

Official Selection in Competition
Cannes 2004



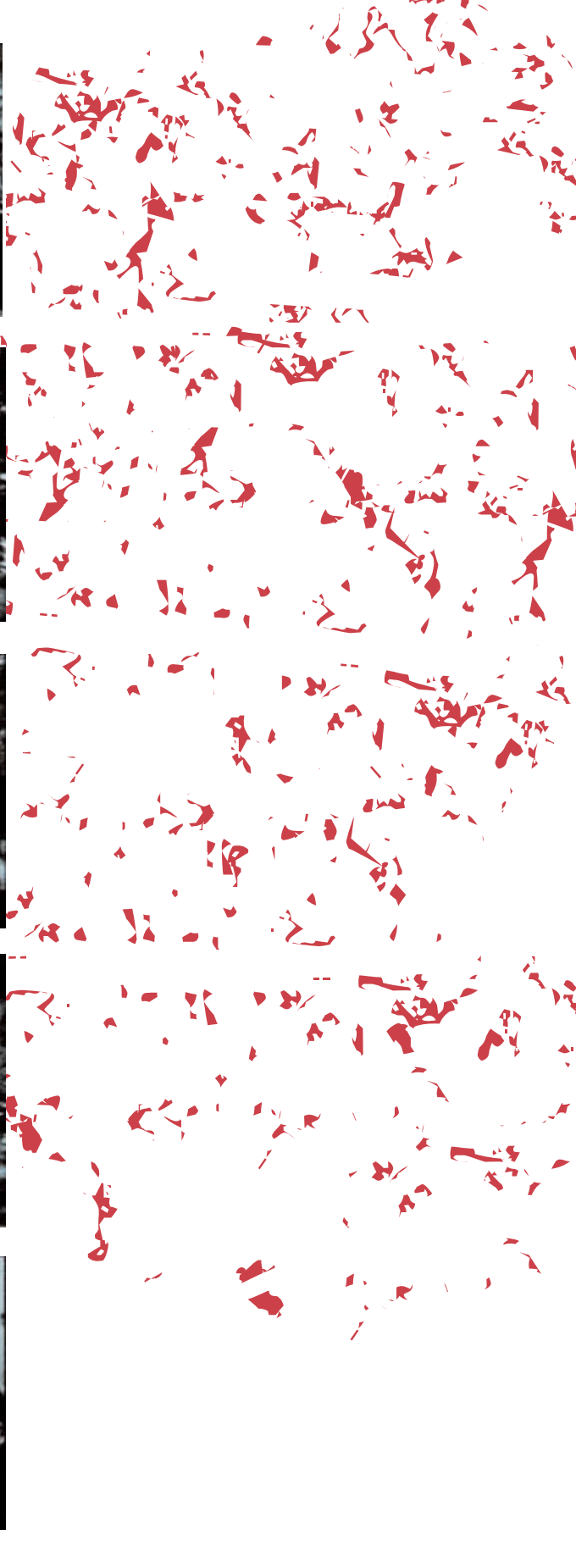
THE EDUKATORS

a film by
HANS WEINGARTNER

JESUS HURT
ISTVEIN
REVOLUTION
BELL



• BALTIMORE



y3 film in coproduction with coop99 present

**Official Selection in Competition
Cannes 2004**



THE EDUKATORS

THE DIRECTORS LABEL

Germany / Austria - 2004 - 126 min - 35mm - Color - 1:85 - Dolby SRD

Celluloid Dreams

THE DIRECTORS LABEL

2, Rue Turgot 75009 PARIS

t. +33 1 4970 0370 f. +33 1 4970 0371

info@celluloid-dreams.com

www.celluloid-dreams.com

In Cannes: Grand Hôtel Dauphin 7D

t. +33 4 9339 5020 f. +33 4 9339 7430

