



HanWay Films
presents

PALERMO SHOOTING

A
WIM WENDERS
film

Starring
CAMPINO
GIOVANNA MEZZOGIORNO
and
DENNIS HOPPER

A **Neue Road Movies** production
in coproduction with
P.O.R. Sicilia - REGIONE SICILIANA, AAPIT -
Provincia Regionale di Palermo
ARTE France Cinéma, ZDF/ARTE
in association with
Pictorion Pictures, Rectangle, Reverse
Angle and
Deutscher Filmförderfonds,
German Federal Film Board,
Filmstiftung Nordrhein-Westfalen,
Medienboard Berlin-Brandenburg,
MEDIA Program

Cast

Finn	Campino
Flavia	Giovanna Mezzogiorno
Frank	Dennis Hopper

(in order of appearance)

Carla	Inga Busch
Student	Jana Pallaske
Hans	Axel Sichrovsky
Gerhard	Gerhard Gutberlet
Manager	Sebastian Blomberg
Erwin	Wolfgang Michael
Lou Reed	lui-même
Banker	Udo Samel
Giovanni Sollima	Giovanni Sollima
Doctor	Alessandro Dieli

Crew

Written, directed and
produced by
Producer
Executive Producers

Wim Wenders

Gian-Piero Ringel
Jeremy Thomas
Peter
Schwartzkopff

Line Producers

Marco Mehlitz

Gianfranco
Barbagallo

Director of Photography
Production Designer
Editors

Franz Lustig
Sebastian Soukup
Peter Przygodda
Oli Weiss

Costume Designer
Original Filmscore by
Music Supervisors

Sabina Maglia
Irmin Schmidt
Milena Fessmann
& Beckmann

Screenplay co-written by

Norman Ohler

Press Release

PALERMO SHOOTING is Wim Wenders most personal film for a long time. Intimate, adventurous and full of surprises. A road movie starring Campino, Giovanna Mezzogiorno and Dennis Hopper. A romantic thriller dealing with life and death and the ultimate salvation through love.

After 12 years in which Wim Wenders made all his feature films in the USA, the director is returning home – and to Europe – with PALERMO SHOOTING. He films for the first time in his home town of Düsseldorf, and he discovers Palermo, one of the most exciting cities in Europe.

Wenders wrote the screenplay to measure for the lead singer of *Die Toten Hosen*: Campino plays the highly successful photographer Finn, whose life goes off the rails and who ends up coming face to face with Death (personified by Dennis Hopper, a cinematic reunion 30 years after “The American Friend”) before finally encountering love. The Italian actress Giovanna Mezzogiorno was Wim Wenders first choice for the mysterious beauty Flavia.

PALERMO SHOOTING is also an homage to music – with a special guest appearance by Lou Reed and with songs that were in part written specially for this film, including Nick Cave (with Grinderman), Portishead, Iron & Wine, Calexico, Jason Collett, Beth Gibbons, Beirut, Bonnie “Prince” Billy, Thom, Get Well Soon and Monta. The score was written by Irmin Schmidt, head of the legendary German group CAN, who have hugely influenced the contemporary music scene.

PALERMO SHOOTING has its world premiere in competition at Cannes. It is the first film from Wim Wenders new production company Neue Road Movies. Worldwide distribution is handled by HanWay Films (London).

synopsis

As a successful photographer of world-wide renown, Finn leads a life that is as prominent as it is hectic. He gets by with very little sleep, his cell phone is never still, and the music from his headphones is his most constant companion. But when his life suddenly spins out of control, Finn takes off and leaves everything behind. His journey leads him from Düsseldorf to Palermo. There he finds himself persecuted by a mysterious shooter who's after him with a vengeance. At the same time a whole new life is beginning for Finn. And a great love...

Wims ABC for PALERMO SHOOTING

A like Andreas Gursky

German Photographer and artist who was something of a "role model" for Campino. (Of course the Finn character is not based in any way on Gursky's biography.) Andreas Gursky was the photographer for several of the "Toten Hosen" album covers. He allowed Campino to shadow him at work so he could get a feel for the photographer profession. In exchange I modeled for Gursky with Donata and my camera team for the picture "Cathedral 1".

American Friend

The first film I made with Dennis Hopper, seems about half a life ago. (It was 1976, and I was 31 not 62...) Dennis came straight from the Philippines to Hamburg and basically tripped out of the plane, wearing the outfit of his character in "Apocalypse Now", several (unloaded) cameras dangling around his neck. He was wasted in a pretty bad way, you could even say world-weary and it took us some time to get him back into shape. Dennis later mentioned on numerous occasions that our film had saved his life. (Otherwise I wouldn't dare saying so...)

Arrow

They are raining down on Finn in Palermo. When asked by Finn, who he is, Frank answers: "Death...is an arrow from the future that is coming right at you."

B like Battaglia

The legendary photographer Letizia Battaglia lives in Palermo and has shown great courage risking her personal safety to take photographs of the victims of Mafia slayings and publish them in books. She improvises a scene in the film with Finn.

Bonnie "Prince" Billy

He is a prolific musician from Kentucky who has also released albums and CDs under the names "Will Oldman" and "Palace Music". He has two songs in the film; the haunting "Death to Everyone" (hard to shake it once you've heard it) and the new song "Torn" that he composed for the film.

C like Campino **Front man and singer** of the "Toten Hosen". I have been intending to make a film with Campino for several years now. While shooting the music video for "Warum werde ich nicht satt?" in 2000, I realized this man had an unbelievably strong presence in front of the camera and that sooner or later he'd have to try his hand at acting. I feel fortunate he tried it with me. We showed each other a lot of trust and I think it really paid off. I have never seen anyone get the hang of being in front of the camera in such a short time. And Campino worked without a stuntman, doing things I would never expect of an actor. He skidded on his stomach through Palermo, climbed up light poles and jumped into the port....

D Like Dedication **The film** has a dedication at the end:

For Ingmar and Michelangelo.
† 30.7.2007

I was scouting for locations in Gangi when I got the phone call from the European Film Academy with the news of the death of our former President Ingmar Bergman that night. That was a very sad day to prepare a shoot. The very next morning, as I was returning to the town in my car, the only traffic policeman at the only intersection stopped me and motioned me to roll down the window. I was wondering what I could have done wrong as he leaned into the window and said compassionately: "And last night Michelangelo Antonioni died!" In what other place in the world something like that could have happened, except a little mountain town in Sicily!

Death **Death personified** is a rarity in cinema. The devil is literally in hundreds of films, but death remains an oddity. (One great exception is Bergmans "The Seventh Seal"). I did not want to portray death as a dark/sinister companion, rather as a shattered figure, in the style of the German silent film "Der müde Tod" (Destiny) - as a character that is trying desperately to cope with its task.

Düsseldorf **My home town.** I spent the first years of my life in the city center just a few hundred meters from the Rhine River. I almost drowned once when I was four as my father swam to Oberkassel on the other side with me on his back. (There weren't any bridges back then...) Later on I went to grade school in Urdenbach and to the Schloßgymnasium (high school) in Benrath. I also studied philosophy in Düsseldorf for one semester. Until now I never shot a single scene in Düsseldorf (aside from a few background shots for the Hosen video). It was a strange feeling to be standing in the meadows along the Rhein River again or to shoot at the Nordfriedhof cemetery where my parents are buried.

Donata **My wife since 1993.** She was camera assistant in "Faraway, so close!" It was love at first sight. Donata has since become a fabulous photographer. We try to do as much as we can together. So Donata is always the still photographer for all my films.

Dreams **Finn can hardly get** any sleep at all and always wakes with a start from his short dreams... How can a film depict dreams? Isn't film already a dream? (It is put well in the popular expression "dream factory" for Hollywood in the 50s) When we dream, we abandon ourselves in much more uncontrolled and a fashion and full of devotion to our dreams than we ever do with what we see and experience in our waking hours. That is exactly where cinema and dreams meet... We can lose ourselves in a different way in film than we could in any "reality" ...

digital **Finn is a contemporary photographer** who processes his photographs digitally, assembling totally new worlds, as depicted in the film. In the process, truth and reality become entirely relative, actually obsolete terms. Frank has a word with Finn about that...

PALERMO SHOOTING itself was shot on analog film and processed digitally at DAS WERK in Berlin, where a large number of effect shots were produced.

