

Strand Releasing presents

PARADISE: LOVE

A film by ULRICH SEIDL

Starring Margarethe Tiesel and Peter Kuzungu

PRELIMINARY PRESS NOTES

Official Selection: Cannes Film Festival 2012
Official Selection: Toronto International Film Festival 2012
Official Selection: AFI Fest 2012

Country of Origin: Austria/Germany/France

Format: 35mm/1.85/Color

Sound Format: Dolby Digital SRD

Running Time: 120 minutes

Genre: Drama

Not Rated

In German with English Subtitles

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SYNOPSIS

Teresa, a 50-year-old Austrian hausfrau, travels to the beaches of Kenya as a sex tourist or “Sugar Mama”. There, she moves from one Beach Boy to the next, buying their love only to be disappointed and quickly learning that there, love is strictly a business. With his very unique brand of realism, socio-political critique and warped humor, Mr. Seidl deals with the market value of sexuality, older women and young men, the power of skin color, Europe and Africa, and the exploited, who have no choice but to exploit others.

Ulrich Seidl’s film is the opener in the PARADISE Trilogy about three women in one family who take separate vacations: one as a sex tourist, another as a Catholic missionary (PARADISE: Faith) and the third at a diet camp for teenagers (PARADISE: Hope). Three films, three women, three stories of the longing to find happiness in contemporary society.

GLOSSARY

Beach Boys Young Africans who work on the beach generally selling key rings, boat excursions or safaris and who seek out white women as sexual partners. Many speak fluent German, English and French. In exchange for their services they receive money or large gifts such as a motorcycle, car or house. Many Beach Boys dream of living in Europe.

Sugar Mama The name Kenyans use for the white European women who “support” them. That is, to whom they peddle sex to earn a living.

Mzungu Kiss What Kenyans call the way Europeans kiss – a French kiss, which is as unusual in Kenya as oral sex on women.

“WHAT YOU CAN’T FIND ON EARTH...”

Ulrich Seidl in conversation with Claus Philipp about his PARADISE Trilogy

INTERVIEW WITH ULRICH SEIDL

Originally the iconoclastic Austrian director Ulrich Seidl (“Good News,” “Dog Days,” “Import Export”) planned a long episodic film titled “PARADISE.” But that “PARADISE,” on which Seidl spent four years and shot over 80 hours of rushes... that “PARADISE” has become a film trilogy. Three features, three stories about three women from one family.

“PARADISE” - How did you choose this collective title for the trilogy?

Paradise is the promise of a state of permanent happiness (a word that for many conjures up the desire for sun, sea, freedom, love and sex), as well as a commonly abused concept in the tourism industry. The title thus represents all three of the film’s stories, because in them three women set out to fulfill their unfulfilled dreams and longings.

Why three films involving three women?

...because, despite what people may think, I’m a director who makes films about women. The film grew out of several different starting points. For example, I’ve long been interested in making a film about fifty-something women. And also, my wife Veronika Franz and I once wrote a film about mass tourism that consisted of six different threads. Each dealt with tourists (from the West) and their kind of vacation in the so-called Third World. The theme of sex tourism came up repeatedly in them.

We developed that into the story of a family: two sisters and a daughter. Three women looking for a man who don’t correspond to standard ideals of beauty and who – to cite Houellebecq or Jelinek – have low market value. So they look for sexual fulfillment, and also love, elsewhere; in this case, with black men in Africa.

What's behind your "exploding" the stories?

We don't write traditional scripts. Individual scenes are described precisely, but the separate threads are recounted like in a short story, and not interwoven. That only happens at the editing table. It's the result of my working method, the basic principle of which is that you don't simply execute the approved script, but rather take into account what's happened in pre-production and also what's come out during filming. Similarly, as far as possible you shoot chronologically and make sure that the working method remains open to new directions and ideas.

Plus, with every film I always try to set myself new challenges, and on "PARADISE" my secret ambition was to film the stories in such a way that, if necessary, they could exist on their own. I spent a year and a half in the editing room on countless rough cuts, trying to interconnect the three stories. And at some points that worked quite well. Still, none of the various versions worked as a single film – a 5 1/2-hour colossus.

Instead of being mutually enriching, they actually weakened each other. And finally we came to the conclusion that the best solution artistically was not one, but three separate films. But it wasn't an easy process.

A sex holiday in Kenya, a radical Catholic mission of conversion in Vienna, a diet camp for adolescents... Why these three "stations?"