International Press

Richard Lormand

www.filmpressplus.com

tel. +33 1 4804 5173

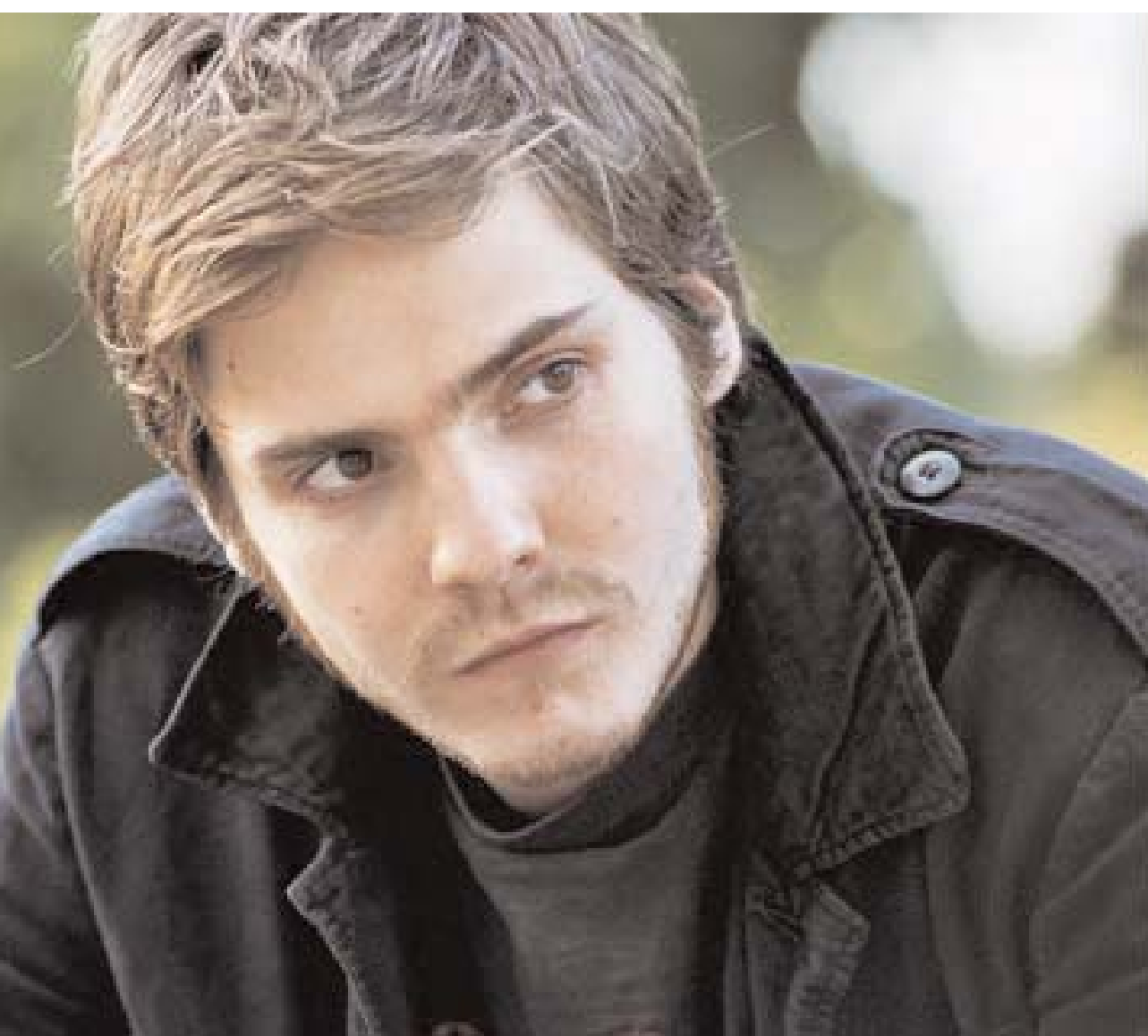
email. intlpress@aol.com

In Cannes (May 11-23)

t. +33 4 9306 2772 or +33 6 2416 3731

f. +33 4 9368 3084

Cannes Croisette Prestige, 87 rue d'Antibes



THE EDUKATORS is a movie about the last ten years of my life – wanting to be part of a political movement and never really finding one that worked.

I believe that we live in a time when young people crave political change, but truly don't know where to begin. Perhaps our societies have grown so individualistic that a collective dynamic is no longer possible.