E like Effect shots **Some 200 (!)** effect shots were produced for PALERMO SHOOTING, due mostly to the high number of dream sequences. I tried to keep the scenes to an absolute minimum where the actors would have to perform before a green screen. Scenes like where Campino falls out of the sky where of course shot in the studio, and Lou Reed was never actually at the corner pub in Neuss...

F like Fresco **Not far from** our (temporary) apartment in Palermos historical center was the museum Abatellis, and one day I unwittingly went inside. That was in the beginning, when I was still exploring the city and developing the first draft the screenplay. All of a sudden I stood before this huge fresco "Il Trionfo della Morte" that took up the entire wall! I was not prepared at all for what was happening here: The very foundation of my story was laid out in front of me. The apocalyptic figure of death dominating the picture and slaying his victim with arrows! The (unknown) painter of this mural immortalized in one of the corners! The modernity of this painting, which Picasso must have known, because the horse in the centre of "Guernica" has uncanny similarities with the horse carcass of this 15th century painting! And last but not least this exceptional find in Palermo defined Flavias occupation: she became the restorer of this very fresco.

Finn, Frank and Flavia

It is still a mystery to me why all the first names in the film begin with the letter "F". It just turned out that way. First, of course, there was Finn, the photographer. The whole Film started with his character. (And it was Campino from the very beginning) Then there was Frank, who was more a Mephisto character in the very first draft, until I then turned him into "Death", not least because of the encounter with the Fresco "Il Trionfo della Morte" – this is what caused the story to really emerge in its current form. Frank was going to be played by Dennis Hopper from the very beginning. (And you might guess where I got the name Frank from...) And, last but not least, Flavia joined the story. I was looking for her for quite some time – then I came across Giovanna Mezzogiorno. I found her name in a graffiti scrawled across a wall in Gangi....

Franz Lustig

Franz Lustig, who made his first feature film ("Land of Plenty") with me, is my camera man once again. He won the European Film Prize for best camera with his second film ("Don't come knocking"). Franz comes from Freiburg im Breisgau, so absolutely nothing can throw him. In Düsseldorf he worked with an operator – the camera was always on tracks or on a Dolly – while in Palermo Franz shot everything hand-held himself.

Fabrizio de André

Legendary Italian musician often compared with the likes of Jacques Brel or Leonard Cohen. His 1984 released "Crêuza de Mã" was a milestone in music history. The song "Quello Che Non Ho" from the "Indian" album is in the film and the album's famous cover (with no title) can be seen in a close-up in Flavia's apartment. Fabrizio's death in 1999 came far too early, and I have dedicated the soundtrack to PALERMO SHOOTING to him.

G like Giovanna Mezzogiorno

I came across a beautiful small oil painting of a Madonna "The Annunciation" by Antonello de Messina in the very same Abatellis Museum in Palermo where the Fresco "Il Trionfo della Morte" can be found. At first glance it does not look like a religious picture at all. It depicts a young woman obviously deeply distressed, yet she does not appear frightened. The most amazing thing about her is the unusual gesture of her hands which are repelling and inviting at the same time. I was very impressed with that expression, and my first (and only) idea for the casting of Flavia was to find an actress who had something in common with this painting. Usually you have all kinds of things in mind: you are looking for a certain age, blonde or dark hair, a tall or a smallish person. This time, I simply wanted to find a woman that embodied the mysterious aura of this painting. So I found Giovanna. It is always good when you have the feeling, this or

that person is absolutely right for the part, there is just no alternative on the entire planet – that is how I felt about Giovanna from the very first meeting. And she has not disappointed me in the slightest. Flavia wasn't an easy role for her to because for much of the film her biography doesn't go much beyond her occupation. She's just that mysterious profound presence.

Get Well Soon **German musician** whose real name is Konstantin Gropper. He wrote two new songs for the film: "Busy Hope" and "Good Friday". His great first CD "Rest Now, Weary Head..." brought him to my attention.

Gangi **Small town** with 3,000 inhabitants in the Madonie mountains southeast of Palermo, about a thousand meters high. When I saw Gangi for the first time, on the way to mount Etna, I right away felt that it would be the location for the closing scenes of the film, already when the silhouette of the town appeared on top of its mountain in the far distance, like some ancient pyramid. The small streets are very steep and practically inaccessible for cars. The lives of the people in Gangi seemed somehow utopian to me: the way the elderly and the young ones were living together, how you see far off into the distance from everywhere in the town, how the medieval townscape was preserved without feeling like a museum...

H like Hopper **I immediately thought of** Dennis as soon as I knew I needed an actor to play death. In casting the first ideas you have are usually the best ones. The two of us always wanted to have a chance to work together again on a film ever since "The American Friend". Dennis usually plays the bad guy, but he shows us an almost tender side in PALERMO SHOOTING. He has simply never played this kind of part in his whole life. I was speechless when I saw how deep inside himself Dennis delved. I had a hunch he had it in him, but I would have never thought he could deliver a performance like that, practically from one day to another. He portrayed exactly the kind of brokenness and gentleness that I had imagined for the part of Frank, mixed with a certain "frankness" (sic) or cruelty.

I like Irmin Schmidt **He headed up** the legendary German band CAN who recorded music in the Seventies and Eighties that changed the sound of Rock and Pop forever. They are still very influential and their records can still be found in music stores all over the world! Irmin and the Guitarist Michael Karoli (who unfortunately passed away) recorded the music for one of my first films "Alice in the Cities" in 1972. CAN also wrote a song for "Until the end of the World" and contributed the musical prologue to "Lisbon Story"

with a collage of their songs accompanying the road trip straight through Europe, from Frankfurt to Lisbon. PALERMO SHOOTING marked the first time I worked with Irmin together on a score. As a trained pianist, composer and conductor, Irmin Schmidt has his roots in classical music and jazz, and of course in Rock music as well.

- J like Jovovich** **I worked with** Milla Jovovich on "The Million Dollar Hotel" in 1999 where she put in a convincing performance as Eloise. It wasn't an easy task playing a drug addict opposite to the likes of Mel Gibson for instance. We have remained good friends ever since. Milla was well advanced in pregnancy during the shooting in Düsseldorf - she was in her eighth month already. I wrote the part with her in mind, of course, and her daughter Ever was born as we continued filming in Palermo...
- K like Kiss** **One little one**, after Flavia turns to Finn and admits: "I'm scared!" He asks her: "Of what?" And she answers: "Of Eros and his arrows!" Don't you agree that Finn deserved a kiss there?
- Kindness** **Franks disposition** and his attitude towards Finn. "You've got to be cruel to be kind"... to quote Elvis Costello.
- L like Love** **There is nothing more** to discover, in life like in films, time and time again: nothing matters that is not borne of love.
- Lindbergh** **The great** Peter Lindbergh was another role model for Finn, at least for the scenes when he is photographing Milla. Peter even makes a cameo appearance in the first photo shoot that takes place in an industrial area in Essen. He is the extra wearing the steelworker outfit who surreptitiously takes a snapshot of Milla...
- Lou Reed** **He was supposed to** come to Düsseldorf (actually to Neuss) for his part in the scene in the corner pub where Finn selects "Some Kinda Love" by Velvet Underground in the jukebox, after his near accident. But then Lou was unable to leave New York in those very days we were scheduled to shoot! So we had to retake half of the "Black Horse" pub with a green screen in Palermo. It didn't affect Lou Reed's performance in the least, though. At least his presence in Düsseldorf was virtual and he was even translucent this way!
- M like Mobile Phone** **Very important prop** in the film. Indispensable for Finn, not only for making calls and writing text messages (or even using it as a camera once...). The

small device allows him to have his music with him wherever he goes. And that has become like a drug for Finn. He rarely takes out the earphones - only when he is engaged in conversation. His live soundtrack doesn't actually contribute to his loss of reality. On the contrary: The music grounds him and helps him to concentrate. "Rock n Roll saved his life" is especially true for him.

Music **Contemporary popular music**, whether its pop, rock, blues, punk, hip hop, jazz or rap, dares to approach all sorts of themes, (often in bold and unexpected contexts) that are being omitted more and more from the other major popular medium, Cinema.

Singers don't seem to be afraid of anything: there are songs about life and death, about God and the devil, praying, faith and disbelief, loneliness and sorrow, wealth and poverty, about time and eternity, justice, freedom, solidarity, about HOW TO LIVE or WHAT we can possibly think today...

