN FILM and BERND EICHINGER
present

THE BAADER MEINHOF COMPLEX

A Bernd Eichinger Production

An Uli Edel Film

Martina Gedeck

Nadja Uhl

Niels Bruno Schmidt

Alexandra Maria Lara

Daniel Lommatzsch

Moritz Bleibtreu

Jan Josef Liefers

Vinzenz Kiefer

Hannah Herzprung

Sebastian Blomberg

Johanna Wokalek

Stipe Erceg

Simon Licht

Tom Schilling

Katharina Wackernagel

with Heino Ferch and Bruno Ganz

Directed by
Uli Edel

Written and produced by
Bernd Eichinger

Based on the book by and in consultation with
Stefan Aust

Release Date:

CONSTANTIN FILM and BERND EICHINGER present A BERND EICHINGER PRODUCTION AN ULI EDEL FILM „THE BAADER MEINHOF COMPLEX“
MARTINA GEDECK MORITZ BLEIBTREU JOHANNA WOKALEK NADJA UHL JAN JOSEF LIEFERS STIPE ERCEG NIELS BRUNO SCHMIDT VINZENZ KIEFER SIMON LICHT ALEXANDRA MARIA LARA HANNAH HERZSPRUNG DANIEL LOMMATZSCH SEBASTIAN BLOMBERG HEINO FERCH and BRUNO GANZ
SPECIAL EFFECTS DIE NEFZERS COSTUME DESIGNER BIRGIT MISSAL LINE PRODUCER SILVIA TOLLMANN MUSIC BY PETER HINDERTHÜR and FLORIAN TESSLOFF EDITED BY ALEXANDER BERNER PRODUCTION DESIGNER BERND LEPEL DIRECTOR OF PHOTOGRAPHY RAINER KLAUSMANN (INO) CO-PRODUCERS MANUEL MALLE TOMAS GABRISS
EXECUTIVE PRODUCER MARTIN MOSZKOWICZ ASSOCIATE PRODUCER CHRISTINE ROTHE IN CO-PRODUCTION WITH NOUVELLES ÉDITIONS DE FILMS and G.T. FILM PRODUCTION AND NDR/BR/WDR/DEBETO CO-WRITER ULI EDEL BASED ON THE BOOK BY AND IN CONSULTATION WITH STEFAN AUST WRITTEN AND PRODUCED BY BERND EICHINGER DIRECTED BY ULI EDEL



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Constantin Film

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SYNOPSIS SHORT

Germany in the 1970s: Murderous bomb attacks, the threat of terrorism and the fear of the enemy inside are rocking the very foundations of the still fragile German democracy. The radicalised children of the Nazi generation led by Andreas Baader (Moritz Bleibtreu), Ulrike Meinhof (Martina Gedeck) and Gudrun Ensslin (Johanna Wokalek) are fighting a violent war against what they perceive as the new face of fascism: American imperialism supported by the German establishment, many of whom have a Nazi past. Their aim is to create a more human society but by employing inhuman means they not only spread terror and bloodshed, they also lose their own humanity. The man who understands them is also their hunter: the head of the German police force Horst Herold (Bruno Ganz). And while he succeeds in his relentless pursuit of the young terrorists, he knows he's only dealing with the tip of the iceberg.

PRESS NOTICE

Producer and scriptwriter Bernd Eichinger (PERFUME - STORY OF A MURDERER, DOWNFALL) brings Stefan Aust's standard work on RAF terrorism, THE BAADER MEINHOF COMPLEX to the big screen for Constantin Film. Director Uli Edel (LAST EXIT TO BROOKLYN, ZOO) presents the dramatic events that shook the democratic foundations of the Federal Republic of Germany from 1967 to the "German Autumn" of 1977.

The film is being sponsored by FilmFernsehFonds Bayern, Bayerischer Bankenfonds, the Filmförderungsanstalt, Deutscher Filmförderfonds and Medienboard Berlin-Brandenburg. The channels NDR/BR/WDR/Degeto are also significantly involved in the project.

PRESS INFORMATION ON THE ORIGINAL BOOK

Stefan Aust's book "The Baader Meinhof Complex" was first published in 1985 and has defined today's view of the Red Army Faction's war against the state like no other book. It is neither a case for the prosecution nor the defence. It does not proclaim any verdict, either legally or morally. It is a protocol, a chronicle of the events that reached their peak in the "German Autumn" of 1977, in the hijacking and liberation of the passengers and crew of the Lufthansa plane "Landshut," the suicides of the imprisoned RAF leaders and the murder of the Employers' Association President Hanns Martin Schleyer.

FACTS AND FIGURES ON THE FILM

- Total days of principal photography: 74
 - 56 days of filming in Berlin and its surrounding area
 - 3 days of filming at Stuttgart-Stammheim Prison
 - 9 days of filming in Munich (Bavaria Studios)
 - 1 day of filming in Rome
 - 5 days of filming in Morocco

- Start of pre-production: March 2007
- First day of principal photography: 7 August 2007
- Last day of principal photography: 28 November 2007
- End of post-production: end of July 2008

- Speaking parts: 123
- Minor parts: 52
- Extras: 6300

- Location: 140

- Original locations:
 - Deutsche Oper Berlin, Bismarckstraße
 - Auditorium, Technical University Berlin
 - Courtroom, Stuttgart-Stammheim Prison
 - Roof, Stuttgart-Stammheim Prison
 - Entrance courtyard, Stuttgart-Stammheim Prison

- Whenever possible, dialogues in the film are based on original documents such as speeches and written texts or, alternatively, on eyewitness reports. Conversations between the RAF prisoners in Stammheim are mainly based on the secret messages, which they exchanged amongst each other.

- Whenever possible, original photos and documentary/news footage were used as visual cues for the set design and direction.

- Bernd Eichinger and Uli Edel met each other at the Munich Film Academy in 1970 where they attended the same course. Their previous two films together are:
 - **CHRISTIANE F.** (1981)
Based on the true story of a teenage heroin addict in Berlin, starring Natja Brunckhorst.
 - **LAST EXIT TO BROOKLYN** (1989)
Based on the novel by Hubert Selby, starring Jennifer Jason Leigh and Burt Young.

SYNOPSIS LONG

June 1967. Prominent left-wing journalist Ulrike Meinhof (Martina Gedeck) is shocked by reports of a violent demonstration in Berlin, during which a student was shot dead by a policeman. When Meinhof realises that her marriage has disintegrated, she takes her two children and moves to Berlin. Here she becomes actively involved in the anti-authoritarian, anti-capitalist student movement. Increasingly though, she feels that by merely reporting about events she will never bring about actual change. As a result, she is impressed by the resolve of Gudrun Ensslin (Johanna Wokalek) who, together with her boyfriend Andreas Baader (Moritz Bleibtreu), set fire to a department store in order to protest against the Vietnam War. After Baader's arrest, Meinhof helps to free him from prison, which means she must cut all ties with her previous life and even leave her children behind. Together with Baader and Ensslin, she founds the "Red Army Faction" (RAF). Their intention is to spearhead an armed resistance fight against the political status quo in Germany.

After military training at an El Fatah camp in Jordan, the group robs banks and carries out a number of violent and deadly attacks. The death toll starts rising and with it the hysteria of the press. The head of the Federal German Police Force Horst Herold (Bruno Ganz) builds up an enormous police apparatus. In 1972 he manages to capture Baader, Ensslin and Meinhof as well as other RAF members.