Hans Weingartner





SYNOPSIS

Jan, Peter and Jule are living out their rebellious youth. They are united by their passion to change the state of the world.

Jan channels his anger into causes and at unfair politics of the rich. His hip roommate Peter shares the same ideals, but is much more relaxed. Peter's girlfriend Jule has just moved in because she can't make ends meet on her waitress' salary.

Little does Jule know, Jan and Peter are "The Edukators," mysterious perpetrators who creatively and non-violently warn the local yacht club members their "days of plenty are numbered." It turns out Jules has a secret of her own: a past automobile mishap has burdened her with monthly payments for a lifetime to successful businessman Hardenberg.

While Peter is away on holiday, Jan and Jules recklessly break into Hardenberg's villa for some "edukating." They also act on the feelings that have been growing between them.

When Jan and Jule are forced to return to the villa the following night to retrieve a forgotten cell phone, they are surprised by Hardenberg. They have no choice but to call Peter for help, even if it means risking his finding out about their hidden romance.

The trio makes the rash decision to kidnap the rich entrepreneur and retreat to a relative's mountain cabin. The young idealists find themselves face-to-face with the values of the generation in power...



INTERVIEW WITH HANS WEINGARTNER

STRENGTH WITHIN A GROUP

Young people know there's strength in a group. If you're alone, you're lost. The first step of resistance is to get free. The second step is to find allies, to build ties with people who share the same needs and values. In *THE EDUKATORS*, Jan, Jule & Peter form such a group. Jealousy cannot part them.

At first the actors found it hard to believe that Peter could handle Jan and Jule's betrayal. But friendship means more to him than bourgeois moral values. Peter loves Jule - he doesn't own her. He can tell that when she falls in love with Jan, their love is a wonderful thing, colored by a joint rebellion - a shared rejection of social constraint. And he stays friends with both of them.

Of course, this is a highly idealized view of friendship, but it is a view I share. In most German movies, characters involved in a threesome like this would come to blows and everyone would end up alone - which is what people call realism. Except that there's nothing realistic about it. It's just what audiences have come to expect from seeing so many films of the 70s. As far as I am concerned, the best ending is a positive one.

POETIC RESISTANCE

Jan and Peter are the "Edukators" : they break into rich villas and rearrange the possessions of their wealthy owners. Nothing is ever stolen, no one ever gets hurt. Yet what they do constitutes an attack on other people's lives. Wherever they go, they generate chaos. But it is chaos with meaning. "Edukating" is a humorous way of getting back at the rich. Jan and Peter are political activists. They are acting out a form of poetic resistance.





ANGRY YOUNG MAN

In my early 20s, I was just like them. I was an angry young man, who liked to scream "Revolution!", "Change the World!":

We weren't fighting for the underdog, or fighting for any one constituency against another: we felt that the whole system was wrong. It was bad for the exploited and it was bad for the exploiters too. It was not only unfair, it was alienating for everyone.

All my friends felt the same way but none of us ever found a political group we could stick with. We didn't want to be regimented. Like Jule, we wanted to be free.

NO CLEAR ANSWERS

During this period, I lived in a squat in Berlin. One day, hundreds of policemen showed up for a raid. They tossed my belongings out the window. They treated us like dangerous criminals. They destroyed the whole building.

This was a traumatic experience. When I recovered, I promised myself I would incorporate politics into a movie. I have always been interested in socially conscious cinema. I admire Michael Moore, Mike Leigh and Costa Gavras.

THE EDUKATORS is a film about the scope for political change, but it cannot give clear answers because there are no clear answers to give.

THE AFFLUENT SOCIETY

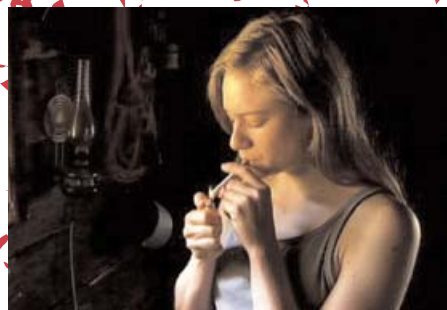
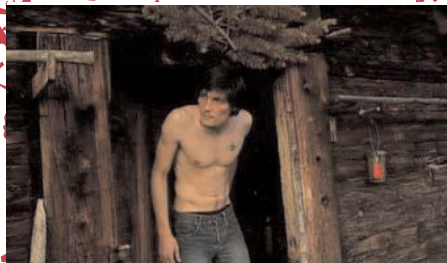
My life has changed since those days, but the basic shape of my views remains the same and my characters – Jan, Peter, Jule – share them. We feel no one stops to look critically at the world anymore. Nobody says "Wake up, people! This is perverse! Let's stop this!"