Just listen to the music by Nick Cave, U2, Porthishead, Bonnie Prince Billy, Coldplay, Radiohead, David Gray, Rickie Lee Jones, Tom Waits, Bob Dylan anyways, just to name a few. They touch upon some of the most fundamental, existential things. And the people are open to it, and even grateful! When you read their lyrics you can't keep from noticing right away that most of these issues would hardly have a chance in today's movies.

Why is it that unlike in music, "cinema" shies away from anything that even remotely deals with "life", or would help coping with everyday existential issues? Why are movies so averse to risk?

Mafia **One thing** I knew for sure when I decided to shoot a film in Palermo: It wouldn't be a film about the Mafia! And we had no contact whatsoever with these gentlemen. Only when we ate lunch at the Focacceria around the corner, we found ourselves sitting with police protection at the tables on the Piazza S. Francesco. The owner had testified against the extortionists who had demanded protection money or "pizzo" from him.

Monta **German Musician** whose real name is Tobias Kuhn. He wrote two pieces for the film. "My Impropriety" and "No Mans Land". His latest CD "The Brilliant Masses" really impressed me!

N like Nick Cave **I've known** Nick for 25 years now, since his heyday as the pre-grunge king of Berlin. He not only acted in "Himmel über Berlin" and "Soul of a Man", but also wrote great songs for "Until the End of the World" or "Far Away, So Close!" He recorded two songs for PALERMO SHOOTING with his new band Grinderman: "Song for Finn" and "Song for Frank".

Norman Ohler **A German novelist** I got to know many years ago when his first book "Die Quotenmaschine" came out - it was the worlds first internet novel, if I remember correctly (and Wikipedias entry is correct). Then he wrote "Mitte" and I was reading his third book "Stadt des Goldes" (Ponte City) when I had finished writing my screenplay and thought it might be a good idea to take on a co-author so that I wouldnt be left alone with the alterations to the screenplay and the dialogues in Palermo. Norman was a great support, especially with the long and difficult dialogue between Frank and Finn.

O like Orlando **Leoluca Orlando** was mayor in Palermo for many years and fought the mafia relentlessly and fearlessly. To this day he can only leave his house with the protection of bodyguards. He has written several books that have been translated into many other languages. He also speaks German very well, which you can hear in the scene when he explains to Finn the significance of the important holiday in November when the dead are commemorated in Palermo.

P like Palermo **All my films** are driven by a strong sense of place. Places have always been the co-stars, they often carried the story, or brought it to life. Palermo is also such a catalyst. One the one hand, it is a grotesque and noisy place, on the other grand and delicate. Deeply wounded but still hanging on strongly. Provocatively honest and direct just like its citizens. You wouldnt call it "beautiful" right away, but then it hits you when you least expect it with breathtaking secrets.

Portishead **Their third and** long-awaited CD entitled "Third" was just released, from which the song "The Rip" is in the film. It is sung by Beth Gibbons, simply my favorite singer in all of contemporary music. The film closes with the song "Mysteries" from Beths solo album "Out of Season" that she recorded with Rustin Man a few years ago. It still gives me goose bumps after hearing the song at least a hundred times....

Photography **For a long time already** I wanted to make a film about a photographer. No other contemporary profession is so much confronted with the issues of what is still "real" or "true" today. As each and every image can be broken down to its very (digital) atoms, and as the categories "original" and "fake" cease to exist, each picture poses the question anew, whod still want to believe in its derivation from the truth, and if so, what it should mean. The digital worlds we are all dealing with these days explain the loss of reality many people are suffering from, increasingly. What should we take seriously if basically everything can be manipulated ...

Peter Przygodda **My editor who** cut this film together with Oliver Weiss. Peter has been with me since my graduation film back in the film school days, and with only a few exceptions he has worked on every film since. Przygodda is a true Berliner and that's why he has the nickname "Keule" (Club - as in bludgeon). Peter uses the "total immersion" method. He is already at the editing table (these days on the Avid) at ungodly early hours and goes to bed early every evening. He is dedicating himself to the film with a totality I have never seen in any other cutter. Before long he knows every meter of exposed film (or tape) better than I do. I have gotten used to letting him cut alone, often for days. I can count on him to find the best possible film hidden within the material. Since he began working with non-linear technology he doesn't call it "cutting" any more: he says he's "clicking" it.

Q like Quattro Canti **Square in the center** of historical Palermo. The north-south and east-west axes meet here at the "Four Corners". The Via Maqueda was constructed in the 16th century. The square is surrounded by four mirror-image baroque buildings with four fountains representing the four seasons. Finn falls asleep at one of these fountains on his first foray into the city and Franks first arrow hits him here.

R like Rainbow **It appeared in** the sky at a difficult moment in the shoot (in the scene with Finn and Letizia Battaglia) and stayed until the scene was wrapped. We were all exhausted, the interplay of English and Italian wasn't going so well, it was drizzling the whole time... But then the rainbow showed up and took care of the scene.

Ringel **Gian Piero Ringel**, my producer. Italian heritage on his father's side, (even from Palermo!) but otherwise grew up in Germany. He studied production at DFFB and was a tower of strength you could count on, despite his relatively young age (compared to me at least). He didn't have an easy job; when he was starting to put the finances together, there still wasn't a screenplay and the casting was wide open. Then the story got more complex, the schedule longer and longer, international stars were involved and before we knew it, the cost estimates doubled. Gian kept his composure like a perfect pro through all of that.

Rosa Balistreri **Legendary singer from** Palermo, born in 1927 and died in 1990. As the daughter of a traveling salesman she grew up poor, but traveled throughout Sicily in her childhood. Her later life was characterized by poverty and humiliation. She worked as a cleaning lady and performed other unskilled labor to make ends meet and provide for her children. Rosa

Balistreri sang with a powerful, at times coarse voice. Her repertoire extended from lullabies to folk songs from all the regions in Sicily to poems from Ignazio Buttitta. She interpreted texts about poverty, imprisonment and the Mafia. (Thank you Wikipedia...) Two of her songs are in the film: "Cu Ti Lu Dissi" and "Quannu Moru".

S like Sicily **Quoting Goethe:** "Palermo, 17th April 1787. Italy without Sicily does not make a picture in the soul: Here is the key to everything!"

Sollima **Giovanni Sollima!** Grandiose Cellist from Palermo. I got to know him through Patti Smith when he performed a concert in Palermo with her. I had filmed it, too, but unfortunately we had to cut it out in the end. Giovanni is in the film, though, as the cellist at the party in Palazzo Butera where Finn loses his way one night...

Shooting **"To shoot pictures..."** exclaims Phillip Winter in the opening scene of "Alice in the Cities". The double meaning of "shooting" is not so explicit in all languages. In this case English is astonishingly blunt...

Satya de la Manitou **A friend of** Dennis who was already part of "The American Friend". He was Dennis indefatigable dialogue coach. (Dennis had three days to learn ten pages of dialogue...) On this trip (his first to Italy) Satya was able to visit the birthplace of his parents. That stirred up lots of emotions. He also appears briefly in the film. You can only see him from behind as the "director" in Teatro Garibaldi where Finn is attending a rehearsal.

Screenplay **Films are first and** foremost supposed to tell stories. Sure. Inside those parameters all sorts of "subjects" are allowed to be approached as well. The only problem is that most stories are quite self-centered and have a tendency to push everything else aside. All the stuff you have to show in the course of a film just to satisfy the dramatic construction and to keep the storyline gong. But films can do so much more than just transport a plot! However, these days they are mainly produced using formulas and recipes, so the space to experiment and to try things out freely is diminishing. I was sick and tired of having to play it safe!

I rather wanted to make a film like Rock n Roll again (please refer to Music) – bold and daring, adventurous without fitting a bill, without being afraid to "say something", without forethought or scheming. "Again?", yes, again. I have always done much better depicting a mood, or finding out about a Zeitgeist, secrets or issues, when I was free to work without a screenplay that was already totally fixed. Thats how I shot "Alice in the Cities", "Kings of the Road", "State of Things" or "Lisbon Story". Even for

“Wings of Desire” a finished screenplay only existed at the end of the last day of shooting. And “Paris, Texas” was started with half a screenplay... That is where I wanted to pick up with PALERMO SHOOTING, by exploring once again the terrain of a character and his story – not knowing it fully in advance. I wanted to tell a story without knowing how it would end, to know my subject and my topics without having to peg them to a story from the beginning.

