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[PRESS INFORMATION]

BAVARIA FILM INTERNATIONAL presents

A LOUNGE ENTERTAINMENT production

Co-produced by STUDIOCANAL PRODUKTION and B.A. PRODUKTION

AUGUST DIEHL · CHRISTIAN REDL · NADESHDA BRENNICKE

tattoo

A film by ROBERT SCHWENTKE



... SOMEONE'S *always* GOT TO PAY

STUDIO CANAL
PRODUKTION



LOUNGE ENTERTAINMENT GMBH



B.A. Produktion

BAVARIA FILM
INTERNATIONAL

Sponsored by FILMSTIFTUNG NRW, FILMBOARD BERLIN BRANDENBURG and FFA.

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German Distributor: TOBIS STUDIOCANAL

(cast)

Marc Schrader: AUGUST DIEHL
Police Detective Minks: CHRISTIAN REDL
Maya Kroner: NADESHDA BRENNICKE

Meltem: ILKNUR BAHADIR
Marie Minks: JASMIN SCHWIERS
Frank Schoubya: JOHAN LEYSEN

Senior Detective Roth: MONICA BLEIBTREU
Günzel: JOE BAUSCH
Scheck: GUSTAV-PETER WÖHLER
Dix: FATIH CEVIKKOLLU
Poscher: FLORIAN PANZNER
Stefan Kreiner: INGO NAUJOKS

a.m.o.

(crew)

Director: ROBERT SCHWENTKE
Screenplay: ROBERT SCHWENTKE

Producers: ROMAN KUHN, JAN HINTER (LOUNGE ENTERTAINMENT GMBH)
Co-Producers: WIEBKE TOPPEL (STUDIOCANAL PRODUKTION),
B.A. PRODUKTION

Executive Producer: VERENA HERFURTH
Line Producer: JENS W. MEYER
Production Manager: JUTTA BÜRSGENS

Director of Photography: JAN FEHSE
Production Design: JOSEF SANKTJOHANSER
Costumes: PERI DE BRAGANCA
Sound: TOM WEBER
Makeup: HENNY ZIMMER, FRIEDERIKE WEBER
Tattoos and Bodypainting: ALEXANDER BOYKO
FX-Makeup: HENRIK SCHEIB
FX-Prothetics: GEORG KORPAS
Editor: PETER PRZYGODDA
Music by: CHRISTOPH M. KAISER

a.m.o.



SKIN AS ART - *the cult around the fascinating cover of human beings*

Skin always tells the truth. Those who try to hide their emotions must fail because of skin. It blushes and blanches, lets your hair stand on end, reacts to shame, fear and disgust, creates a pleasant tingle or an unpleasant shiver down your back. Skin is the mirror of your soul. It encloses us and keeps us warm. It is our biggest organ, measuring up to two square meters and ten kilograms, if you could fold it and put it on a scale.

Skin is beautiful, immaculate and diaphanous like the most sublime veil. Through it we can touch, experience vibrations and also pain. Skin covers our inside. When it is injured, the body does everything to repair its protective surface. We take care of our skin, and for thousands of years we have been adorning it, too: with colors, patterns, symbols. Tattoos belong to some of the oldest forms of art. Through them we humans create a second skin as an expression of our individuality and culture.



In Greece tattoos served to mark slaves and criminals. The warriors of the Maori in New Zealand used it to create a fearsome appearance. Around the globe such body images protected us from ghosts, were signs of bravery, showed which tribe we belonged to or initiated us into adulthood. The oldest tattoos were found on the skin of Ötzi, the iceman, 5300 years old. The lines which adorn his thighs and his back were probably some form of health remedy.

Japan is probably the most well-known country with a traditional culture of tattooing. Skin artists in the western world often model their work on photographs of ancient Japanese tattoo art. For tattoo artists today, skin has become the medium of the only true art form. Sometimes the images are placed so cleverly that the movement of muscles will bring them to life. The body is art, and we humans a work of art. And both are inseparable.



CONTENT

In the basement of an unfinished building. Bright spotlights and electrifying pills transport its young guests into another world: dancing bodies, reflections of light and rumbling bass lines. Marc (AUGUST DIEHL), freshly graduated from police academy, is among those who enjoy music and drugs – until Police Detective Minks (CHRISTIAN REDL) and his people raid the place. Marc can escape, but his jacket is found. The pills he hid in it provide an opportunity for Minks, and his young colleague will face a tough decision: Marc will either work for Minks in homicide, or his career will be finished on drug possession charges.

For some strange reason Minks has it in for his young colleague. Why else would this cynical Detective, generally feared for his unconventional methods want Marc at his side? Soon it becomes clear what Minks is expecting from the cooperation with his party-wise fellow detective. He wants to get access to a world that is closed to him, a world which swallowed up his daughter Marie two years ago.