The truth is, only 10% of the world's population shares in the affluent society. The other 90% experiences poverty, hunger and starvation. There is enough wheat in the world to provide 2000 calories per day for every inhabitant. But the wheat is not distributed fairly. 90% of the world is starving and the other 10% diets. Everyone's unhappy.

The world could be a Garden of Eden, but for most people, it's a shithole.

PEOPLE NOT PROFIT

I hope THE EDUKATORS opens people's minds to what the big corporations are doing. They are building an economic system in which human beings mean nothing, and money is everything.



FUN

Nevertheless, the whole idea of "Edukating" is playful. The movie is full of jokes. And happiness. I read somewhere that kids laugh out loud more than 150 times a day. Adults laugh only 10 times a day. Well, I want people to laugh. I want people to go see the film and have fun.

THE 1968 GENERATION

I also want it to make people think about their elders. No disrespect to the 1968 generation. They liberalized society and introduced a wide number of reforms. But yesterday's rebels have become today's conservatives. Hardenberg, the fifty-year-old businessman in the movie, is an example of a former radical. He has become one of the people he used to fight against. And I think this is something which has happened quite extensively. People's lives change over time. They grow fatalistic. They direct their energies towards new goals, sometimes more selfish goals. They acquire crippling responsibilities. They become different people. They don't reject their old beliefs, they renege on them without realizing it.

PRISONERS OF THEIR OWN POSSESSIONS

Another theme of the movie is getting rid of one's fears. It's important to put an end to anxiety, to stop worrying about safety and security. Freedom is more strenuous than safety, but it's also more exciting. It brings greater rewards.





I have a peculiar notion of what it means to be human. I believe that human beings are nomadic. They need to be free. And nowadays, very few of us are. Most people are like Hardenberg, prisoners of their own possessions. "What you own, " someone once said, "One day owns you."

A STORY TOLD THROUGH ITS ACTORS

In a film like **THE EDUKATORS**, everything is down to the actors. The camera must follow them, so that it looks like they are determining the shape of each shot. They must look and feel free to move as they please. The position of the camera can never determine what they do. This notion fits in with the film's impulse toward freedom, spontaneity and lightness.

CASTING JAN JULE PETER

The part of Peter was written for Stipe Erceg, whom I had seen in a friend's film. Daniel Brühl was cast as Jan at a much later stage, when a previous project fell through – which was a case of fate smiling on us. Stipe and Daniel are perfect match and Daniel is a great actor. We got along well and have the same tastes – which makes everything a whole lot easier.

The role of Jule was much harder to cast. I spent eight months looking for the right person and then when I found Julia Jentsch, she had just signed for another part. We had to bring our shoot forwards two weeks and then split it into two periods, which was horrible. But I knew that we had found the perfect cast, a great combination of actors.

Julia is sensitive and fragile, but very strong. She has inner power, deliberately reined in during the first part of the movie, then released. No one else could have played it the way she did.





CASTING HARDENBERG

I cast Burghart Klausssner as Hardenberg, the wealthy businessman, almost immediately. I knew the energy and vibe between us was right. I would rather rewrite a character to suit an actor than not cast an actor I like because he was wrong for the part. And then, I give actors absolute freedom. They carry the whole weight of the film. The experience was a bit novel for Burghart, but he sure went for it and within hours was using all the space I could give him.

DIGITAL TECHNOLOGY

This was a 100% digital shoot, with no artificial light. Lighting costs time, whether you shoot on 35mm or DV. Sensitive 35mm film stock does exist, but it's expensive. And the decision to shoot exclusively with hand-held cameras was important: we were able to explore the space and give actors license to go wherever they wanted. We ended up with something very mobile, i think with cast and camera dancing round each other.