Only in captivity, does the RAF leadership develop actual political power. More and more people support their cause and the RAF enlists a number of new recruits including Petra Schelm (Alexandra Maria Lara) and the new leader figure Brigitte Mohnhaupt (Nadja Uhl). Through hunger strikes and further attacks, the RAF increases the pressure on the government, thus rocking the very foundations of German democracy. But while Meinhof, Baader and Ensslin have turned into radical icons, inside the group the tensions are rising. In May 1976, Meinhof commits suicide inside her prison cell.

The violent confrontation between the German state and the RAF spirals out of control in the autumn of 1977. Six weeks after the kidnapping of a prominent industrialist, a plane with 86 German tourists on board is hijacked. Herold's frenzied search for the industrialist remains fruitless, but the plane is eventually freed by a German anti-terrorist squad. The morning after the liberation of the tourists, Ensslin, Baader and another RAF member are found dead in their cells. As an act of revenge, the RAF executes the industrialist.

CHRONICLE OF THE RAF

- 2 June 67 Protests against the state visit of the Shah of Persia to Berlin, during which the student Benno Ohnesorg is shot dead by a policeman.
- 17 – 18 February 68 Rudi Dutschke gives a speech against the Vietnam war in front of thousands of students at the Technical University Berlin.
- 2 April 68 Andreas Baader, Gudrun Ensslin, Thorwald Proll and Horst Söhnlein set a Frankfurt department stores on fire to protest against the “Genocide in Vietnam”.
- 3 April 68 The four arsonists are arrested in a Frankfurt apartment.
- 11 April 68 Rudi Dutschke is shot by a right-wing extremist. As a result, there is fighting in the streets and Axel Springer Group Publishing Houses are attacked.
- 14 October 68 The trial against the “department store arsonists” (including Andreas Baader and Gudrun Ensslin) begins.
- 31 October 68 The “department store arsonists” are sentenced to three years’ imprisonment.
- 13 June 69 The “department store arsonists” are released from custody until a verdict is reached on their appeal.
- June – November 69 Ensslin and Baader run a “youth collective” whilst awaiting their appeal.
- November 69 The appeal against the arsonists’ sentences is rejected. Baader and Ensslin go underground – first in France, then in Italy.
- February 70 Baader and Ensslin return to Berlin and meet Ulrike Meinhof.
- 4 April 70 Baader is arrested.
- 14 May 70 Baader is freed by Meinhof, Ensslin and others – an employee of the “Deutsches Zentralinstitut für soziale Fragen” (“Central German Institute for Social Affairs”) is shot. This liberation is viewed as the birth of the Red Army Faction (RAF).
- 8 June –
5 August 70 The first RAF members receive military training at a camp of the Palestinian liberation organisation El Fatah in Jordan.
- 29 September 70 The RAF carry out three bank robberies in Berlin, taking more than 200,000 DM. (ca. Euro 100,000).
- 8 October 70 The RAF members Ingrid Schubert, Horst Mahler, Brigitte Asdonk and Irene Goergens are arrested.
- 15 January 71 Two bank robberies –110,000 DM (ca. Euro 55,000) taken.
- 6 May 71 Astrid Proll is arrested.
- 15 July 71 Massive police raid in Northern Germany, the first RAF member dies:

	Petra Schelm is shot.
1 September 71	Horst Herold becomes president of the BKA (Federal Criminal Investigation Agency) and revolutionises search methods, using new computer technology.
22 October 71	The policeman Norbert Schmid is shot; the RAF member Margit Schiller is arrested.
22 December 71	Bank robbery, in which a policeman dies: 135,000 DM (ca. Euro 167,000) taken.
11 May 72	Bomb attack on the V US Corps in Frankfurt/Main – 13 injured, one dead.
12 May 72	Bomb attack on the police headquarters in Augsburg – five injured. Car bomb planted in front of the Munich LKA (State Criminal Investigation Agency) – considerable damage caused.
15 May 72	Attack on the car of Federal Judge Buddenberg, in which his wife is seriously injured.
19 May 72	Bomb attack on the Axel Springer Group Publishing House – 17 injured.
24 May 72	Car bombs planted in front of the US Army European Headquarters – three dead, five injured.
31 May 72	The biggest police operation (“Aktion Wasserschlag”) in the history of the Federal Republic of Germany takes place.
1 June 72	After an exchange of fire with the police, Baader, Holger Meins and Jan-Carl Raspe are arrested in Frankfurt/Main.
7 June 72	Gudrun Ensslin is arrested in a fashion boutique in Hamburg.
9 June 72	Brigitte Mohnhaupt and Bernhard Braun are arrested.
15 June 72	Ulrike Meinhof and Gerhard Müller are arrested.
5 September 72	Black September: Palestinians shoot eleven members of the Israeli Olympic squad and a policeman in Munich – five terrorists are shot dead.
17 January – 12 February 73	First RAF prisoners’ hunger strike against solitary confinement.
8 May – 29 June 73	Second RAF prisoners’ hunger strike.
4 February 74	Christian Eckes, Helmut Pohl, Ilse Stachowiak, Eberhard Becker, Wolfgang Beer and Margrit Schiller are arrested. Astrid Proll is released after being judged unfit to be kept in prison and goes underground.
27 August 74 – 2 February 75	Third hunger strike.
9 November 74	Wittlich Prison: Holger Meins dies as a result of the hunger strike.

10 November 74	The most senior judge in Berlin, Günter von Drenkmann, is shot by the "June 2 Movement".
18 November 74	Dutschke raises his fist at Holger Meins's funeral and declares: "Holger, the struggle continues."
27 February 75	The "June 2 Movement" kidnaps the CDU politician Peter Lorenz.
4 March 75	Peter Lorenz is released when demands are met.
24 April 75	The German Embassy in Stockholm is occupied by the "Kommando Holger Meins" – three dead, several injured.
21 May 75	First day of the trial of Baader, Ensslin, Meinhof and Raspe in Stammheim.
9 May 76	Meinhof is found hanged in her cell in Stuttgart-Stammheim.
14 January 77	The senior judge Theodor Prinzing is forced to resign after handing over confidential files to a third party.
27 January 77	Brigitte Mohnhaupt released.
29 March – 1 May 77	Fourth hunger strike.
7 April 77	Assassination of the Chief Federal Prosecutor Siegfried Buback and his bodyguards and his driver.
28 April 77	The end of the Stammheim trial: Baader, Ensslin and Raspe are given life sentences.
30 July 77	The banker Jürgen Ponto is shot during a kidnap attempt by Mohnhaupt, Susanne Albrecht, and Christian Klar.
25 August 77	An attempt to shoot at the Federal German Bar fails.
9 August – 2 September 77	Fifth hunger strike.
5 September 77	The industrialist Hanns Martin Schleyer is kidnapped in an attempt to force the release of Baader, Ensslin, Raspe and others.
22 September 77	Knut Folkerts is arrested in Utrecht (NL) – a policeman is shot.
29 September 77	The Stammheim prisoners are banned from communicating with each other.
13 October 77	Four Palestinian terrorists hijack the Lufthansa plane "Landshut" in an attempt to force the release of RAF and Palestinian prisoners.
16 October 77	The pilot of the "Landshut" is shot dead.
17 October 77	The GSG 9 frees the "Landshut" hostages in Mogadishu. The next morning, Baader, Raspe and Ensslin are found dead in their cells in

Stammheim. Another prisoner, Irmgard Möller, survives with serious injuries.