Marc's investigation leads him to the burnt corpse of a young woman and to a series of murder cases, which all have one thing in common: the perp seems to dissect his (or their?) victims with a scalpel because all of them are missing large pieces of skin. During his investigation Marc comes across Maya (NADESHDA BRENNICKE), the beautiful if rather reserved girlfriend of one of the victims. She too will be sucked into the maelstrom of this case, from which there seems to be no escape ...



AUGUST DIEHL plays Marc

Marc, a young graduate of police academy, worries about everything but his police career. He's much more interested in hanging out at trendy clubs and enjoying nightlife. He avoids responsibility, isn't keen on relationships, wants no commitment. When the unconventional police detective Minks gets him into homicide, he's less than motivated when starting the investigation. But Marc's first case changes everything. He's forced to give up his indifference and to open his eyes ...

August Diehl, born in Berlin, had his breakthrough in his first leading role. As best newcomer he received the *Bayerische Filmpreis* in 1998, for his performance as an obsessed computer hacker in *23 – NICHTS IST SO WIE ES SCHEINT*. In 1999 He received the *Deutsche Filmpreis* as best main actor. He was then nominated *European Shooting Star 2000*.

All that media buzz didn't make him change his plans, however. He first finished his studies at the Ernst Busch Acting School, and concentrated on stage acting. In 1998/99 he played in Hamburg in Sarah Kane's *GESÄUBERT* with Peter Zadek as director. Since spring 2000 he has appeared on stage at the Burgtheater in Vienna in the role of Kostja in Tschechow's *DIE MÖWE*, with Luc Bondy as director.

August Diehl's current feature film projects include *LOVE – THE HARD WAY* (2001), directed by Peter Sehr and *KALT IST DER ABENDHAUCH* (2000), an adaptation of a novel by Ingrid Noll, and directed by Rainer Kaufmann.

Movies (Selection): *LOVE – THE HARD WAY* (2001), director: Peter Sehr
DER ATEMKÜNSTLER (Short film, 2000), director: Marco Kreuzpaintner
KALT IST DER ABENDHAUCH (2000), director: Rainer Kaufmann
HILFLOS (Short film, 1999), director: Tom Zenker
DIE BRAUT (1999), director: Egon Günther
POPPEN (Short film, 1998), director: Marco Petry
ENTERING REALITY (Short film, 1998), director: Marco Kreuzpaintner
23 (1998), director: Hans-Christian Schmid

Theater Plays (Selection): *DIE MÖWE* (2000)
DAS LEBEN – EIN TRAUM (1999)
GESÄUBERT (1999/98)
NACH HAUSE (1997)



CHRISTIAN REDL plays Minks

Police Detective Minks couldn't care less about what his colleagues think of him. The driver who killed his wife is still at large, but Minks isn't bothered by rumors that he shot and killed him. At the moment he has but one goal: to find his daughter Marie who disappeared two years ago. He will do anything to achieve this end. Minks is obsessed, and this obsession also spurs him on in his pursuit of the murderers who have left their bloody trace in his city ...

CHRISTIAN REDL is often cast as a bad guy, not the least because of his characteristic looks. However, he has proved more than once that his range is much bigger, for example in his role as the highly-sensitive Karl in the movie *DAS TRIO* (1997), where he appeared with Götz George. CHRISTIAN REDL started out in theater. After graduating from acting school in the city of Bochum and stage appearances in Wuppertal, Bremen, Frankfurt, and Hamburg he became one of the most sought-after stage actors in Germany, playing for such directors as Claus Peymann, Peter Zadek or Luc Bondy. He has also played in numerous TV movies, and in 1990 received the *Adolf Grimme Award* for his performance in *DER HAMMERMÖRDER*.

A man of many talents, his most recent big screen projects include *SOLO FÜR KLARINETTE* (1998) with Nico Hofmann as director and *ST. PAULI NACHT* (1999), directed by Sönke Wortmann.

Movies (Selection): *ST. PAULI NACHT* (1999), director: Sönke Wortmann
OSKAR UND LENI (1999), director: Petra Katharina Wagner
SOLO FÜR KLARINETTE (1998), director: Nico Hofmann
DAS TRIO (1997), director: Hermine Huntgeburth
LEA (1996), director: Ivan Fila
BUNTE HUNDE (1994), director: Lars Becker
SCHATTENBOXER (1992), director: Lars Becker
SIERRA LEONE (1986), director: Uwe Schrader

TV (Selection): *FREUNDE AUF EWIG* (2001), director: Matti Geschonnek
EIN MÖRDERISCHER PLAN (2000), director: Matti Geschonnek
EINER GEHT NOCH (1999), director: Vivian Naefe
DAS GESTOHLENE LEBEN (1999), director: Christian Görlitz
STURMZEIT (1999), director: Bernd Böhlich
FEDERMANN (1998), director: Christian Diedrichs
URLAUB AUF LEBEN UND TOD (1998), director: Manuel Siebenmann
DER ROSENMÖRDER (1998), director: Matti Geschonnek
DER HAMMERMÖRDER (1990), director: Bernd Schadewald



NADESHDA BRENNICKE plays Maya

This woman can freeze water with one look. Everyone who meets her feels the cold emanating from her immaculate appearance. It takes some time to see that below this chilly surface there are deep emotions churning ...