KEEPING THINGS SIMPLE

I tried to design this shoot in exactly the same way I made my first feature, keeping technical complexities down to a minimum, so that I could really focus on the actors. Also, the budget was kept deliberately low. More money means more pressure. This way, I used a limited crew and was able to set the shooting schedule the way I wanted it - usually. The huge advantage of this kind of film-making is that it's rapid. You can make something happen as soon as you think of it. Titian once said, "there is no art without improvisation." I agree.





REVOLUTION

Young people are meant to be rebels. Most revolutions were carried out by young people – because that's where the energy is. Pure energy. Society needs that energy to develop and renew itself. Someone has to question everything there is to question, so that what's good survives and what is less good gets changed. So where is all the energy now? I want people to come out of **The EDUKATORS** and tap into their revolutionary zeal.

Don't just hang out! Rebel! It can be fun.
Hans Weingartner



You have to give room to chance and always catch the moment. My best ideas occur during the shoot – which is why I need what's politely called a flexible crew.

The film was produced by my company, y3film, in partnership with Antonin Svoboda, Austrian independent producer at coop99.



HANS WEINGARTNER

THE EDUKATORS is Hans Weingartner's second feature film. His spectacular 2002 debut THE WHITE NOISE won the prestigious Max Ophüls prize and many other prizes. It also was named Best First Feature by the German Film Critics Association, as well as winning numerous awards for actor Daniel Brühl in the leading role as a young schizophrenic.

Austrian-born Weingartner studied neurology at the University of Vienna and went on to specialize in neurosurgery at the University of Berlin's Steglitz Clinic. During his medical studies (1991-97), Weingartner also began working as a camera assistant. He did his post-graduate studies (1997-2001) in filmmaking at Cologne's Academy of Media Arts (KHM).



DIRECTOR WRITER

2004 THE EDUKATORS (Die fetten Jahre sind vorbei)

2002 THE WHITE NOISE (Das weisse Rauschen)



DANIEL BRÜHL

As Jan

Daniel Brühl starred in 2003's international hit **GOOD BYE, LENIN!** Brühl's performance as the sympathetic son who tries to recreate Communist Berlin for his ailing mother won him Best Actor awards at both the European Film Awards and the German Film Awards.

Brühl had previously won Best Actor at the German Film Awards in recognition of his 2002 performance in Hans Weingartner's **THE WHITE NOISE (DAS WEISSE RAUSCHEN)**.

As early as 1995, Brühl began appearing in supporting roles in film and television. He made his German breakthrough starring as a lovesick high school student in Marco Petry's 2000 box office success **NO MORE SCHOOL (SCHULE)**.

Born in Barcelona in 1978, Brühl also appeared in Canadian director Sheri Elwood's English-language **DEEPLY**, starring Kirsten Dunst and Lynn Redgrave. He will soon be seen with Maggie Smith and Judi Dench in Charles Dance's **LADIES IN LAVENDER**.

Selected Filmography

2004	THE EDUCATORS	Hans Weingartner
2003	GOOD BYE, LENIN!	Wolfgang Becker
2003	LOVE IN THOUGHTS	Achim von Borries
2002	ELEFANTENHERZ	Züli Aladag
2002	VAYA CON DIOS	Zoltan Spirandelli
2002	THE WHITE NOISE	Hans Weingartner
2001	NO REGRETS	Benjamin Quabeck
2000	NO MORE SCHOOL	Marco Petry
2000	DEEPLY	Sheri Elwood
1999	HONOLULU	Vanessa Jopp
1999	SCHLARAFFENLAND	Friedemann Fromm



JULIA JENTSCH

As Jule

Julia Jentsch made a successful debut in theater, leading to her being named Best New Talent by "Theater Heute" Magazine in 2002. Acting in the Münchener Kammerspiele since 2001, Miss Jentsch played Desdemona in Luk Perceval's staging of Shakespeare's "Othello" and Elektra in Andreas Kriegenburg's production of Euripides' "Orestes." Miss Jentsch received her training at Berlin's prestigious Ernst Busch Academy.