T like Tattoos **Its all authentic,** like Campino himself.

Thom **German musician** whose real name is Thomas Hanreich. Thom wrote, produced and largely performed the music for “Land of Plenty” four years ago. His album “Gods and Monsters” is still one of the most unrecognized CDs of late (German) rock history. Thom wrote two songs for PALERMO SHOOTING: “Beds in the East” und “Ever Loving”.

Die Toten Hosen **All the band members** are in the film – not just Campino. Fans will have to keep their eyes peeled for Breiti, Andi, Kuddel, Vom and even Jochen...

U like Udo Samel **The funky banker** on the Rhine meadow that is looking after sheep for relaxation. Udo also acted in “Far Away, So Close!”. He is a real treasure! The scene is definitely one of my favorites! We teased him by affectionately calling his character the “Traffic-light man” because in his costume with the hat and coat he looked strikingly like the little figure on East-German traffic lights.

V like Velvet Underground **Their classic song** “Some Kinda Love” is playing on the jukebox shortly before Lou Reed appears before Finn as he is in quite a rough state. This song has been somewhat of a driving force in my life. It saved my life once. But that is a long storey...

Vespa **Indispensable prop** when shooting in Italy. First Giovanna drove with Campino on the back, then the other way around.

W like Das Werk **The brave company** in Berlin where we did all our effects, our digital intermediate, color-correction etc.

X like Xenophobia **Thank God** Palermo is not inflicted with xenophobia. Too many “foreigners” have ruled here and left their marks: The Greeks, the Arabs, The Normans, the French, the Spaniards and the Germans... The latest wave of immigration is coming from Africa. And from China! Entire streets are now in Chinese

hands. Real estate deals are conducted using cash only. Apparently the Chinese have little faith in cash-less transactions...

Y like "You!" **The last spoken** word in the film.

Z like Zollverein in Essen **We found** the ultra-modern house where Finn lives and works, his "Cube", on the site of the Zollverein in Essen (Unesco World Cultural Heritage site). This unique building was build by two Japanese Architects, Kazuyo Sejima and her partner Ryue Nishizawa.

Cast

Campino (Finn)

Filmography (selection):

- 1986 **Verlierer**
(directed by
Bernd Schadewald)
- 1992 **Langer Samstag**
(directed by
Hanns Christian Müller)
- 2007 **Palermo Shooting**
(directed by Wim Wenders)

Campino, the singer of Die Toten Hosen, is already an established star in many countries; his popularity extends far beyond the punk scene in which the band has its roots. The Hosen are one of the most successful German-speaking bands of all time, having sold well over 10 million albums in all. Over 700,000 people went to see the band on their last tour in 2004/2005 – this was the most successful tour in the German-speaking area at the time. Their last 8 albums all went to Number One in Germany, and they all went gold or platinum on the way. They have won 5 Echoes (major German music award) and have been an integral part of the German music scene for 25 years. They are currently working on a new album due for release at the end of the year.

Campino, whose real name is Andreas Frege, was born in Düsseldorf on 22 June 1962 to an English mother and a German father. He founded Die Toten Hosen in Düsseldorf in 1982 along with Andreas von Holst (Kuddel), Trini Timpop and Andreas Meurer (Andi). Shortly after, Michael Breitkopf (Breiti) joined them.

A whole string of releases and non-stop tours made them the leading German punk band of the 80s. They had a major breakthrough in 1988 with the album "Ein kleines bisschen Horrorschau".

In addition to their musical activities, the Hosen also placed great importance on a political stance: they positioned themselves against right-wing extremism at a very early stage, have actively supported Pro Asyl for very many years and cooperate with organisations such as Oxfam for relieving Third World debt. They also appeared at Live 8 in Berlin in 2005 and joined the protests against the G8 summit in Heiligendamm at the concert "Deine Stimme gegen Armut" in Rostock.

The most recent release from the band is the CD and DVD "Nur zu Besuch: Unplugged im Wiener Burgtheater", containing some of their concert from the "Tempel der Bühnenkunst" in Vienna. But they have had connections to the theatre for a long time: they were involved in the musical adaptation of "A Clockwork Orange" as far back as 1988.. Campino has already previously played several parts in films and on TV, including Bernd Schadewalds "Verlierer" (1986) and the TV series "Der Fahnder". In 1992, he played in Hanns Christian Müllers movie comedy "Langer Samstag". Then he took a break from acting, not returning until 2006. Then he was to be seen in his first stage role, as Mackie Messer in Klaus-Maria Brandauers production of Brechts "Threepenny Opera", the most successful theatre production of that year (over 70,000 viewers), at the Admiralspalast in Berlin.

In 1999, Wim Wenders made the video "Warum werde ich nicht satt" for the band - this is how the friendship between Campino and Wenders started. This friendship was deepened in 2004, with the song "Stand Up", which Die Toten Hosen made for Wenders film "Land of Plenty".

Today, Campino lives in Düsseldorf and Berlin, has one son and is a passionate football fan.

Campino on...

....Cannes:

"It all seems like Peterchens Mondfahrt to me: Im a bit lost, really, but Im delighted that Wim has been rewarded for daring to cast a newcomer like me in the starring role. But whatever happens: its going to be a great party."

... Dennis Hopper :

"Dennis is someone who makes sure you dont lose sight of the game. He keeps you on the ball - all I had to do was hold on to him and he carried me along. The way he played to me was brilliant."

....acting:

"For a movie, people are together for a short time with a great deal of intensity - the actors have to lose their inhibitions very quickly. Complete strangers suddenly have to start kissing each other - which is a bit weird. Its all right if youre with the right actor."

...his first lead role:

"At first I was insecure - I felt like someone in a strange town. Youre looking forward to it but at the same time theres a sense of dangers lurking everywhere. But this passed as time went on and I got to appreciate more and more how lucky I was to be on board. Being able to freak out like this is a dream come true."

...death:

"In this film, death appears in very different forms, guises and figures: as an observer, and even as a friend as well. It is death, too, that questions time and our sense of time."

...dreams:

"I really like dreaming. I had a dream last night, but unfortunately I cant tell you anything about it because it seems to have been deleted from my consciousness. But it was still all there when I woke up this morning."

...his relationship with the director:

"I have full confidence in the captain - hes the one who has to steer around the dangerous cliffs. Im just a sailor who does what he says. If we reach port safely Ill drink a toast to him. And if we run

aground on an ice floe, Ill curse him - thats no more than youd expect."

...his character:

"The script could have been written for me. I can empathise a lot with Finn, but Im glad that the character is also distant from me at the same time - only after I felt this distance was I able to really start acting. If I had had to play a musician I would have had a lot more problems."

...Wim Wenders:

"For me, Wims particular strength is his ability to combine pictures and music so incredibly well because he has such an amazing connection to both - this is not the case with a lot of directors. In all films it has always impressed me how he manages to underline emotions with music. And his pictures speak for themselves anyway."

Giovanna Mezzogiorno (Flavia)

Filmography (selection):

- 1997 **Il viaggio della sposa**
(*The Brides Journey*, directed by Sergio Rubini)
- 1998 **Del perduto amore**
(*Of Lost Love*, directed by Michele Placido)
- 2000 **Les Misérables**
(directed by Josée Dayan, TV)
- 2001 **Lultimo bacio**
(*The Last Kiss*, directed by Gabriele Muccino)
- 2002 **Thomas Secret**
(*Daddy*, directed by Giacomo Battiato, TV)
- 2003 **La finestra di fronte**
(*Facing Window*, directed by Ferzan Ozpetek)
- 2005 **La bestia nel cuore**
(*Dont Tell*, directed by Cristina Comencini)
- 2006 **Lezioni di Volo**
(*Flying lessons*, directed by Francesca Archibugi)
- 2007 **Love in the Time of Cholera**, directed by Mike Newell
Palermo Shooting
(directed by Wim Wenders)
- 2008 **Vincere**
(directed by Marco Bellocchio)

Giovanna Mezzogiorno was born in Rome on 9 November 1974 . She is the daughter of actors Vittorio Mezzogiorno and Cecilia Sacchi.