19 October 77

Schleyer is shot dead by the RAF.

INTERVIEW WITH BERND EICHINGER

What made you adapt Stefan Aust's "The Baader Meinhof Complex" for a feature film?

I had already wanted to make a film about Ulrike Meinhof in 1978. But at the time the topic of German terrorism had not been researched sufficiently. Also, in 1978 I simply didn't feel competent enough to tackle this multifaceted and difficult subject matter. It's only now that I can safely say that I'm experienced enough as a filmmaker to deal with this pivotal chapter in the history of post-war Germany. But actually, this film has been gestating inside me even longer than 1978. German terrorism and the history of the RAF is a topic that has occupied me since my days as a film student in Munich in the early 70s. I had experienced the student movement of the late 60s as something very positive. The breaking down of authoritarian structures, a newly found solidarity amongst young people, the search for new ways of living and relating to one another – all these things fascinated me and left a deep impression. But then people started talking about using violence as a political instrument and that's when I couldn't follow any longer. I couldn't see the point. When the movement became militant it also became authoritarian and that was unacceptable to me. When somebody confronts me with self-presumed authority, I can't take them seriously. Nevertheless, there were a lot of people in my circle of friends who supported this militant stance. I didn't understand their point of view. But precisely because I didn't understand their position it has remained so fascinating to me. On the one hand I'm revolted by it, but at the same time I can't get it out of my head because it's a mystery that I want to solve. So you could say that my motivation to make THE BAADER MEINHOF COMPLEX was the same as that to make DOWNFALL.

Why did you base the film on Stefan Aust's book?

Stefan Aust's "The Baader Meinhof Complex" is a standard work. His book is the only really competent summary of what happened between 1967 and the "German Autumn" of 1977 in connection with the history of the RAF.

Why did you decide to have Uli Edel direct THE BAADER MEINHOF COMPLEX?

First of all I thought it absolutely necessary to have a German director who is familiar with the subject matter. Also, I knew from the very beginning that the film was going to break with some of the most fundamental rules of narrative structure and dramaturgy in cinema: There are no heroes in this film, no-one the audience can identify with. There's also no plot in the strictest sense, no linear narrative. Instead, it's solely the monstrosity of events, which grabs the attention of the audience and which keeps the story moving forward. I knew that the film would have to be like a wild whitewater river that envelops and compels the audience - a river where the audience always knows that at the end a thundering waterfall awaits and everything will come to a violent finish. To create such a cinematic maelstrom, you need a director who's able to maintain a sense of creative pressure throughout the making of a film. That kind of intensity needs to be created on the film set on a daily basis, there's no room for slackness. You need a director who can drive a huge juggernaut of a movie machine – including a large crew, an enormous group of actors and several thousand extras – at a breakneck speed without losing control. Worldwide, there are only a handful of such directors, and Uli Edel is one of them. We met on our first day at film school in Munich in 1970. In other words, we've been friends from the very moment we both became filmmakers. I've seen every inch of celluloid Uli has ever exposed; I even know his wedding and home movies. We made CHRISTIANE

F. and LAST EXIT TO BROOKLYN together. I have absolute trust in him and his abilities as a filmmaker. I know what makes him tick, and I can safely say that of all the film directors around the world alive today Uli is one of best.

As with DOWNFALL, you also wrote the script to THE BAADER MEINHOF COMPLEX. What were the challenges involved here?

First of all, I faced the problem of how to condense 10 years of history into a feature length film. A traditional approach was impossible. Instead, I decided to use a disjointed form of dramaturgy that I call “*Fetzendramaturgie*” (“shredded dramaturgy”). Rather than a linear narrative, the film consists of puzzle pieces, which the audience has to piece together themselves in order to get the overall picture. In practical terms, this means that characters appear, a lot of the time they remain nameless, and when they play no further part in the story they disappear again. There is no one with whom the viewer can identify, because I did not want hinge the film emotionally onto one character. To side emotionally with one character would have automatically implied a certain interpretation of the film – and that’s exactly what I wanted to avoid. On the contrary, I wanted the film to ask questions without providing any answers. This was neither going to be a didactic film nor a modern morality play about German terrorism. I was not going to feed people bite-sized, easy to swallow answers to complex questions. After all, it’s called THE BAADER MEINHOF COMPLEX, not “The Baader Meinhof Simplex“.

How much artistic license does the script take?

When you’re dealing with historical events where people have been killed and others have become killers, you have a responsibility as a filmmaker to be as precise and as thoroughly researched as possible. There’s only one character in the film who’s invented and that’s Horst Herold’s assistant. Whenever possible, I based the dialogues on original documents and eyewitness reports. However, I did reduce the amount of political jargon that was used amongst members of the German Left in the 70s in order to make the dialogue intelligible to today's audiences.

How did you and Uli Edel cast the three leads?

There were only very few actors to choose from because there aren’t many actors who can play such multifaceted and complex characters as Ulrike Meinhof, Andreas Baader and Gudrun Ensslin. Additionally, there had to be a certain degree of semblance between the actor and the real person. What we were also looking for was a very distinct chemistry amongst the three actors, because if Meinhof, Baader and Ensslin hadn’t met, history might have turned out very differently.

The film concentrates not so much on the RAF’s theories but on the group’s actions. Why?

That was an absolutely conscious decision. First of all, I share Stefan Aust’s main concern as a historian, which is to ask: what actually happened here, exactly? Secondly, the RAF decided to turn their back on political debate and to resort to violence; therefore it’s only logical that the film follows suit and concentrates not so much on what the RAF said, but what they did. In addition, I firmly believe that we don’t define ourselves as humans by what we say but by what we do.

INTERVIEW WITH ULI EDEL

What drew you to THE BAADER MEINHOF COMPLEX?

When Bernd asked me if I wanted to direct THE BAADER MEINHOF COMPLEX, my first reaction was: who else? This is the story of our generation, and it's a story that's occupied me like no other. As I see it, it was the greatest tragedy in post-war German history.

Bernd and I have known each other since 1970, when we were both students at the Munich Film Academy. Because I'm two years older than him, I had already been a university student in 1968 and 1969 and had studied German literature and drama at Munich University before going off to film school. During those two years I belonged to a political theatre group and was off joining some political rally, meeting or demonstration every other day. Those days were highly charged with emotion, which is something that I tried to capture in the first part of the film. I myself was a revolutionary romantic, and - like so many other young people at that time - incurably so. I followed the beginnings of the RAF with great interest. It was exciting to see that there were people out there who dared to go to such extremes. The shock and the great disillusionment didn't set in until 1972, when the first bombs went off and people got killed and injured.

How did you approach the material?

First of all I recalled what I could remember. Then I read everything I could find on the subject. I also talked to former terrorists, sometimes in great detail. What you need to take into account when you have conversations with former terrorists is that the mind can play tricks on people. 30 or 40 years after the actual event, some of them remembered things in a way that diminished their own involvement and guilt. It reminded me of the conversations I had had with my parents' generation. Only 15 years after WWII they could no longer remember their involvement in the Third Reich. I suppose it's what you call suppressed memory – a process that enables people to live with their past.