All three women fall in love, experience love and, along the way, disappointment. For the daughter at the diet camp (where overweight teens spend their vacations), this is the first love of her life, with all its absolutes. For her mother, who travels to Kenya to find love - or sex – it's a conscious choice after years of being disappointed. And her sister, who loves no one but Jesus, and who has thus found a spiritual, wholly cerebral sexual love, goes even further: What you can't find on earth, you long for in heaven, the promised paradise.

Especially in the case of the Kenya film, the "plot" developed in a very free and improvised manner. How do you write something like that?

That's not how it happened. At the outset the Kenya thread was the longest and most precisely developed story in the script. We'd spent two years travelling to Kenya for research. But as with all my films, these concrete preparations were a catalyst for change – and with this particular episode, the changes were more radical than usual. At first we intended to show a woman who already had a relationship with someone in Kenya and who was going back there for a second time. But with the decision to cast Margarethe Tiesel in the lead, and after the local rehearsals I did with Beach Boys during pre-production, I realized it would be more interesting to portray a white woman who for the first time comes to Africa and for the first time has contact with black men. On top of that, I had narrowed the final choice for the African male lead down to two candidates, and I didn't know which one to choose. It was a very delicate question because the scenes had to be authentic both emotionally and physically. So I started to shoot with both these leads and used what went on each day on set to hone and plan the next shooting day. That said, we kept a lot of the original script.

You always work with a mix of professional and non-professional actors. In this case, are the Kenyan Beach Boys the non-professionals? How did you meet them? Was it hard to get them to appear on camera?

First of all, it wasn't at all hard to meet them. Just the opposite. It's impossible not to meet Beach Boys the second you step on the beach in Kenya. You're immediately surrounded and besieged, in every language. The trick was more of finding the right ones for the film and earning their trust. That took some time. In Kenya, like it or not, everything is a question of money. As a white European in Kenya, you're seen by the locals as someone with money, and that's how you're treated.

What did that mean concretely?

For example, just to get a Beach Boy show up at a certain place (for an audition) costs money. When it's a question of money, the Kenyans are incredibly inventive. We would deem as lies the pretexts they use to demand money from us, but I've learned to see it simply as being very imaginative. A Kenyan Beach Boy finds it totally normal to try to convince you within a few days that a family member is sick, another has been bitten by a snake, a brother has malaria, his grandmother has died.

What were you looking for when choosing your leading actresses – in the case of “PARADISE: Love,” Margarethe Tiesel?

From the beginning I knew I wanted to work with a professional actor for the main role. But the job description was extremely demanding. A woman over fifty who doesn't correspond to the usual Western beauty ideals, in that she's overweight, for example. As usual with my method, she had to possess the ability to improvise scenes and to appear authentic on camera. And then there was the greatest difficulty: She had to shoot nude sex scenes, fall for these young black men. We searched for almost a year – Margarethe Tiesel was a stroke of luck.

Even more than in “Dog Days” and “Import Export,” the fictitious aspects of this film, the playing with “fictions,” seem to be central. Do you agree?

No. All three films – “Dog Days,” “Import Export” and now “PARADISE: Love” – tell stories that are fictions but that largely had, as a starting point, personal observations, experiences and encounters with others. You draw on reality and at the same time you reinvent it.

Corporality and, yes, beauty: What do they mean to you? Your films increasingly bring to mind the nude paintings and portraits of Lucian Freud...

Corporality always plays an important role in my films. I love filming close to the skin, showing people in their unenhanced physicality, without makeup. For me it's precisely in the unbeautified that you find something like beauty.

The trilogy is framed by concepts: „Faith, Hope, Charity“ – the title of a play by the Austrian writer Ödön von Horváth. Was he an influence?

When I was younger I was a passionate reader of Ödön von Horváth. And to some extent his novels and plays influenced my attitude to life and my way of seeing others. But he had no direct influence on the PARADISE Trilogy. The final choice of titles came only during the last stages of editing.

Although the term “trilogy” has been used to describe “PARADISE,” each of the three films has its own aesthetic and narrative approach. Could you explain how that developed?