She studied acting in Paris at Peter Brooks Centre International de Créations Théâtrales. She made her stage debut in 1995 at the Paris theatre Bouffes du Nord as Ophelia in Peter Brooks free Hamlet adaptation "Qui est là", going on to tour internationally with the production. She received the renowned Italian theatre award, the Coppola-Prati, for this role in 1996.

She made her film debut in 1997 in Sergio Rubinis "Il viaggio della sposa" (*The Brides Journey*) for which she won four more national awards in the 1997/98 season, including the Globo dOro and the Premio Flaiano for Best Leading Actress.

In 1998 she played in "Del Perduto Amore" (*Of Lost Love*) directed by Michele Placido (she was awarded the Nastro dArgento, the Ciak dOro and Premio Pasinetti as Best Actress in a starring role).

Giovanna Mezzogiorno is already well known to Italian audiences as the star of many films, comedies, dramas, historical films and science-fiction thrillers. Among her International TV works, her role in the major TV production of Victor Hugos "Les Misérables" alongside Gérard Depardieu, John Malkovich and Charlotte Gainsbourg and in the TV movie "Thomas Secret" ("Daddy") - based on Loup Durans bestseller - directed by Giacomo Battiato, starring Klaus Maria Brandauer.

"LUltimo bacio" (*The Last Kiss*) directed by Gabriele Muccino (winning the Premio Flaiano).

She won, among others, the David di Donatello Award for Best Actress in 2003, the Nastro dArgento, the Globo dOro by the Foreign Press (Italian Golden Globe) Award and the Karlovy Vary Award for "La Finestra di Fronte" (*Facing Window*)

directed by Ferzan Ozpetek.

For her portrayal of Sabina, a young woman who tries to shed light on her mysterious past, in Cristina Comencini's "La Bestia nel cuore" (*Dont Tell*) she was awarded the Coppa Volpi at the Venice Film Festival in 2005 and received an Academy Awards nomination as best Foreign Language Film 2006.

In 2006 she played the leading role in the picture "Lezioni di Volo" (*Flying Lessons*) directed by Francesca Archibugi and she will be appearing alongside Javier Bardem in Mike Newell's adaptation of Gabriel García Márquez "Love in the Time of Cholera", released at the end of 2007.

In 2008 she will play in Marco Bellocchio's upcoming "Vincere".

Giovanna Mezzogiorno on...

...her part:

"Flavia brings back those pieces of art from death to life again. She is a person who is very obsessed by her work, especially with the fresco of "Il Trionfo della Morte". Only after a while do we understand that in fact she has also had a very bad experience, a personal tragedy here. When she first met Finn, she immediately felt very connected with him. This great sensibility is almost unreal because it goes so much deeper than normal sensibility. Flavia feels in him something that is true. That he is in real pain. Both have lost something and that is how they come to be close."

...Campino :

"I didn't know Campino before, because his band is not known in Italy very much. He told me that he once came to play in Italy and he had a terrible experience. For me it was very strange to call him CAMPINO, his name as a rock star. He is an amazing man. It is so easy to get in touch with him deeply. He is a very good listener. He gives you a lot of attention. He is a very sweet man - which is a very rare quality in a person who is a big rock star."

...Death

"I have been thinking about death in my life a lot. I lost my father when I was 17 years old. He was really young, he was only 51, and that makes you think a lot. The approach to death in the film is another level. It's more intellectual in a way: Death in art, death in imagination or in dreams. That is very different from my experience. For me it was just a shock. In the film the portrait of death is philosophical, even romantic. That was a totally new experience for me."

...Wim Wenders :

I was surprised how caring and protective Wim is. I really didn't think about that aspect before. I associated the name of Wenders with an amazing artist, amazing movies and amazing images. But it never

occurred to me that he would take care of you so much. That close connection with a director was a very good feeling."

Dennis Hopper (Frank)

Filmography (selection):

- 1955 **Rebel Without a Cause**
(directed by Nicholas Ray)
- 1957 **Gunfight at the O.K. Corral**
(directed by John Sturges)
- 1965 **The Sons of Katie Elder**
(directed by Henry Hathaway)
- 1967 **Cool Hand Luke**
(directed by Stuart Rosenberg)
- 1968 **Hang Em High**
(directed by Ted Post)
- 1969 **Easy Rider**
(also as director)
- 1971 **The Last Movie**
(also as director)
- 1977 **Der amerikanische Freund**
(*The American Friend*,
directed by Wim Wenders)
- 1979 **Apocalypse Now**
(directed by Francis Ford Coppola)
- 1981 **King of the Mountain**
(directed by Noel Nosseck)
- 1983 **Rumble Fish**
(*Rusty James*)
(directed by Francis Ford Coppola)
- 1986 **Blue Velvet**
(directed by David Lynch)
- Hoosiers**
(*Le Grand défi*)
(directed by David Anspaugh)
- 1988 **Colors**
(as director only)
- 1990 **The Hot Spot**
(uniquement réalisateur)
- Catchfire**
(also as director)
- 1991 **Paris Trout**
(directed by Steven Gyllenhaal)
- 1993 **True Romance**
(directed by Tony Scott)
- 1994 **Speed**
(directed by Jan de Bont)
- 1995 **Waterworld**
(directed by Kevin Costner)
- 1996 **Basquiat**
(directed by Julian Schnabel)

Dennis Hopper was born in Dodge City, Kansas, on 17 May 1936. He has an impressive filmography over more than 200 film and TV roles since his movie debut in 1955 in "Rebel Without a Cause": of all these, Dennis Hopper will always be strongly remembered for the role of his life, as Billy in "Easy Rider" (1969), one of the most influential films of the twentieth century, which Hopper also directed and for which he also co-wrote the script. This movie marked the beginning of the anti-establishment "New Hollywood". However, Hoppers position of founding father of the movement soon became one of an almost tragic figure: the commercial failure of his follow-up project, "The Last Movie" (1971) and personal problems led to him more or less vanishing from the Hollywood scene for the rest of the 1970s. But he staged his comeback in Francis Ford Coppolas "Apocalypse Now" and "The American Friend" followed by eye-catching roles in Coppolas "Rumble Fish" (1983), David Lynchs "Blue Velvet" (1986), Jan de Bonts "Speed" (1994), Kevin Costners "Waterworld" (1995) and the cult TV series "24". Hoppers only Oscar nomination to date (for Best Supporting Actor) came in 1987, for the basketball drama "Hoosiers".

"Palermo Shooting" is Hoppers second cooperation with Wim Wenders, 30 years after "The American Friend".

Dennis Hopper is also well known as a photographer and painter; his works continue to be on show at numerous individual exhibitions in the USA and other countries.

Dennis Hopper on... ...the name Frank:

I dont know where the name Frank came from. I should really ask Wim. But I think it may be from "Blue Velvet". I play Frank in "Blue Velvet", David Lynchs film. But I havent really asked anyone.

...his look:

"Barbara, the make-up-lady, said that Wim had thought about shaving, that Frank should have a shaved head. I went against that idea immediately, but later, when I got back and started off reading my part and looked at myself in the mirror, I realized that Frank should definitely have a shaved head. Then my associate Satya suggested I should also shave my eyebrows, which I thought was a little far out, but then I decided that it was a good idea as well."

- 1999 **EDtv**
(directed by Ron Howard)
- 2001/2 **24**
(24, TV)
- 2003 **The Night We Called It a Day** (directed by Paul Goldman)
- 2005 **Land of the Dead**
(directed by George A. Romero)
- 2007 **Palermo Shooting**
(directed by Wim Wenders)

...death:

The idea of death, since I am a gentle, tender person, when I read the script those things computed to me. Trying to be gentle, I thought that would also supply a kind of edge to this character too, because this kind of sweetness is very seldom trusted. I think that was a brave thing to do for all of us.

....Campino :

"How was acting with Campino? He was good, you know. He is obviously terrified of death. And so his art was different from mine and its all in his mind. Yeah, it was fine, hes very professional."

....his casting:

"Wim called me when I was in Moscow doing a photographic show and said, I just want to know if you are going be available for the last two weeks of October. Im going to write something and I cant write it if you cant play in it. So I want to know now. So I freed up those two weeks and came down."

...Wim Wenders :

"I dont think either one of us has really changed very much. I dont drink any more. I dont take narcotics any more; it means my life has a little bit more control. But Wim is, as I said in the "American friend", like a big German shepherd. You know, when I was in a blizzard, lost in a blizzard, a German shepherd will come up with some brandy around your neck and saved me. And that was Wim. He has a great warmth and gentleness and he knows what he wants. And he gets it."