How did you approach THE BAADER MEINHOF COMPLEX visually? What kind of film did you want to make?

I wanted to avoid everything that's typically associated with a genre movie. Instead, authenticity was key. The French call it "cinéma vérité". For one thing, this meant that when we put up the lights on a set, we would only enhance the natural or available light rather than adding dramatic "movie light." And we avoided dolly shots or contrived camera angles. Most of the film was shot with a hand-held camera, giving the actors as much freedom as possible. They didn't have to follow the camera because the camera followed them. Whenever possible, I filmed at original locations – e.g. the demonstration of June 2nd 1967 at the Deutsche Oper in Berlin, the Vietnam Congress at the Technical University Berlin and the RAF trial at the original courtroom at Stammheim Prison. Also, I tried to avoid CGI and visual effects.

Nevertheless, some of the shoot-outs in the film are extremely violent and feature the kind of gunfire we know from genre films....

We based the number of bullets we used in those scenes on the police reports. For example, in the case of the Schleyer kidnapping the police found up to 25 entry wounds in the bodies at the crime scene. The kidnapers went about their business with incredible brutality. They fired a total of 119 bullets at Schleyer's team. In the case of the Buback assassination, 15 shots were fired and that's what we show in the

film. We also counted the shots that were fired during Andreas Baader's arrest and we only show what was listed in the police report. We didn't exaggerate the shoot-outs; we only showed the shots that were actually fired.

How did it feel to film on the original locations?

When we filmed Benno Ohnesorg's death near the Deutsche Oper Berlin, at exactly the place where he was shot on the June 2nd 1967, the experience choked me so much, I barely managed to direct the scene. When we were filming the scene, in which Rudi Dutschke is shot, the entire crew became so emotional that some of them had to leave. At the Technical University Berlin, where the Vietnam Congress took place and Rudi Dutschke made his famous speech, we had 1500 young Berliners in the auditorium chanting "Ho-Ho-Ho-Chi-Minh" for a whole day. Such was their enthusiasm that you could have been forgiven for thinking it was 1968 again. Being able to film the RAF trial at the original courtroom in Stammheim Prison gave the actors and me a real sense of assurance. Martina Gedeck, Johanna Wokalek, Moritz Bleibtreu and Niels Bruno Schmidt sat on the same benches that Ulrike Meinhof, Gudrun Ensslin, Andreas Baader and Jan-Carl Raspe had sat on 30 years ago. Actually, us filming there interrupted a real terrorism trial: tellingly, it was members of al-Qaeda who are now being tried in Stammheim...

Is there a link between CHRISTIANE F., LAST EXIT TO BROOKLYN and THE BAADER MEINHOF COMPLEX?

For me, THE BAADER MEINHOF COMPLEX is the third part of a trilogy about violence. LAST EXIT TO BROOKLYN is about social violence; THE BAADER MEINHOF COMPLEX is about political violence. And CHRISTIANE F. is about the violence we commit against ourselves. If you watch CHRISTIANE F. more closely, you can see a single photograph hung up above the bed in the junkie apartment. It's a portrait of Ulrike Meinhof! At the time I put it there myself, without knowing exactly why it had to be Ulrike of all people. Now I know why!

INTERVIEW WITH STEFAN AUST

How did you come to write the book “The Baader Meinhof Complex”?

I was sub-editor of the magazine “konkret” from 1966 to 1969, so I knew a lot of people that would later have something to do with the Red Army Faction, either directly or indirectly, including Ulrike Meinhof. In 1970 I went to work for the German public broadcaster NDR, where I produced many reports on the subject of terrorism. And I had a great advantage over my fellow journalists in terms of information simply because I knew many of those involved. So for years this had been a subject that had occupied me and eventually I decided that I wanted to deepen my knowledge and give an as detailed account as possible of what had happened.

What was your reaction when Bernd Eichinger proposed to adapt your book for the cinema?

My reaction was: “About time too!” I had waited 20 years for Bernd Eichinger to approach me about making a film of “The Baader Meinhof Complex”.

Does the movie do justice to your book in your opinion?

My aim in the book was not to comment on the events I’m describing but only to give an as detailed account of them as possible. That’s why I did so much research and gathered all the available material. In other words, I tried to get as close as possible to both, the actual events and the people involved. I suppose that’s the reason why my book has neither dated nor lost its relevance. From the very beginning, I had the feeling that Bernd Eichinger and Uli Edel pursued the same goal – like me, they wanted to tell the story in all its complexities and at the same time tried to get to the core of it all. And I think they did a great job. Bernd Eichinger managed to condense the events that took place during those 10 years extremely well in his script. As far as I can tell, the people and the course of events have been captured very well. I’m deeply impressed and very moved by the movie.

Are there any scenes or moments in the film that particularly moved you?

I’m not really the tearful type, but there are certain scenes in the film that really do affect me. Watching Ulrike Meinhof throw herself into despondency and despair and seeing how she’s unable to untangle herself from the hellish mess she’s gotten herself into, moved me the most. Martina Gedeck really managed to capture the essence of Ulrike Meinhof’s character. The film carries a great authenticity, so much that in parts it feels like a fly-on-the-wall documentary. Again and again you see images that, as a German, you’ve seen in newspapers or on television – images that are now ensconced in the collective consciousness of German society. At the same time, the film shows scenes, which a documentary could never show and thus opens up a new dimension to the story. I find that extremely impressive.

What was it like seeing yourself as a character on the movie screen?

I think, at some point in my life I looked pretty much like that (laughs). Well, I do think I’ve been cast very well visually. There is one scene, in which my character interviews Gudrun Ensslin’s parents. In real life, this interview was carried out not by me but by another journalist. But since this doesn’t affect the course of the story, this scene is absolutely tenable dramaturgically. But of course the film shows events, which I witnessed personally and which happened exactly as they are portrayed in the film. For example, the demonstration at the Axel Springer Group Publishing House is incredibly close to what I experienced myself that night.

Some people still believe that Ulrike Meinhof, Andreas Baader, Gudrun Ensslin and Jan-Carl Raspe did not commit suicide but were killed. What would you say to this?

After the fall of the Berlin Wall, it was discovered that several ex-members of the RAF had been hiding in East Germany, where they had been given a new identity. All these ex-RAF members made statements to the police, which meant that a lot of new information came to light. One of the most important pieces of new information was the fact that following the killing of Hanns Martin Schleyer, a very frank conversation took place amongst RAF members, during which it was made clear to them that the deaths of Meinhof, Baader, Ensslin and Jan-Carl Raspe had indeed been suicides. I researched the suicide-question very thoroughly. Cynically speaking, it would have made a better story for my book if the RAF prisoners in Stammheim had been killed. But all the traces that even hinted at external influence on the deaths of the RAF-prisoners led to nowhere.

INTERVIEW WITH MARTINA GEDECK

How do you feel about playing Ulrike Meinhof?

Playing Ulrike Meinhof was a role that I'd always dreamed of. I've been fascinated by this woman for years. It's a complete mystery to me how an earnest, intelligent woman, who had high ideals and who reached so many people through her newspaper columns and had genuine political influence, could give up her children, her career, her entire existence in order to change the world with a Kalashnikov.

How did you prepare for the role?