My filmic transposition, that is, how and with which images something is related, is determined as much by the physical setting, the locations, as by what, and under which conditions, is to be recounted. The atmosphere in which each story takes place also plays an important role. Kenya, for instance, which is noisy and which, with its ocean, palm trees and beaches, conveys a superficial sense of exotic freedom. Prior to filming I’d researched different places around the world – the Caribbean, the Dominican Republic – where you also find Sugar Mama tourism. In the end I chose Africa because I was interested in the charged social situations, the wounds from its European colonial past. Africa cast its spell over me: by its diversity and contradictions, horrors and beauty, poverty and wealth from tourism (which is itself nothing more than an updated colonialism). I find the continent endlessly inspiring – visually too.

ULRICH SEIDL METHOD

1. The working method is: Shoot fiction films in a documentary setting. So that unexpected moments of reality can meld with the fiction.
2. There is no script in the traditional sense. The script consists of very precisely described scenes – but no dialogue. During shooting the script is continually modified and rewritten. Seidl: “I see the filmmaking as a process oriented by what has preceded. In that way the material we’ve shot always determines the further development of the story.”
3. The cast consists of actors and non-actors. During casting equal consideration is given to professionals and non-professionals. Ideally the audience should not be able to say with certainty which roles are played by actors and which by non-actors.
4. The actors have no script on set.
5. Scenes and dialogue are improvised with the actors.
6. The film is shot chronologically, making it possible to continually adapt and develop scenes and dramatic threads. The ending is left open.
7. The film is shot in original locations.
8. Music is present only when it is an integral component of a scene.
9. The “open working method” also applies to editing. Rushes are evaluated and discarded at the editing table. The film is rewritten at the editing table. Several extended phases of editing are needed to identify what is and isn’t possible for the film. In this way, to take the example of PARADISE Trilogy, what had been planned as a single film became three separate films, each of which stands on its own, but which can also be viewed together as a trilogy.
10. In addition to the fiction scenes, so-called “Seidl tableaux” are filmed – precisely composed shots of people looking into the camera. The Seidl tableau (which was born in the director’s first short, “One Forty,” 1980) has become a trademark of Austrian film and is now used by other documentary and fiction film directors. On each of his films Ulrich Seidl shoots numerous tableaux, even though they may not make it into the final cut. “At some point I’ll make a tableaux-film with all the unused tableaux-scenes that were shot over the years in all of my films,” he says.

MARGARETHE TIESEL | ACTRESS

How much of yourself is there in the role of Teresa? Prior to shooting, did you have any experience with Africa, black men or Beach Boys?

No, not in the slightest. I'd been to Tunisia once on holiday, and I did a theater project once with immigrants. But I got to know them during the casting, these black Lion Princes. I tried to quiz them about how things work with white women. What fascinated me was that for them, a Sugar Mama is something extraordinary. One of them told me that he'd even introduced his children to his Sugar Mama.

How much could you identify with Teresa's character?

Well, I didn't fall in love (laughs), but I could totally empathize with what she experienced. When you're around these young men, you feel ten years younger and back in the game. I felt desirable as a woman, and that felt really good. I can completely understand the women who travel there to find a lover.

Which scenes stand out for you?

Every scene is burned into my heart.

To put it another way: What did you find hardest? Ulrich Seidl isn't known as an easy director.

Going up and down the stairs. Going up and down the stairs a hundred times (laughs). Or walking in high heels – that was torture. "One more time. One more time." I felt like strangling Ulrich Seidl.

Not the nude scenes?

Of course they're challenging, but I had the impression those scenes were far harder for the black actors, because they're extremely shy, even prudish. Kenyan men always have on three or four pairs of underwear, and there's no nudity on Kenyan beaches. How they reconcile that with sex tourism, I don't know. They'd far rather take someone else's clothes off than their own. But another big thing was that we actors never received a script. As the first day of shooting got closer, I became more and more nervous. Ulrich Seidl only told me right before what he wanted me to do.

What was it like working with him? It was your first time.

It's a decision you make. Either you do it and trust Seidl, or you don't do it at all. You have to let yourself go and trust that he'll tell you exactly what he wants. Seidl teases performances out of you that you couldn't otherwise give. Somehow you want to prove yourself to him, and you do things you wouldn't otherwise do. But sometimes I wished he used the carrot more, and the stick less. Seidl is very sparing in his praise.