Lou Reed (Lou Reed)

Filmography (selection):

- 1993 **Faraway, So Close!**
(directed by Wim Wenders)
- 1995 **Blue in the Face**
(directed by Paul Auster and Wayne Wang)
- 1998 **Lulu on the Bridge**
(directed by Paul Auster)
- 2001 **Prozac Nation**
(directed by Erik Sjoldbjaerg)
- 2007 **Palermo Shooting**
(directed by Wim Wenders)

Guitarist and singer Lou Reed has been one of the most famous rock musicians since the 60s, his fame based on his being the main songwriter for the cult band Velvet Underground and his solo career spanning more than 35 years.

Lou Reed was born in New York on 2 March 1942. He founded Velvet Underground in New York in 1965 along with John Cale, Sterling Morrison und Moe Tucker; they quickly became part of the art scene centred on Andy Warhols Factory. The band recorded four albums between 1967 and 1970 together with female vocalist Nico – these albums are still considered milestones of art rock today. After the group split, Lou Reed embarked on a solo career that gave him his first and only Top Twenty hit in 1972: Walk on the Wild Side. The highlights of his career include the album Berlin (1973), New York (1989) and Songs For Drella (1990), a homage to the recently deceased Andy Warhol, on which Reed collaborated with his old Velvet Underground colleague John Cale for the first time. Velvet Underground reformed in 1993 for an international tour; the band were elevated to the RocknRoll Hall of Fame in 1997.

Lou Reed has also made the occasional appearance as an actor, such as the "man with the strange glasses" in Paul Austers and Wayne Wangs "Blue in the Face" and as "Not Lou Reed" in Paul Austers "Lulu on the Bridge". Lou Reeds movie appearances are primarily of an audio nature: his classics Walk On The Wild Side, Venus in Furs, Sweet Jane, Heroin and Perfect Day have parts of soundtracks to dozens of films.

Reed is known to German theatre audiences for his work on the Robert Wilson productions "Time Rocker" (1996) and "POEtry" (2000) at the Hamburg Thalia Theatre.

In 2007, director Julian Schnabel presented "Lou Reeds Berlin" at the Venice Film Festival – the film documentary of Reeds performance at the New York Club St. Anns Warehouse in 2006 in which he played all the songs from his album "Berlin" for the first time in 33 years.

The song "Some Kinda Love", which accompanies Reeds role in "Palermo Shooting", comes from the album "The Velvet Underground" (1969). Its Reeds third appearance in a Wim Wenders film, following "Faraway, So Close!" (1993) and "Soul of a Man" (2003). Lou Reed composed and played songs for "Until the End of the World", "Faraway, So Close!", "The Million Dollar Hotel" and "The Soul of a Man".

CREW

Wim Wenders

(Director / Script / Production)

Filmography (selection):

- 2007 **Palermo Shooting**
- 2005 **Dont Come Knocking**
- 2004 **Land of Plenty**
(UNESCO-Award, Venice)
- 2003 **The Soul of a Man**
- 2000 **The Million Dollar Hotel**
(Silver Bear, Berlin)
- 1998 **Buena Vista Social Club**
(Oscar®-Nomination;
European Film Award)
- 1997 **The End of Violence**
(*Am Ende der Gewalt*;
German Filmband in Gold)
- 1994 **Lisbon Story**
- 1993 **Si loin, si proche**
(*In weiter Ferne, so nah!*;
Grand Prix du Jury, Cannes)
- 1991 **Until the End of the World**
(*Bis ans Ende der Welt*)
- 1987 **Wings of Desire**
(*Der Himmel über Berlin*;
Best Director, Cannes;
European Film Award
European Film Award)
- 1984 **Paris, Texas**
(Golden Palm, Cannes)
- 1982 **The State of Things**
(*Der Stand der Dinge*;
Golden Lion, Venice)
- 1982 **Hammett**
- 1977 **The American Friend**
(*Der Amerikanische Freund*;
German Filmband in Gold)
- 1976 **Kings of the Road**
(*Im Laufe der Zeit*)
- 1975 **Wrong Move**
(*Falsche Bewegung*;
German Filmband in Gold)
- 1973 **Alice in the cities**
(*Alice in den Städten*)
- 1971 **The Goalkeepers Fear of
the Penalty Kick**
(*Die Angst des Torwarts
beim Elfmete*; Critics
Award, Venice)

Wim Wenders was born in Düsseldorf in 1945. He broke off his studies of medicine and philosophy in order to become a painter. He discovered his love of cinema in Paris. He attended the Munich Film and Television College. He has been shooting and producing films all over the world since 1971. He lives and works in Berlin and America with his wife Donata.

(further information at www.wim-wenders.com)

Gian-Piero Ringel (Producer)

Filmography (selection):

- 2005 **Das Maß der Dinge**
Dinge (short film,
directed by Sven Bohse)
Ketchup Connection
(short film, directed by
Moritz Laube)
- 2006 **Afternoon**
(directed by
Angela Schanelec)
- 2007 **Palermo Shooting**
(directed by Wim Wenders)
- In Préparation :
Far North (directed by
Moritz Laube)
Eastern Brides
(directed by Sven Bohse)

Gian-Piero Ringel was born in Göppingen in 1976. He did his compulsory community service in Palermo in 1996/7. He studied education, psychology and business studies at the Berlin Technical College in 1998, and production at the Deutschen Film- und Fernsehakademie Berlin (German Film and Television Academy, dffb) from 2002-2006.

Together with Angela Schanelec (scriptwriter, director, producer) he produced his first feature film in 2006 - "Afternoon" - and presented it at the Forum of the Berlin Film Festival.

He had already founded his own production company with Sven Bohse, dogpool pictures, in 2004. The short dogpool film "Das Maß der Dinge" from 2005, produced by Ringel and directed by Bohse, was nominated by the Academy of Motion Picture Arts and Sciences for the 2006 Students Oscar® in the category of "foreign film".

Interview **Gian-Piero Ringel**

How important is Cannes for a films success?

Being in Cannes is already a success in itself, in particular a personal and ideal one, but also a short-lived one in the latter case. Of course, Cannes is also important for financial success - with a view to the right platform for a world premiere. This is the first step towards publicity on the most popular and loudest stage in Europe. But long-term, measurable success is decided later. At the cinema. Nice and quietly.

How would you describe the film?

A very brave, radical, authentic Wenders that will split opinion. A musically intense, adventurous journey to one of the most exciting cities in Europe. There's no way you can be indifferent to this film!

Travel guides warn about taking photos in Palermo without asking - youre making a whole film there: what kinds of obstacle do you have to overcome there?

Palermos great charm lies above all in the winding streets of the huge historic district. This presents the kinds of everyday difficulties you can find in nearly all major Southern European cities: traffic, congestion, exhaust fumes, noise. This all leads to a lot of practical questions: how do I move the film stuff through the city? Where do I get a Vespa from? What do I do when its no longer in front of my door the next morning?

Are the Mafia and protection money just a Sicilian cliché? Or to what extent do you need to "make arrangements in advance"?

Clichés aside, you have to deal with it professionally, starting at the narrative level: do the Mafia have to play a part in our story in Palermo? What

expectations do the audience have and how do we deal with them? After all that you can start thinking about crime and safety, but on the other hand I also don't ask the Russian Mafia if I can make a film in Berlin. But you are definitely well advised to come to an agreement with the people in the city before you take 40 people with you and camp outside their front doors.

How great is the respect of the young producer for the experienced director?

Great. I'd be lying if I said anything else. But this isn't only because of his fame, the DVD box in my cupboard or the Golden Palm, but because of how he works and what he produces. The man is incredibly reflective, efficient and has about twice my energy. I also sense great respect and trust from his side. This is just superb - this is what makes a project with an old hand working with a youngster possible in the first place.

How difficult is it to finance a Wenders project?

At first it's impossible. Then it's quite simple, and then it's impossible again. In any case, it's definitely complex. It took six years before the actual financial support even started, and then we had to start pulling in the reins after three months. We went in under great pressure to make the film quickly. This then made a lot of decisions easy - some made with a heavy heart. At the end I just got a few grey hairs. But it made some of our business partners our friends.

How expensive are the music rights to the numerous songs - or was there a special "friends and family" rate?