I read everything I could get my hands on by and about Ulrike Meinhof. I talked to people who knew her, watched interviews and films about her and studied her radio and television work. And I also studied the way she talked and the way her voice changed over the years.

What is your personal opinion on Ulrike Meinhof and the RAF's "armed struggle"?

There's something hysterical about the RAF's self-imposed duty to change the world and fight for justice. Their conviction that their mission was imperative, their readiness to "fight until the last drop of blood" not only bordered on fanaticism, it's also an expression of hysteria. The RAF went on a hysterical crusade against a young, still fragile democracy, which in turn reacted hysterically. The RAF's armed struggle was something that should have happened 40 years earlier when Hitler was pushing for war. That's when people should have revolted and called to arms. But in the 1970s, all this bloodshed and the murder of innocent people were not only cruel and gruesome, but also politically wrong.

Have you been able to solve the "Ulrike Meinhof mystery" for yourself?

I still have many unanswered questions concerning Ulrike Meinhof. If she was still alive today, I would ask her how she felt about the RAF today, whether she thought that the RAF achieved anything other than killing and injuring people which lead to a tightening of the police surveillance apparatus. I would want to know how she dealt with the fact that she is responsible for the death of innocent people even though she'd been fighting against the nuclear holocaust and injustice.

What role can this film play in our understanding of the history of the RAF?

In Germany this film provides the opportunity to revisit some of the stereotypes and legends that revolve around the RAF. The film offers the chance to view the history of the RAF more realistically. As a result our view of our national past might become more dangerous but it will also be more accurate.

How did you feel about filming inside Stammheim Prison?

For an actor there's always a thin line between fiction and reality. During the making of THE BAADER MEINHOF COMPLEX this line became so blurred it was sometimes undetectable. We stopped "pretending." For the people we're portraying it was a matter of life and death, as an actor you have to pursue that kind of attitude at least to an extent. This is why filming in Stammheim Prison took my breath away - the past felt extremely close.

INTERVIEW WITH MORITZ BLEIBTREU

Who was Andreas Baader in your opinion?

No matter how you see Andreas Baader in moral terms, you can't deny that he's a legend of some sort. And as such he's still haunting the collective subconscious of German society. People project their desires, hostilities and anxieties onto his persona. That's why everyone – including those who knew him - has their own idea of who Andreas Baader was and everyone will defend this idea because they're convinced it's the truth.

So how were you able to play Andreas Baader?

I had to keep the sum of what I had learned about Baader somewhere in the back of my head, and yet forget it and play my own Baader. In my opinion, he was driven by a constant craving for attention. There's little evidence that he was intellectually motivated in the beginning. OK, in general terms he knew what the whole thing was about politically, and he was very anti-authority, but his intellect was born later, out of necessity. Only when he realised that he wasn't going to get out of Stammheim Prison so easily, he shaped up intellectually and became the political leader who the RAF sympathisers wanted him to be.

Andreas Baader is responsible for the deaths of many people. Weren't you ever concerned that your portrait of him might be too charismatic or too positive?

Baader must have been an incredibly charismatic, charming man. He used his charm and wit to get people on his side. Especially in the beginning he must have had a certain anti-hero magnetism that attracted people. That's how it's written in the script and that's how I wanted to play him. Without wanting to pass any moral judgement, you have to show his allure and the audience needs to understand why so many people followed this man. He wouldn't have been able to turn so many people's heads if he hadn't had any charisma.

How was it working with Uli Edel?

Working with Uli Edel was brilliant. Uli is a director who guides you without giving you the feeling you're being ordered around. And that's a really great thing for an actor, especially since Uli knows exactly what you need and when you need it - when you need encouragement and when you should be left alone. Also, he was able to tell us so much about the time and the left-wing student movement, because he'd been there, he'd been part of it. He managed to create an atmosphere, where we all got the sense that we were portraying was deeply personal to him.

INTERVIEW WITH JOHANNA WOKALEK

How did you approach the role of Gudrun Ensslin?

To me an essential part of Gudrun Ensslin's character was her relentless logic, the absoluteness of her thinking. That's what I concentrated on when I played her, and, in a way, I had to become as absolute and relentless myself. While we were making the film, I wasn't able to judge her because that would have meant distancing myself from her. Of course the crimes that she committed and that were committed in her name are horrific – there's no way I can approve of murder – but my job as an actress is not to find answers to all the questions concerning Gudrun Ensslin. Ideally, the audience will be finding their own answers to questions like "How far can we go in the fight for a better world?".

What drew you to this role?

To immerse oneself in the otherness of this person, whose actions are so alien to me, and to find some kind of truth – that's a fascinating challenge to me as an actress. When I first read the script my reaction was: "I can't believe all this really happened in Germany!" The history of the RAF has many facets and the film will, I think, emphasise the complexity of the topic.

How did you experience the making of the film?

Prior to filming, the main actors had to go to a shooting range and train with firearms, including machine guns. This stressed me out completely. Feeling the force of a weapon so physically was a terrible experience. The scenes in Stammheim were also incredibly stressful, because we created a very real sense of psychological pressure amongst the actors, which was very tiring.

Like many of the other actors you also had to lose weight during the shoot. How was that?

To me it was helpful that many of us were on a "hunger strike diet." This feeling of emaciation made me harder; it was easier for me to immerse myself in Ensslin's relentlessness. You also have to remember that food wasn't really very important amongst young people at that time. I talked to one of the wardrobe assistants who'd lived in the same commune as Andreas Baader and many others before they became members of the RAF. She told me that at the time everyone was extremely thin and just lived on cigarettes.

CREW / BIOGRAPHIES

Bernd Eichinger (*Writer & Producer*)

After graduating from Munich Film Academy in 1973, Bernd Eichinger founded his first production company, Solaris Film. Throughout the 70s he produced many of the new generation of German auteur films, including Wim Wender's THE WRONG MOVEMENT, Edgar Reitz' ZERO HOUR, Hans W. Geissendörfer's Oscar-nominated THE GLASS CELL and Wolfgang Petersen's THE CONSEQUENCE.

Bernd Eichinger went on to produce films such as CHRISTIANE F. and LAST EXIT TO BROOKLYN both directed by Uli Edel, THE NEVERENDING STORY directed by Wolfgang Petersen, THE NAME OF THE ROSE directed by Jean-Jacques Annaud and THE HOUSE OF THE SPIRITS directed by Bille August.

Eichinger's producing credits also include FANTASTIC FOUR and FANTASTIC FOUR: RISE OF THE SILVER SURFER based on the Marvel comics as well as the video game adaptations RESIDENT EVIL, RESIDENT EVIL: APOCALYPSE and RESIDENT EVIL: EXTINCTION starring Milla Jovovich.

He co-produced NOWHERE IN AFRICA, which won an Oscar for Best Foreign Language Film in 2002. 2003 Eichinger wrote and produced DOWNFALL, which was nominated for the Best Foreign Language Film Oscar in 2004.

Most recently, Eichinger produced THE ELEMENTARY PARTICLES directed by Oskar Roehler and PERFUME – STORY OF A MURDERER directed by Tom Tykwer. Worldwide DOWNFALL and PERFUME –STORY OF A MURDERER grossed approximately \$100 million and \$150 million respectively, making them two of the most successful German productions in decades.