In film, Miss Jentsch recently appeared in Sven Taddicken's 2001 film MY BROTHER THE VAMPIRE (MEIN BRUDER DER VAMPIR) and Christoph Stark's JULIETTA. She will soon be seen starring with Thomas Kretschmann in Hans W. Geissendörfer's SCHNEELAND. She made her film debut in 2000 in Judith Kennel's acclaimed ANGRY KISSES (ZORNIGE KÜSSE).

Miss Jentsch has also starred in several TV films, notably 2003's TATORT - BITTERES BROT (Jürgen Bretzinger), 2002's BLOCH - TAUSENDSCHÖNCHEN (Christoph Stark) and 2002's UND DIE BRAUT WUSSTE VON NICHTS (Rainer Kaufmann).



STIPE ERCEG As Peter

Stipe Erceg was recently awarded Germany's Max Ophuls Prize for Best Young Actor for his performance in Nadya Derado's YUGOTRIP.

Erceg was also seen in the lead role of a fun-loving slacker in Patrick Tauss' THE MAN (DER TYP), presented at this year's Berlin Film Festival. He also starred in Alain Gsponer's acclaimed 2002 film KIKI & TIGER, based on the true story between a Kosovo Albanian and a Serb in Germany.

Erceg will soon be seen in Cyril Tuschi's SUMMER DOGS (Sömmer Hunde Söhne), Valerie Biltchenko's PORTRAIT VOR WEISSER WAND and the German television mini-series DIE KIRSCHENKÖNIGIN.

Croatian-born Erceg trained at Berlin's European Theater Institute.



BURGHART KLAUSSNER

As Hardenberg

Burghart Klaussner played the estranged father who fled Communist Berlin for Western comfort in Wolfgang Becker's international hit **GOOD BYE, LENIN!**

His other film credits include 1999's **CRAZY** and 1997's **23**, both directed by Hans Christian Schmid, **ROSSINI** (1996), directed by Helmut Dietl, **DAS SUPERWEIB (THE SUPERWIFE, 1996)**, directed by Sönke Wortmann and **KINDERSPIELE (CHILD'S PLAY, 1992)**, directed by Wolfgang Becker.

Klaussner trained at Berlin's Max Reinhardt School and has been active in nearly all the important German-speaking theaters for the past 15 years. He recently toured Germany with his swing-era band performing a program of songs by Charles Trenet.

Klaussner is also active in German-language television, recently appeared in the 2003 films **EIN GOLDFISCH UNTER HAIEN** (dir. Marc Andreas-Bochert) and **K3** (dir. Friedemann Fromm).



CAST

Jan
Jule
Peter
Hardenberg
Villa Owner
His Wife
His Daughter
His Son
Agressive Rioter
Rioter
Landlord
Paolo
Restaurant Chef
Customer 1
Customer 2

Daniel Brühl
Julia Jentsch
Stipe Erceg
Burghart Klaußner
Peer Martin
Petra Zieser
Laura Schmidt
Sebastian Butz
Oliver Bröcker
Knut Berger
Hanns Zischler
Claudio Caiolo
Bernhard Bettermann
Sylvia Haider
Claudia Jakobshagen



CREW

Director Hans Weingartner
Screenplay Katharina Held, Hans Weingartner
Music by Andreas Wodraschke
Casting Silke Koch, Suse Marquardt
Cinematography Matthias Schellenberg, Daniela Knapp
Sound Stefan Soltau
Production Design Christian M. Goldbeck
Editing Dirk Oetelshoven, Andreas Wodraschke
Sound Design Uwe Dresch
Costume Design/Make-Up Bernhard Maisch
Line Producer Silvia Pernegger
Produced by Karsten Aurich
Hans Weingartner, Antonin Svoboda

A y3 film (Germany) production in coproduction with coop99 (Austria) in collaboration with Südwestrundfunk (SWR) and arte with the support of BKM Filmförderung des Bundes, Medienboard Filmförderung & Standortmarketing in Berlin-Brandenburg, Filmfonds Wien, Cine Tirol