NADESHDA BRENNICKE shares one quality with Maya, her character: she, too, doesn't want to be typecast. As an actor she is just as successful in thrillers as she is in comedies.

NADESHDA BRENNICKE graduated from Zinner Acting School in Munich and now makes Berlin her home. She had her screen debut in the movie *MANTA - DER FILM* (1991), followed by *WORKAHOLIC* (1995), *PLANET ALEX* (1999) and *KANAK ATTACK* (2000). She has also played in TV movies such as *DIE STRASSEN VON BERLIN*. With Jürgen Vogel she appeared in the highly-acclaimed thriller *DAS PHANTOM* (2000).

Movies (Selection): *KANAK ATTACK* (2000), director: Lars Becker
PLANET ALEX (1999), director: Uli M. Schüppel
WORKAHOLIC (1995), director: Sharon von Wietersheim
MANTA - DER FILM (1991), director: Peter Timm

TV (Selection): *DAS PHANTOM* (2000), director: Dennis Gansel
DIE STRASSEN VON BERLIN (1997 to 2000)
DIE MÄNNER VOM K3 - HARRYS PECH (1999), director: Guido Pieters
TATORT - EINSATZ IN LEIPZIG (1999), director: Thomas Freundner
TATORT - DIE KROKODILWÄCHTER (1996), director: Berno Kürten
LANDGANG FÜR RINGO (1996), director: Lars Becker
ALLES AUSSER MORD - BLACKOUT (1995), director: Reinhard Münster
DIE PILOTINNEN (1994), director: Christian Petzold



ROBERT SCHWENTKE: Director and Screenplay

ROBERT SCHWENTKE is an experienced TV author, and yet *TATTOO* is his debut as director on the big screen. The gripping and atmospheric thriller elicited a veritable storm of enthusiasm from co-producer Wiebke Toppel ("ROBERT SCHWENTKE's script is the most suspenseful German thriller I've read in years."). SCHWENTKE is an expert when it comes to suspense; his TV scripts too, are all prime examples of gripping stories. His thriller *TATORT: BILDERSTURM* (1998, director: Nikolaus Stein von Kamienski) was nominated for the prestigious *Adolf Grimme Award*.

ROBERT SCHWENTKE studied at Columbia College and later at the American Film Institute. Prior to this he studied Philosophy at the Karls-University in Tübingen, Germany.



LOUNGE ENTERTAINMENT: Production

LOUNGE ENTERTAINMENT prefers *movies beyond the comfort zone*. They want to cross barriers, polarize, irritate.

With *TATTOO*, the producer Roman Kuhn found another movie to stay true to this motto. "When I saw the idea for the script, I was immediately convinced of its big-screen potential. We're all stuck inside our own skin, and that's why everyone should be able to feel our story under their skins too ...".

And this is the intention of LOUNGE ENTERTAINMENT: to make films which take the viewers on a journey, touch their emotions and change their perceptions. It's their aim to be a trailblazer in the entertainment business.

Film, music, advertising and the new media cross-pollinate each other, thus creating synergy effects unheard of in conventional productions. Close cooperation between departments, unconventional production processes and financing methods help make films which are competitive on the international scene. Internationally experienced and established directors, musicians, producers, and marketing specialists meet in the LOUNGE in a creative pool. In the LOUNGE, creativity is teamwork.

Selected Productions by LOUNGE ENTERTAINMENT GMBH:

1998 *THREE BELOW ZERO*: movie with Wes Bentley, director: Simon Aeby

1998 *DIE SCHLÄFER*: TV-Movie for ProSieben, director: Roman Kuhn

1999 *DER VOYEUR*: TV-Movie for ProSieben, director: Roman Kuhn

2000 *BE.ANGELED*: movie, director: Roman Kuhn

2000 *A WOMAN AND A HALF - HILDEGARD KNEF*: documentary, director: Clarissa Ruge

in preparation: *WAITING FOR GODOFSKY*: movie with Joseph Fiennes, director: Dan Bartolini



STUDIOCANAL PRODUKTION

STUDIOCANAL PRODUKTION is a daughter of STUDIOCANAL, the European producer and distributor of Movies and TV programs. It is responsible for (co-) producing German and European films in Germany.

Together with sister company TOBIS STUDIOCANAL, and in cooperation with German and European filmmakers it is highly engaged in the (co-) production of high-quality and commercially successful movies. Depending on the individual project and partner, STUDIOCANAL PRODUKTION gets involved as early as the writing phase, helps package already existing material or accompanies the actual shooting of the film.

Wiebke Toppel, responsible for project development and production says: "On every stage of the production process we try to be an effective partner. Involving the distributor from the beginning secures the best chances for a successful opening of the film."



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