Uli Edel (*Director*)

Uli Edel studied German literature and drama at Munich University before enrolling at the Munich Film Academy. Here he directed his first short films, which were produced by his fellow student and friend Bernd Eichinger.

In 1981, Uli Edel, once again with Bernd Eichinger as producer, directed CHRISTIANE F.. The film was a worldwide success and won numerous international awards (including the Montreal Film Festival).

In 1989 in New York, Edel and Eichinger made their next film together, LAST EXIT TO BROOKLYN (starring Jennifer Jason Leigh and Burt Young), based on the novel by Hubert Selby. The film won the German Film Awards for Best Film and Best Director and the Bavarian Film Award in 1990. In the USA it won the New York Film Critic Award and the Chicago Film Critic Award, amongst others.

Uli Edel has been living in Los Angeles since 1990, where he's made a successful career as a director of event movies and miniseries for US pay TV, winning numerous awards. To name but a few, his TV movie "Rasputin" won 3 Golden Globes and 3 Emmies. "The Mists of Avalon" was nominated for 11 Emmies and was

voted Best TV Film at the 2001 San Francisco International Film Festival. His western, "Purgatory", made television history: it became the most successful cable TV movie in the history of US television, with 31 million viewers on its first showing.

Stefan Aust

Stefan Aust, born in 1946, was for many years the chief editor of the German news magazine "Der Spiegel" and also the founder and editor of "Spiegel TV". He was sub-editor of the left-wing magazine "konkret" from 1966 to 1969. From 1970 to 1985 he worked for the German public broadcaster NDR, where he produced numerous TV-reports on the subject of terrorism. Stefan Aust has written many books and produced TV documentaries, most recently "The RAF" (2007) with Helmar Buechel. He wrote the script for Reinhard Hauff's feature film STAMMHEIM (1986), which won the Golden Bear at the Berlin Film Festival. His book, "The Baader Meinhof Complex", which has now become the definitive book on RAF terrorism, appeared for the first time in 1985 and was updated in 1997. A new revised and expanded edition of the book, containing new information from previously unavailable sources, will be published to coincide with the release of the film THE BAADER MEINHOF COMPLEX.

Rainer Klausmann (*Director of Photography*)

Rainer Klausmann has worked with some of the most important directors in European cinema, including Werner Herzog with whom he made several films including FITZCARRALDO, with Oliver Hirschbiegel on DOWNFALL and THE EXPERIMENT, with Fatih Akin on THE EDGE OF HEAVEN, HEAD-ON and SOLINO. His most recent awards were the Bavarian Film Award for THE EXPERIMENT in 2000 and the German Camera Award, the Golden German Film Award and the "Golden Camera 300" at the International Cinematographers' Film Festival in Bitola, Macedonia, all for HEAD-ON. Rainer Klausmann lives in Zurich and lectures at several film colleges.

Bernd Lepel (*Production Designer*)

Bernd Lepel began his career as a set designer for theatre. Since the late 70s he's worked as a production designer for cinema and television. His feature film credits include Oliver Hirschbiegel's Oscar-nominated DOWNFALL (produced by Bernd Eichinger) and Volker Schlöndorff's Oscar-winning film THE TIN DRUM and Schlöndorff's FALSE WITNESS. Lepel was also the production designer on three other Bernd Eichinger productions: Andrew Birkin's THE CEMENT GARDEN, which won the Berlin Film Festival, Doris Dörrie's NAKED and Hark Bohm's two-part miniseries THE TRIALS OF VERA B.

Doris Dörrie and Bernd Lepel also collaborated on several successful opera productions: "Turandot" (2003) at the Berlin State Opera, "Rigoletto" (2005) at the Bavarian State Opera in Munich, "Madame Butterfly", also in Munich, and "La Finta Giardiniera" at the Salzburg Opera Festival in 2006.

CAST / BIOGRAPHIES

Martina Gedeck (*Ulrike Meinhof*)

In recent years Martina Gedeck achieved acclaim both in Germany and internationally as the female lead in the Oscar-winning drama THE LIVES OF OTHERS as well as in Robert de Niro's THE GOOD SHEPHERD and Oskar Roehler's ATOMISED (based on the novel by Michel Houellebecq). In 2008 she was awarded the FIPA d'honneur in Biarritz. Her upcoming feature films include Helma Sanders-Brahms' CLARA, in which she plays Clara Schumann.

Martina Gedeck started her film career whilst still at drama school, starring in Dominik Graf's TV-drama "Die Beute" (1988) and his feature film "Tiger, Loewe, Panther" (1989). She received her first Bavarian Television Award for the title role in Jo Baier's "Hoelleisengretl" (1995). She won the German Film Award in 2002, the Golden Camera in 2003 and was nominated for the European Film Award for the title role in Sandra Nettelbeck's BELLA MARTHA (2002).

Moritz Bleibtreu (*Andreas Baader*)

Moritz Bleibtreu, born in Munich in 1971, trained as an actor in Rome, Paris and New York. He made his acting debut as a stage actor in Hamburg, but went on to star in feature films such as Tom Tykwer's RUN LOLA RUN and Oliver Hirschbiegel's THE EXPERIMENT, for which he won the German Film Award. He also won the German Film Award for his part in Thomas Jahn's KNOCKIN' ON HEAVEN'S DOOR.

For his part in Oskar Roehler's ATOMISED he received the Silver Bear at the 2006 Berlin Film Festival. Bleibtreu had also starred in Roehler's previous film AGNES AND HIS BROTHERS.

In recent years, Bleibtreu has appeared in several international productions, including Steven Spielberg's MUNICH, and in Paul Schrader's THE WALKER and ADAM RESURRECTED. His most recent roles in German-language feature films were the leads in Hans Weingartner's satire RECLAIM YOUR BRAIN and the German-Turkish gangster movie CHIKO. He is currently working on the children's film LIPPELS TRAUM, and will soon be acting in Jo Baier's adaptation of HENRY IV.

Johanna Wokalek (*Gudrun Ensslin*)

Johanna Wokalek studied at the Max-Reinhardt-Seminar in Vienna. In 1998, whilst still a drama student, she made her cinema debut in Max Färberböck's AIMÉE AND JAGUAR, followed by the three-part miniseries "Der Laden". After finishing her studies, she took on a three-year engagement at the Bonn theatre. Since March 2000 she's been an ensemble member of The Burgtheater in Vienna, where she appeared in Luc Bondy's production of "The Seagull", Peter Zadek's production of "Totentanz" and Andrea Breth's productions of "Don Carlos," "Cat on a Hot Tin Roof" and "Emilia Galotti".

In 1999, Wokalek was named “Best New Actress of the Year” by the theatre magazine “Theater heute”. She received the Bavarian Film Award in 2003, the German Film Newcomer Award and in 2006 the Adolf Grimme Award for the lead role in Hans Steinbichler’s HIERANKL.

In 2005 she played the female lead in Til Schweiger’s romantic comedy BAREFOOT. In addition to THE BAADER MEINHOF COMPLEX, Johanna Wokalek is also starring in the upcoming mountain climbing drama NORTH FACE directed by Philipp Stölzl and Christian Frosch’s thriller SILENT RESIDENT.

Johanna Wokalek is still an ensemble member of The Burgtheater in Vienna, where she is currently appearing in William Shakespeare’s “Wars of the Roses”. She’s also playing the lead role in Sönke Wortmann’s POPE JOAN, which is currently shooting in Germany and Morocco.