Of course the music budget was much too low - ? 50,000 to start with. No-one had thought there would be more than 20 songs, including ones from Portishead, Grinderman and Calexico. At least I hadn't. Then we had to find additional finance and there were some real friends who were very forthcoming. Most of them were so thrilled by Palermo Shooting and Wim that it wasn't really about the money anyway. Getting sound advice and communicating transparent, fair wage policies are also important. I'll just say Fessmann & Beckmann.

What role does digital processing play?

Digital processing is a means of expression for Finns' creativity. The manipulation of his pictures establishes his success. His attitude changes in Palermo. Not only to "Photoshopping" and photography in itself, but also to himself, to life. This also, of course, has an effect on the concrete, digitally processed look of the film. So Finns' development is not only noticeable in Franz Lustig's fantastic pictures, but also in the entire digital processing. So you could say that the digital processing goes way beyond the boundaries of mere design.

Franz Lustig (Kamera)

Filmography (selection):

- 1995 **Hommage à Noir**
(directed by
Ralf Schmerberg)
- 2004 **Land of Plenty**
(directed by Wim Wenders)
**2 oder 3 Dinge, die ich
von ihm weiß** (*2 or 3
Things I Know About Him*;
directed by Malte Ludin)
- 2005 **Dont Come Knocking**
(directed by Wim Wenders)
- 2006 **Dance For All**
(directed by
Elena Bromund and
Viviane Blumenschein)
- 2007 **Palermo Shooting**
(directed by Wim Wenders)

Franz Lustig was born in Freiburg in 1967. He studied camera and directing for advertising at the Filmakademie Baden-Württemberg in Ludwigsburg from 1991 to 1996. During his studies, he was already making his first adverts and music videos; since 1995 he has made about 300 commercials for Nike, Afri Cola, the Hypo Vereinsbank and BMW, amongst others, and about 50 music videos, including ones for Die Fantastischen Vier, Die Toten Hosen and Chaka Khan.

Some of Lustigs videos have received some big awards: "Sie ist weg" by Die Fantastischen Vier won an Echo for "Video of the Year" in 1996, and he received awards for the videos to "Du liebst mich nicht" by Sabrina Setlur (1997) and "Rudi" by Smudo (2000). Lustig won the "Most Innovative Music Video 2001" award for his work with Mouse On Mars at the New York Film Festival.

Since 1995, Lustig has also been behind the camera for several short films and documentaries, including "Hommage à noir" (directed by Ralf Schmerberg, and winning the Promotional Award from the Filmstiftung NRW) and Malte Ludins "2 oder 3 Dinge, die ich von ihm weiß" ("2 or 3 Things I Know About Him"; 2002).

His first camera work on a feature film was in 2004, in Wim Wenders "Land of Plenty"; he worked with Wenders again in the following year as a DOP on "Dont Come Knocking". For the latter he received the European Film Award for "Best Cinematographer".

Franz Lustig Interview

All good things come in threes - was working with Wenders different this time?

Every film is different and I think this has turned out to be a very personal Wenders film. This time, Wim let me share his thoughts and ideas more. Once again, a lot of flexibility was required here, which I always find great.

The death in the film bemoans the death of the film - how do you see the unrelenting advance of the digital?

Some things simply cannot be stopped, even though they dont mean progress in my opinion. Nowadays the cheaper medium often seems to be the better one.

Why was the film made using two different formats, Super 16 and 35?

Düsseldorf and the atmosphere there was supposed to be more superficial, clean and cold for Finn, hence the S-35. Palermo, on the other hand, was to be portrayed as more lively, rawer and more direct, hence the S-16 hand camera. Films are still the best way to reflect emotions.

What role does digital processing play?

What role does digital processing play?

Since we have more than 100 VFX shots in the film, a Digital Intermediate was the natural choice. But we still tried to do most of the corrections purely primarily in order not to dilute the "natural film aesthetics"; but we were able to work out the fine nuances nicely.

What part does the music play - were the songs already known while the film was being shot?

During the shoots we were concentrating on the O-Ton, of course. Maybe Wim already had the music in his head in part, and let himself be inspired by it.

Travel guides warn about taking photos in Palermo without asking - youre making a whole film there: what kinds of obstacle do you have to overcome there?

The city was open to us. We had the right people with us to make sure we could move about freely.

How were working conditions compared to the last film in the USA?

I think if youve found the right crew for the project youre working on, it doesnt matter what conditions you have to make the film in. Youll overcome any obstacles and ideally even have fun doing it - this is how it was this time.

What was the most difficult scene for you?

The dream sequence with Hopper in the Archivio Communale, because the room was gigantic for one thing and the light concept for the death had to be implemented extremely carefully for another.

Was there a storyboard?

We usually dealt with resolving the individual scenes on the evening before the shoot and for complicated scenes, such as the dream sequence, in which the world overturns, a storyboard was developed. But very often the resolutions came about spontaneously on the set.

How do you photograph someone like Hopper, whos a photographer himself?

For me, Hopper is first and foremost a gifted actor who embodies death in this film. So the question for me is more: how do you photograph Dennis Hopper as Death? - And the best thing to do is see for yourself.

Peter Przygodda (film editor)

Filmography (selection):

- 2007 **Palermo Shooting**
(directed by Wim Wenders)
- 2005 **Dont Come Knocking**
(directed by Wim Wenders)
- 2005 **Snowland**
(directed by Hans W. Geissendörfer)
- 2002 **Tattoo**
(directed by Robert Schwentke)
- 2000 **Manila**
(directed by Romuald Karmakar)
- 1999 **Ritas Legends**
(directed by Volker Schlöndorff)
- 1998 **Palmetto**
(directed by Volker Schlöndorff)
- 1997 **The End of Violence**
(directed by Wim Wenders)
- 1996 **The Ogre**
(directed by Volker Schlöndorff)
- 1995 **Deathmaker**
(directed by Romuald Karmakar)
- 1995 **Lisbon Story**
(directed by Wim Wenders)
- 1993 **Faraway, So Close!**
(directed by Wim Wenders)
- 1991 **Until the End of the World**
(directed by Wim Wenders)
- 1990 **Last Exit to Brooklyn**
(directed by Uli Edel)
- 1987 **Wings of Desire**
(directed by Wim Wenders)
- 1985 **Alle Geister kreisen** [TV]
(directed by Peter Przygodda)
- 1984 **Paris, Texas**
(directed by Wim Wenders)
- 1982 **The Man on the Wall**
(directed by Reinhard Hauff)
- 1982 **The State of Things**
(directed by Wim Wenders)
- 1980 **Lightning Over Water**
(directed by Wim Wenders)
- 1978 **Als Diesel geboren**
(directed by Peter Przygodda)
- 1975 **The Lost Honor of Katharina Blum** (directed by Volker Schlöndorff)
- 1975 **False Move**
(directed by Wim Wenders)
- 1973 **Alice in the Cities**
(directed by Wim Wenders)
- 1972 **Ludwig** (directed by Hans-Jürgen Syberberg)
- 1971 **The Goalkeepers Fear of the Penalty Kick** (directed by Wim Wenders)
- 1970 **Summer in the City**
(directed by Wim Wenders)

He was born in Berlin in 1941. He has been working as a self-employed qualified film editor since 1970 and was in charge of editing nearly all of Wenders films. In 1975 he received the German Film Award for editing in Wim Wenders "False Move". In 1978 he received the Bundesfilmpreis (Federal Film Award) for his work on the three films, "The Left-Handed Woman" (Peter Handke), "The Glass Cell" (Hans W. Geissendörfer) and "The American Friend" (Wim Wenders). In 1990, Przygodda received the Bavarian Film Award for editing "Last Exit To Brooklyn" (Uli Edel). He then received the Grimme Award in 1998 for "Kopfleuchten" (Thomas Bergmann and Mischka Popp).

Peter Przygodda has also worked with many other renowned German directors, including Syberberg, Geissendörfer, Schlöndorff and Karmakar.

Przygodda has also directed two films of his own.