INSIDER STORIES FROM THE CREW ON LOCATION IN AFRICA

Plus 40°C Two years ago, while shooting “Import Export” in the Ukraine in winter, I said: Never again. And then I found myself reunited with Ulrich Seidl in Kenya. The shooting conditions were quite different: The temperature wasn’t minus 25°C (-13°F) like in the Ukraine, but plus 40°C (104°F). *Ekkehart Baumung, sound engineer*

Bathing suit casting This time it wasn’t at all hard to find actresses for the project. Which was all the more surprising, as from the start Ulrich Seidl had called for everyone to appear in bathing suits. Eighty ladies in middle age (or older) stripped, slipped into their suits, and then got dressed again. For Ulrich Seidl’s films, you have to look for people who are completely authentic, who accept themselves as they are, who don’t pretend or hide. He’s not looking for your typical actor, but rather one who can improvise. People who aren’t afraid of their weaknesses, but rather who turn their weaknesses into strengths. *Eva Roth, casting director*

Put the parasol away! Usually I can tolerate heat very well. But with 12-hour days and hours of countless takes while baking in the sun, you can start to suffer from heat stroke. So our thoughtful location manager would bring us an umbrella or a kanga. And each time this kind soul showed up, Seidl would yell loudly: “Put away the parasol! She has to get a tan!” *Margarethe Tiesel, actress*

Police accompaniment The situation was intense, Muslims and sex, the divide between religion and filmmaking. The atmosphere in the outskirts of Mombasa was politically extremely tense, and for that reason, while filming, we were often accompanied by guards and policemen with machineguns. *Paul Oberle, additional sound*

Arrested while shooting There was a situation with Gabriel, a Beach Boy. We were filming with him on the beach when suddenly a sort of self-proclaimed beach patrol showed up. They were armed, they surrounded us, and then they just arrested Gabriel, loaded him onto a boat and took him away. Supposedly because we were out to drag Kenya’s good name in the mud with our film. And the real reason? So we’d pay. In Kenya, if you pay, everything’s possible. That’s why filming is so difficult in Mombasa. Lots of people are always asking for money, and anyone who talks to you is only talking to you because he wants money. It’s almost impossible to avoid. *Gabriela Jemelka, personal assistant*

Every shot a struggle What characterized the filming in Africa was that Ulrich Seidl and I had to fight for every shot. During pre-production we’d experienced Africa in a certain way, because we weren’t carrying a camera. This Africa with its beauty and horror, poverty and danger fascinated us, and we wanted to capture it on film. But during shooting that was difficult. Every shot was a struggle. Nothing came easily. As soon as you set up a camera, you are surrounded by a mass of people. A simple shot of two cars travelling in opposite directions across the frame was impossible. You are a White in a Black world. The Africans have to struggle for survival, whereas for Whites every door is open. So you’re welcome only when you offer to pay. I hesitated

to take out the movie camera, hesitated to take snapshots. I had never experienced that in other countries. This Africa we wanted to capture... we got maybe a tiny fraction of it.
Wolfgang Thaler, camera

CAST

Margarethe Tiesel, the 53-year-old actress, began her theatrical training at the Mozarteum in Salzburg, Austria, and then went on to perform in Germany – in Dortmund, Freiburg, Stuttgart, the Frankfurt Schauspielhaus and the Schauspielhaus in Graz, where she also lives. “PARADISE: Love” is her first major leading role in cinema. (see interview)

Peter Kuzungu plays the major role of Teresa’s lover Munga. Ulrich Seidl found Peter working as a Beach Boy near Mombasa. “PARADISE: Love” is his film debut. “The strangest scene for me was when I was with my Sugar Mama in front of my real wife. I felt a bit awkward,” confesses Kuzungu. But in real life this Beach Boy with dreadlocks has two wives, one African, one German. Five years ago in Mombasa he married his German Sugar Mama; he bought a house in Mtwapa with her money, and also a car with which he earned his living as a taxi driver. Two years ago they separated; the money is gone, and so is the car. Peter Kuzungu is back where he started. Until the next Sugar Mama comes along.

Inge Maux easily slipped into the role of Teresa’s friend at the resort, the confirmed Sugar Mama. In real life this actress, photographer and painter is well known for her successful run in the musical “Udo Jürgens” in Vienna, as well as numerous other stage appearances in venues ranging from the Zurich Schauspielhaus to the Theater in der Josefstadt in Vienna. In researching her part she discovered that one of her closest friends had experience as a Sugar Mama. “I used that for the role,” she says. “Interestingly, it’s not just the sex that appeals to these women. It’s the emotional level, the feeling of being loved again like a young girl. But the truth is, in Africa it’s all about money - and that’s a painful disappointment.”