Bruno Ganz (*Horst Herold*)

After studying drama and making his theatre debut in Zurich, Bruno Ganz went to Germany in 1962 and appeared in plays directed by Peter Zadek, Kurt Hübner and Peter Stein. In 1976, Bruno Ganz starred in Eric Rohmer’s adaptation of THE MARQUISE OF O... and was awarded the Golden Filmband for his performance.

Some of the most important performances of his film career include the portrayal of Adolf Hitler in the Bernd Eichinger production DOWNFALL, directed by Oliver Hirschbiegel, and his parts in NOSFERATU THE VAMPYRE (1979) by Werner Herzog, WINGS OF DESIRE (1987) by Wim Wenders and BREAD AND TULIPS by Silvio Soldini (2000).

Ganz has received numerous awards including the Adolf Grimme Award (1999), nominations for the European Film Award (2000 and 2004) and the Iffland Ring, the highest commendation for German-speaking theatre actors (1996).

Most recently, Ganz could be seen in Francis Ford Coppola’s YOUTH WITHOUT YOUTH. He is also working with legendary Greek director Theo Angelopoulos, on his new project THE DUST OF TIME, and with Stephen Daldry on THE READER alongside Kate Winslet and Ralph Fiennes.

Nadja Uhl (*Brigitte Mohnhaupt*)

Nadja Uhl studied at the “Felix Mendelssohn-Bartholdy College of Music and Theatre” in Leipzig. She received the Silver Bear for Best Actress at the Berlin Film Festival and the Latvian Film Award for her performance in Volker Schlöndorff’s THE LEGENDS OF RITA.

Since 1995 Nadja Uhl has starred in numerous high-profile event movies for German television including “A Light in Dark Places” (2003) and in 2006 “Die Sturmflut,” which was one of the most successful TV-movies in German television history.

In 2006 she was nominated for the German Film Award in the category of “Best Female Lead” for her starring role in Andreas Dresen’s movie hit SUMMER IN BERLIN. Most recently, Nadja Uhl appeared in Dorris Dörrie’s drama CHERRY BLOSSOMS, which screened in competition at the Berlin Film Festival.

Jan Josef Liefers (*Peter*)

Jan Josef Liefers was a stage actor before he had his breakthrough as a movie actor with German box office hits such as Thomas Jahn’s KNOCKIN’ ON HEAVEN’S DOOR and Helmut Dietl’s ROSSINI. He won the Bavarian Film Award as Best Newcomer for the latter. Liefers has also directed a feature film entitled “Jack’s Baby” and also works as a singer/songwriter and has released an album entitled “Oblivion.”

More recently, Liefers has starred in several high-profile event movies for German television including “A Light in Dark Places,” “Die Sturmflut” and “Lily C.”

Stipe Erceg (*Holger Meins*)

Stipe Erceg was born in Split, Croatia, in 1974 and had his breakthrough as a movie actor starring in Hans Weingartner’s Cannes hit THE EDUKATORS (2004). In 2004 he won the Max Ophüls Award for Best Newcomer for his part in YUGOTRIP and the German Newcomer Film Award as Best Actor for his roles in THE EDUKATORS and Tilman Zens’ short film DON’T LOOK FOR ME. His other feature films include SOMMERHUNDESOEHNE, STADT ALS BEUTE, CRASH TEST DUMMIES and the German/French/British production THE RING FINGER (2005). Most recently Stipe Erceg starred in Martin Gypkens’ Locarno hit NOTHING BUT GHOSTS and July Delpy’s LITTLE PARIS. Erceg continues to act on stage and most recently appeared alongside Hanna Schygulla in a production of “Death and the Maiden” in Hamburg.

Niels Bruno Schmidt (*Jan-Carl Raspe*)

Niels Bruno Schmidt, born in Berlin in 1975, has appeared in numerous movie and television productions since 1993. He won the Adolf Grimme Award in 1994 for the TV drama “Schicksalsspiel” (1993). He also appeared with Daniel Brühl in Marco Petry’s comedy NO MORE SCHOOL in 2000. He’s also been a regular on German television acting in series’ and TV-movies.

Vinzenz Kiefer (*Peter-Jürgen Boock*)

Vinzenz Kiefer was born in 1979. After completing drama school he started out in television and received the Günther Strack Television Award for Best Newcomer in 2004. Most recently, he appeared in the TV-event movie “The Miracle of Berlin” by Roland Suso Richter. His feature films include the Austrian comedy POPPITZ (2004) and RECLAIM YOUR BRAIN (2007) alongside Moritz Bleibtreu.

Simon Licht (*Horst Mahler*)

Simon Licht was born in Hanover in 1966 and trained to be an actor at the *Konservatorium* in Vienna, where he also made his stage debut. Licht has been busy as a television actor appearing in more than 30 television productions in recent years, including the cult series "Stromberg". He has also appeared in feature films such as Oskar Roehler's *ATOMISED* and in Roehler's upcoming *LULU & JIMI*.

Alexandra Maria Lara (*Petra Schelm*)

Alexandra Maria Lara, born in Bucharest in 1978, starred in the ZDF family series "Mensch, Pia!" at the age of just 16. She also appeared in the TV-movies "The Bubi Scholz Story" and "The Tunnel" by Roland Suso Richter.

She had her international breakthrough as Hitler's secretary Traudl Jung in the Bernd Eichinger production *DOWNFALL*, directed by Oliver Hirschbiegel. Since then she has appeared in several international feature films: Anton Corbijn's *CONTROL*, Francis Ford Coppola's *YOUTH WITHOUT YOUTH*, James Ivory's *THE CITY OF YOUR FINAL DESTINATION*, Mikael Salomon's *THE COMPANY* and Spike Lee's *MIRACLE IN ST. ANNA*. In 2009 she will be appearing in the thriller *KAIFECK MURDER* by Esther Gronenborn.

Hannah Herzprung (*Susanne*)

Hannah Herzprung, born in 1981, made her feature film debut in 2005 in Chris Kraus' *FOUR MINUTES*, for which she won the Bavarian Film Award for Best Newcomer in 2006. That same year she won the German Film Award for Best Supporting Role for her part in Alain Gsponer's comedy *LIFE ACTUALLY*. Recently, she played the young comedian Liesl Karlstadt in Jo Baier's biopic "Karl Valentin und Liesl Karlstadt" (provisionally scheduled for release in December 2008). At the same time she landed a role in Nikolai Rohde's movie *10 SEKUNDEN* and Uwe Janson's adaptation of Goethe's "Werther." Stephen Daldry's upcoming *THE READER* is the first English-language production Hannah Herzprung has appeared in.

Daniel Lommatzsch (*Christian Klar*)

Daniel Lommatzsch, born 1977, studied drama at the Ernst Busch College of Performing Arts in Berlin. He's starred in numerous feature films including Bernd Michael Lade's *12 PAST MIDNIGHT*, *IDENTITY KILLS* and the historical drama *MEIN NAME IST BACH*. Most recently, he appeared in Hans-Christoph Blumenberg's docu-drama "The Bunker", about the last days of WWII in Berlin in April 1945.