Oli Weiss (film editor)

Filmography (selection):

- 2007 **Palermo Shooting**
(directed by Wim Wenders)
- 2007 **Mahler 6th Symphony**
(directed by
Viviane Blumenschein)
- 2006 **Return of the Storks**
(directed by Martin Repka)
- 2005 **Sonic Mirror**
(directed by Mika Kaurismäki)
- 2005 **Esperanza**
(directed by Zsolt Bacs)
- 2005 **Dont Come Knocking**
(directed by Wim Wenders)
- 2003 **dot.kill**
(directed by John Irvin)
- 2002 **Edelweiss Pirates**
(directed by
Niko von Glasow)
- 2001 **Rec** (directed by
Marco Kreuzpaintner)

He was born in Herford in 1970 and started his movie career as a trainee on "Der Kinoerzähler" with Armin Mueller-Stahl. He was assistant film editor in Christian Wagners "Transatlantis", where he worked with Peter Przygodda for the first time. He was then also his assistant in Wim Wenders "Lisbon Story", Romuald Karmakars "Der Totmacher " and "Manila" and Volker Schlöndorffs "Palmetto" and "Die Stille nach dem Schuss". He directed "The Dreamer" and "Im Rhythmus der Zeit". In 2000 Weiss founded "Die Filmmanufaktur" along with Marco Kreuzpaintner, with which "Der Atemkünstler" (directed by Marco Kreuzpaintner) was produced. Together with Peter Przygodda he edited Wim Wenders "Dont Come Knocking", which was nominated for Best Film Editing at the European Film Awards.

Irmin Schmidt (original film score)

Before Schmidt founded the now legendary group CAN in 1968, he had completed a comprehensive music degree: composition, piano, conducting and musical ethnology. His composition teachers included G. Ligeti and K.H. Stockhausen.

Schmidt has been appearing as a pianist and conductor since 1960 and has composed music for film and theatre productions.

His musical creations since CAN have included the most varied of works, such as:

Orchester Musik I - IV, the solo albums "*Toy Planet*", "*Musk At Dusk*", "*Impossible Holidays*", "*Anthology Soundtracks 1978 - 1993*" (3CD Box Set) and more than 120 film scores.

Schmidts fantasy opera "*Gormenghast*" premiered at the Wuppertal Opera House in 1998. The Times critic Rodney Milnes wrote: "If Richard Strauss had written rock music, this is how it would have sounded - glorious and shamelessly sensual." The work was presented again at the *Weltkulturerbe Völklinger Hütte* in 2004 and at the Luxembourg Grand Theatre.

In 2003, Schmidt received a lifetime achievement ECHO award, along with other group members Liebezeit and Czukay, for CAN.

In 2005 the German Oper am Rhein commissioned him to write the music for the ballet *La Ferosa* (choreography by Youri Vamos, premiere in Düsseldorf on 1.3.2008)

In 1997 Irmin Schmidt took on the sound engineer, programmer and sound designer Jono Podmore AKA Kumo for the production of his opera *Gormenghast*.

This cooperation produced the albums "*Masters Of Confusion*" (2001) and the sound installation "*Flies, Guys and Choirs*" for the Barbican Centre in London, and "*Axolotl Eyes*" in 2008.

The duo have done numerous concerts all over Europe since 2002, including an appearance at the Montreux Jazz Festival.

www.spoonrecords.com

www.lrminschmidt.com

MUSIC

“DREAM (SONG FOR FINN)”

performed by Grindermann

written by Nick Cave, Warren Ellis

published by Mute Song Ltd 2008

Courtesy of Cave/Ellis 2008

“BUSY HOPE”

performed by GET WELL SOON

written by Konstantin Gropper

published by CEUSO Music

courtesy of City Slang 2008

“(ITS A) DEPARTURE”

performed by The Long Winters

written by John Roderick

published by House of Hassle & Beats Working Music

courtesy of Barsuk Records

Thanks to bankrobber music

“KEINE MELODIEN MJ LAN MIX”

performed by Jeans Team

written by Busch/Herfort/Kreis/Schütte/Watkinson

published by Flirt 99 Musikverlag & Low Spirit

Musikverlag

courtesy of Jeans Team

“BED IN THE EAST”

performed by Thom

written by Thom

published by Edition Wunderkinder / AMV Talpa

courtesy of Wenders Music

“EVER LOVING”

performed by Thom

written by Thom

published by Edition Wunderkinder / AMV Talpa

courtesy of Wenders Music

“SMAULPAUL” “MAXIMUM CUT”

performed by Console

written by Martin Gretschnann

published by Flirt 99 Musikverlag/Edition Console

courtesy of Smaul Paul records

“SONG FOR FRANK”

performed by Grindermann

written by Nick Cave, Warren Ellis

published by Mute Song Ltd 2008

Courtesy of Cave/Ellis 2008

“SOME KINDA LOVE”

performed by The Velvet Underground

written by Lou Reed

published by Metal Machine Music

Oakfield Avenue Music Ltd.

courtesy of Lou Reed

“DEATH TO EVERYONE”

performed by Bonnie Prince Billy

written by Will Oldham

with Paul Oldham, Peter Townsend

Colin Gagon and Bob Arellano

published by Royal Stable Music (ascap)

courtesy of Palace Records

“FREEDOM HANGS LIKE HEAVEN”

performed by Iron & Wine

written by Samuel Ervin Beam

published by Sam Beam Music/BMI

courtesy of Sub Pop Records

“THE BLACK LIGHT”

performed by Calexico

written by Joey Burns, John Convertino

published by

Lunada Bay Songs/Good Clean Dirt/adm. By Bug Music

courtesy of Quarterstick Records/City Slang 1998

“MY IMPROPRIETY”

performed by MONTA

written by Tobias Kuhn

published by Flirt 99 Musikverlag / Edition trust us

courtesy of Labelmate Records

“THE RIP” - (P) 2008

performed by Portishead

written by Beth Gibbons, Adrian Utley, Geoff Barrow

published by Chrysalis Music Ltd.

courtesy of Universal Island Records Ltd

Universal Music International Division

“Torn and Brayed”

performed by Will Oldham and Matt Sweeney

written by Matt Sweeney and Will Oldham

published by Eva Jackson Music / BMI and Royal Stable Music/ Ascap

courtesy of Matt Sweeney and Bonnie Prince Billy

“POSTCARDS FROM ITALY”

performed by Beirut

written by Zach Condon

published by EMI Music Publishing Ltd.

courtesy of 4AD Limited

“NO MANs LAND”

performed by MONTA

written by Tobias Kuhn

published by Flirt 99 Musikverlag / Edition trust us
courtesy of Labelmate Records

“QUELLO CHE NON HO”

performed by Fabrizio de Andre

written by Fabrizio de Andre, Massimo Bubola

published by Universal Ricordi Music Publishing
SpS/Universal Music Publishing Group (Germany)
courtesy of Sony BMG Music Entertainment
(Germany) GmbH

“CU TI LU DISSI”

performed by Rosa Balistreri

written by Rosa Balistreri

published by PDR 1987 (Canti Siciliani)
courtesy of PDR

“GOOD FRIDAY”

performed by GET WELL SOON

written by Konstantin Gropper

published by CEUSO Music
courtesy of City Slang 2008

“IN UNALTRA VITA”

performed by Ludovico Einaudi

written by Ludovico Einaudi

published by Fonit Cetra Music Publishing Srl
courtesy of Ponderosa Music

“AMURI”

performed by Etta Scollo

written by Etta Scollo/Trad.

published by Edition BlackPete / EMI Publishing
courtesy of Premium Records 2006

“THE SHOOTING”

performed by Giovanni Sollima

written by Giovanni Sollima

published by Casa Musicale Sonzogno,
Milan (s.i.a.e.), 2008

“LET US KNOW”

performed by Sibylle Baier

written by Sibylle Baier

produced & recorded by Bobby Baier
published by Sibylle Baier & Soultube
Music/PRA:BMI

Courtesy of Sibylle Baier

“WE ALL LOSE ONE ANOTHER”

performed by Jason Collett

written by Jason Collett

published by Arts&crafts Music
courtesy of Arts&Crafts productions 2005/City
Slang

“MYSTERIES”

performed by Beth Gibbons, Rustin Man

written by Beth Gibbons & Paul Webb

published by Chrysalis Music Ltd. &

Universal Music Publishing Ltd.

courtesy of Universal Music International Division

a division of Universal Music GmbH

“QUANNU MORU”

performed by Rosa Balisteri

written by Roas Balistreri, Lillo Catania

published by Teatro del Sole 1997

(Rari ed Inediti) “Live Recording”

courtesy of Cielozero, Graham & Associati