Dunja Sowinetz, an actress and permanent member of the Burgtheater ensemble in Vienna, also plays a tourist in Africa. What was her reaction to working with Ulrich Seidl? “Most thrilling was simply letting go. I really loved working without a script,” she says. A native of Vienna, Sowinetz not only has performed at the Burgtheater since finishing her acting studies, but also appeared in film and television.

Helen Brugat, born in Germany, 58 years old, mother of three sons, and proud grandmother; she is a trained kindergarten teacher, went to medical school (for four years), worked as a geriatric caregiver, taxi driver, writer, theater director. Since attending the “ecole de mime et clown” in France, she has realized numerous children’s theater productions. Helen Brugat speaks fluent German, French, English, and Turkish. For Ulrich Seidl she is appearing in front of the camera for the first time.

Gabriel Nguma Mwarua plays Gabriel in the film, the first Beach Boy who Teresa gets involved with. Born in a remote village, the 22-year-old lives in Malindi with his grandmother. He is another who earns his living on the beach as a Beach Boy. His real love is a Kenyan girl who is at boarding school and knows nothing of his relationships with white, European women. There have been three so far: one from England and two from Germany. One was over 60.

Carlos Mkutano, also known as the WOLF, appears before the camera for the first time in “PARADISE: Love” in the role of Salama. The 30-year-old works as a Beach Boy on the southern coast of Kenya, selling safaris to tourists. He lived in Germany for four years with a Sugar Mama and her three children. Proud of being African, he is proud, too, that he left Europe to return home, unlike the many others who dream only of emigrating. The hardest scenes for him? “Getting undressed and having to kiss in front of everybody.”

CREW

Camera Since their first collaboration on “Fun Without Limits” (1998), Wolfgang Thaler has shot all of Seidl’s feature films (“Dog Days,” “Jesus, You Know” and “Import Export.”) On “Import Export” he was joined by the celebrated American cameraman Ed Lachman, who first heard of Ulrich Seidl from Werner Herzog. Lachman has worked with such international luminaries as Robert Altman, Wim Wenders, Steven Soderbergh and Todd Haynes. The PARADISE Trilogy is the second Seidl project he has shot with Wolfgang Thaler. About working with Seidl he said: “We lived in the hotel on the beach in Mombasa where the Beach Boys sold their goods, and women in their sixties, seventies and eighties came from Europe to find companionship and love. We came with our camera and actresses only to find life imitating art in all of its joyfulness and sadness.”

Sound Ekkehart Baumung has been Seidl’s soundman from the beginning; their collaboration dates back to Seidl’s earliest film documentaries, including “Good News” (1990). Says Seidl: “In my fiction films no less than in my documentaries, the original location sound is an essential element contributing to their authenticity. And no one masters location sound like Ekkehart Baumung.”

Casting Ulrich Seidl and Eva Roth got to know each other while shooting “Animal Love” (1995), on which Roth was an assistant, and thus responsible among other things for finding film subjects and keeping up with them over a two-year period. Since then, and since becoming a casting director, she has been involved in almost all of Seidl’s films. Casting is one of the most important and longest stages in Ulrich Seidl’s artistic work. In addition to professional actors non-professionals also have to be found.

Set Decorating Behind the superb sets created by DonMartin Supersets lurk two other longtime Seidl collaborators: Andreas Donhauser and Renate Martin. They have decorated all of Seidl’s feature films since “Dog Days” (2001), and have often been responsible as well for the extensive and challenging task of location scouting.

Editing Christof Schertenleib and Ulrich Seidl met while studying at the Filmakademie in Vienna. Schertenleib, a Swiss film director in his own right, is the mastermind behind the editing of most of Seidl's films. Seidl's open method of shooting, often over a period of two years, means that during editing, when Schertenleib works alongside the director, the film is "rewritten."

Graphic Design Kornelius Tarmann and Judith Rataitz are the creative minds behind the graphic design of Seidl's films, from poster to press kit. It's a collaboration that goes all the way back to 1992 and "Losses to Be Expected," when the pair finally finished stapling the press kits on the train to the Berlin Film Festival. Their work on "Dog Days" earned them the City of Vienna Poster Award.

World Sales Philippe Bober is keen on discovering strong personal voices and striking visuals, both of which he encountered one day in Ulrich Seidl's „Models.“ Since then, this Frenchman has accompanied and sold all of the Austrian director's films, several of which he also coproduced, and marketed several of his earlier films. And then there is Susanne Marian, Bober's longtime collaborator and the head of his Berlin office. A patient and ever-reliable advisor, she is above all an unerring critic in matters of film analysis, editing and script evaluation.