Sebastian Blomberg (*Rudi Dutschke*)

Sebastian Blomberg has had a successful career as theatre actor in Vienna, Basel, Zurich, Hamburg, and most recently at the Maxim Gorki Theatre and the Deutsche Theater in Berlin. In addition to his stage work, Blomberg has also appeared in many feature films including Dani Levy's GO FOR ZUCKER!. He recently appeared in July Delpy's THE COUNTESS as well as Wim Wender's THE PALERMO SHOOTING and Nikolai Rohde's drama 10 SEKUNDEN.

Heino Ferch (*Dietrich Koch*)

Heino Ferch's acting career began as a theatre actor in Berlin and also at the Salzburger Festspiele and The Burgtheater in Vienna. He made his film debut in 1988 with a short appearance in SCHLOSS KOENIGSWALD, directed by Peter Schamoni. Since then he has worked with directors such as Tom Tykwer, Volker Schlöndorff, Oliver Hirschbiegel, Roland Suso Richter and Uli Edel. He had his breakthrough in 1997 in Josephs Vilsmayer's COMEDIAN HARMONISTS. In 2004 Heino Ferch played Albert Speer in the Oscar-nominated DOWNFALL, directed by Oliver Hirschbiegel.

In addition to his roles in feature films, Heino Ferch has also starred in numerous TV movies such as "The Tunnel", "A Light In Dark Places", "Die Luftbrücke" and "Der geheimnisvolle Schatz von Troja". Abroad, he has appeared in the TV event movies "Julius Caesar", "Napoleon" and "The Three Musketeers", amongst others.

Katharina Wackernagel (*Astrid*)

Katharina Wackernagel received a Golden Lion as Best Actress at the age of 17 for playing the lead in the ARD series "Tanja." In 1999 she directed the award-winning short film "Think positive!". In 2003 Sönke Wortmann cast Wackernagel in THE MIRACLE OF BERN (2003). That same year, she also starred in the TV movie "A Light In Dark Places". In 2006 she appeared in the coming-of-age drama ABOUT A GIRL. For her role in the award-winning ARD movie "Contergan" (2007) she received, amongst others, the FIPA D'OR and the Bavarian Television Award. Most recently she appeared in Lars Jessen's upcoming feature film BUDDIES – DIE SCHIMMELREITER.

Anna Thalbach (*Ingrid*)

Anna Thalbach has focused her career equally on theatre, film and television. She's starred in numerous award-winning television dramas and in 1999 received the Acting Award of the Festival Cinéma Tout Écran in Geneva. Her feature films include Petra K. Wagner's OSKAR UND LENI and MARIA AN CALLAS, Oliver Hirschbiegel's DOWNFALL and Stefan Epmeier's VINZENT. She also stars in upcoming children's fantasy film KRABAT directed by Marco Kreuzpaintner.

Volker Bruch (*Stefan Aust*)

Volker Bruch, born in 1980, trained as an actor at the renowned Max-Reinhardt-Seminar in Vienna. In 2005 he worked alongside Katja Riemann and Ulrich Noethen in the comedy LIFE ACTUALLY. He starred in Marcus H. Rosenmüller's recent feature films GOOD TIMES and BESTE GEGEND. In 2008 he was cast in Stephen Daldry's THE READER alongside Kate Winslet and Ralph Fiennes, as well as in the French feature film FEMALE AGENTS and Miriam Dehne's LITTLE PARIS.

Hans-Werner Meyer (*Klaus Rainer Röhl*)

Hans-Werner Meyer began his career as a stage actor and has worked with theatre directors such as Andrea Breth, Luc Bondy, Leander Haußmann, Robert Lepage, Elmar Goerden and Amelie Niermeyer. He made his feature film debut in 1992 in Joseph Vilsbeyer's CHARLIE & LOUISE. Since then Meyer has acted in more than 80 feature films and TV-dramas to date. He won the Bavarian Film Award in 2000 and was also nominated for the German Television Award in 2000 and 2001.

Tom Schilling (*Josef Bachmann*)

Tom Schilling's made his acting debut at the tender age of 12 at the Berliner Ensemble theatre. He's been acting ever since and won the 2001 Bavarian Film Award for Best Newcomer for his part in Hans-Christian Schmid's CRAZY (2000). His feature films include Benjamin Quabeck's comedy PLAY IT LOUD! (2003), Oskar Roehler's drama AGNES AND HIS BROTHERS (2004), Dennis Gansel's BEFORE THE FALL, which won the Bavarian Film Award in 2005. He also appeared in Oskar Roehler's ATOMISED. Most recently, he starred in George Tabori's upcoming MEIN KAMPF.

Thomas Thieme (*Judge Dr. Prinzing*)

Thomas Thieme is best known for his performance as the scheming East German Minister Bruno Hempf in the Oscar-winning drama THE LIVES OF OTHERS and as the Nazi-villain Martin Bormann in DOWNFALL. He learned his trade at the East German State Acting College in Berlin. After engagements in Magdeburg and Halle he applied for an exit visa to West Germany in 1981 and left East Germany in 1984; he went on to work at the Schauspiel in Frankfurt/Main and the Burgtheater in Vienna. He was voted "Actor of the Year 2000" by the theatre magazine "Theater heute" for his performance as Richard III in the play "Schlachten!", directed by Luk Perceval. Thieme has also become a well-known face on German television appearing in numerous series and TV-movies.

Jasmin Tabatabai (*Hanne*)

Jasmin Tabatabai was born in Tehran and studied music and acting at the College of Music and Art in Stuttgart. She had her first commercial success in 1997 with Katja von Garnier's musical road movie BANDITS. Tabatabai's further feature film credits include Helmut Dietl's LATE SHOW, Xavier Koller's Tucholsky-adaptation GRIPSHOLM, FOUR MINUTES by Chris Kraus, Vanessa Jopp's MESSY CHRISTMAS and Hal Hartley's FAY GRIM, and Katja von Garnier's upcoming English-language horror film BLOOD & CHOCOLATE.

Susanne Bormann (*Peggy*)

Susanne Bormann, born in 1979, has been in the film and television business since 1988 when she was cast for the feature film TREFFEN IN TRAVERS. Eight years later, she received the Adolf Grimme Award for her performance as the 13-year-old street kid Pattie in Uwe Frießner's TV drama "Abgefahren". In 1998 she played a child prostitute in Andreas Dresen's drama NIGHT SHAPES. Other feature film credits include Martin Eigler's crime drama FRIENDS, the comedy LEARNING TO LIE and Jan Bonny's COUNTERPARTS.

Crew

Directed by
Written and produced by
Based on the book by and in consultation with
Co-writer
Director of Photography
Edited by
Production Designer
Costume Designer
Music by

Associate Producer
Executive Producer
Co-producers

In Co-production with

Line Producer
Make-up
Casting
Original Soundtrack
Compositor

Supervising Sound Editor
Special Effects

Uli Edel
Bernd Eichinger
Stefan Aust
Uli Edel
Rainer Klausmann
Alexander Berner
Bernd Lepel
Birgit Missal
Peter Hinderthür and
Florian Tessloff
Christine Rothe
Martin Moszkowicz
Manuel Malle
Tomas Gabriss
Nouvelles Editions De Films and
G.T.Film Production
Silvia Tollmann
Waldemar Pokromski
An Dorthe Braker
Roland Winke
Michael Kranz
Ben Rosenkind
Stefan Busch
Die Nefzers

CAST

Ulrike Meinhof
Andreas Baader
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