Script Ever since "Pictures at an Exhibition" (1996), Veronika Franz has worked and lived alongside Ulrich Seidl. The journalist and film critic has been involved not only as the co-author of all Seidl's scripts ("Dog Days," "Import Export"), but also as assistant director and in casting: She is Seidl's artistic collaborator.

BIOGRAPHY

Ulrich Seidl, born 1952, lives in Vienna (Austria).

Ulrich Seidl is the director of numerous award-winning documentaries such as "Good News," "Animal Love" and "Models." Werner Herzog named Ulrich Seidl one of his 10 favorite filmmakers and said about "Animal Love:" "Never before in cinema have I been able to look straight into hell."

Seidl's first fiction feature "Dog Days" won the Grand Jury Special Prize at the 2001 Venice Film Festival. In 2003 he founded Ulrich Seidl Filmproduktion, where he produced "Import Export," which premiered in competition in Cannes 2007. Seidl followed it with his PARADISE Trilogy: "PARADISE: Love," "PARADISE: Faith" and "PARADISE: Hope." Three films made in four years. He is now completing a documentary feature that explores people and their relationship to basements. "In the Basement" will premiere in 2013.

Filmography

2007 Import Export | 2006 Brothers, Let Us Be Merry (short) | 2004 Our Father, Volksbühne Berlin (filmed stage play) | 2003 Jesus, You Know | 2001 State of the Nation (feature) | 2001 Dog Days | 1998 Models | 1998 Fun Without

Limits (TV) | 1997 The Bosom Friend (TV) | 1996 Pictures at an Exhibition (TV) | 1995 Animal Love | 1994 The Last Men (TV) | 1992 Losses to Be Expected | 1990 Good News | 1982 The Prom (short) | 1980 One Forty (short)

Prizes

2011 Maverick Award – Motovun - Croatia | 2010 Bremen Film Prize - Germany | 2008 Amnesty International Award - Festival Internacional de Cinema Independente - Lisbon | 2007 Import Export - Golden Apricot - Armenia / Import Export – Palic Tower - Serbia / Import Export – Main Prize – Bangkok | 2005 Film Prize of Lower Austria | 2004 Best Director - Riga - Latvia | 2003 Jesus, You Know – Best Documentary – Karlovy Vary / Jesus, You Know – Film Prize - Viennale – Vienna / Jesus, You Know – Prize of the Association québécoise des critiques – Montréal / Jesus, You Know – Erich-Neuberg Prize (ORF - Austrian TV) - Vienna | 2002 Honorary Prize of the Office of the Chancellor | 2001 Dog Days – Silver Lion - Venice / Dog Days – Best Film, Best Director –Bratislava / Dog Days – Best Film – Gijon / Dog Days - FIPRESCI-Prize for Discovery of the Year / Dog Days – Most Successful Austrian Feature Film for the Year 2001/2002 / Models – Best Feature Film - Television Prize | 2000 Models – Audience Award - Sarajevo | 1996 Animal Love – Best Documentary - Potsdam / Pictures at an Exhibition – Best Documentary – Austrian Prize for Adult Education | 1992 Losses to Be Expected – Runner-up Prize – Yamagata / Losses to Be Expected – Jury Prize - Amsterdam / Losses to Be Expected – Austrian Film Days Prize / Losses to Be Expected – Best Documentary Film – Golden Frame | 1991 Good News - Prix des bibliothèques - Paris / Good News – Vienna Film Prize

CAST

Margarethe Tiesel
Peter Kazungu
Inge Maux
Dunja Sowinetz
Helen Brugat
Gabriel Mwarua
Josphat Hamisi
Carlos Mkutano

Teresa
Munga
Terasas Freundin
Touristin
Touristin
Gabriel
Josphat
Salama

CREW

Director
Script
Camera
Sound
Set Design
Costume Design
Editor
Production
Co-production
With the support of

Ulrich Seidl
Ulrich Seidl & Veronika Franz
Wolfgang Thaler & Ed Lachman
Ekkehart Baumung
Renate Martin & Andreas Donhauser
Tanja Hausner
Christof Schertenleib
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Tat Film & Parisienne de Production
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ORF (Film/Fernseh-Abkommen) WDR/ARTE
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Production | ARTE France Cinéma