

A FILM BY CHRISTIAN WAGNER

# WARCHILD

Balkan Blues Trilogy II

WINNER  
BAVARIAN FILM AWARD  
SPECIAL JURY PRIZE 2006

SÉLECTION OFFICIELLE  
30. WORLD FILM  
FESTIVAL MONTRÉAL  
IN COMPETITION



A FILM BY CHRISTIAN WAGNER

# WARCHILD

Balkan Blues Trilogy II

**WORLD PREMIÈRE**

**MONTREAL WORLD FILMFESTIVAL 2006 . FESTIVAL DES FILMS DU MONDE 2006**

Screenings

August 31, 2006	11:30	L'écran VISA au CINÉMA IMPÉRIAL
August 31, 2006	19:00	THÉÂTRE MAISONNEUVE
September 01, 2006	16:30	L'écran VISA au CINÉMA IMPÉRIAL

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# TABLE OF CONTENTS

# PAGE

<b>01</b>	Short comment on „WARCHILD“	04
<b>02</b>	Synopsis	05
<b>03</b>	Reviews	05
<b>04</b>	Main roles	06
<b>05</b>	Minor roles	07
<b>06</b>	Teamlist	08
<b>07</b>	Short summary	09
<b>08</b>	Directors comments	10 - 11
<b>09</b>	Characterization of the main figures	12
<b>10</b>	Biography Cast	13 - 16
<b>11</b>	Biography Crew	16 - 21
<b>12</b>	Shooting time, locations, technical dates	22

# 1

## SHORT COMMENTS ON „WARCHILD“

### **Balkan Blues Trilogy II**

Warchild featuring Labina Mitevska and Katrin Sass (GOOD BYE, LENIN) and directed by acclaimed filmmaker Christian Wagner (WALLERS LAST TRIP/TRANSATLANTIS/GHETTO KIDS), presented by the prestigious 30. WORLD FILM FESTIVAL MONTRÉAL in competition.

Christian Wagner's second part of the BALKAN BLUES TRILOGY stars Labina Mitevska and Katrin Sass. Mitevska (EUROPEAN SHOOTINGSTAR 1998) made her debut in BEFORE THE RAIN, a film that won the Golden Lion at the Venice Film Festival, and has appeared in several Michael Winterbottom films (WELCOME TO SARAJEVO and I WANT YOU).

Katrin Sass, too, has a remarkable career to look back on. At the Berlin International Film Festival in 1982, she received the Silver Bear for her performance in ON PROBATION and she also was awarded the German Film Award for her part in HEIDE M. The acclaimed GOOD BYE, LENIN! earned her international recognition.

WARCHILD is directed by award-winning Christian Wagner (WALLERS LAST TRIP/TRANSATLANTIS/ZITA-BALKAN BLUES TRILOGY I) whose trophies include the German Film Award in Silver, German Film Critics Prize (Berlinale), the Bavarian Film Award and the Jury's Special Award in Turin. He has also been nominated for a European Film Award, Paris.

Festivals include participation such as:

**BERLIN FILMFESTIVAL COMPETITION**

**SEMAINE DE LA CRITIQUE, CANNES** (Special mentioning of the jury)

**Warchild will be released autumn november 9th 2006 in Germany (MOVIENET FILM) and in Slovenia/ Ex – Yugoslavia (CREATIVA)**

### **CHRISTIAN WAGNER / DIRECTORS STATEMENT:**

„Warchild is a modern, passionate story of a strong woman ill-served by destiny, but who nonetheless forges on. Despite the excitement and dramatic climax, the story has an open ending. Viewers are left with questions: Should the girl return to her biological mother, or would it be for the best if she stayed with the adoptive parents? Should the 12-year-old decide for herself?

To me, a powerful film is a film that lingers in your mind. Even if you have already left the movie theater and you are walking home in the dark, you still find yourself contemplating about the insights gained into the depth, soul, and authenticity of human existence. That is why the soundtrack continues to play for a few moments after the credits have disappeared and while a black screen is shown...”



## 2 SYNOPSIS

**A young mother, Senada, loses her child in the Bosnian war. Many years later, today, she learns that her child is still alive: with adopted parents in Germany. She sets off on a search for Aida, her daughter. Using her own resources, she travels illegally to Germany. Her odyssey ends at the home of the German couple, Heinle. But Aida is no longer the small child of the past. Her name is now Kristina. Senada is disturbed by this realization. She slowly grasps the fact that she must say goodbye to the beautiful, peaceful dream that has long ago been stolen from her.**

Sarajevo 2005, the war has been over for years, but it still holds thirty-year-old Senada hostage. Her daughter, Aida, has been listed as missing for ten years, but Senada has not yet forsaken the hope that she is alive. She clings in despair to a vague sign, in spite of the fact that her ex-husband, Samir, and her friends encourage her to finally let it go and try to build a new life. But Senada refuses to give up. When she finds evidence that the Red Cross flew children out to Germany during the war, she follows the trail immediately and arrives after a long journey at Ulm. She is rewarded there for her stubborn determination: Aida had actually been brought to Germany. However, the then two-year-old girl was given up for adoption, under the assumption that her parents were dead.

The life of the German family, Heinle, and their eleven-year-old daughter, Kristina, is suddenly shaken by its roots when they learn that the mother they thought was dead is alive and wants her daughter back. The Heinles are confused. They love their daughter more than everything and cannot conceive of losing her.

Senada is reunited with her daughter, who is happy, firmly rooted in her new life, and no longer even able to speak the native language of her natural mother. Senada is confronted with a difficult decision: should she insist on the return of her daughter, thereby wrenching her from her social circumstances and life in Germany, or return alone to Bosnia in the knowledge that her daughter is alive and doing well?

## 3 REVIEWS

**„Outstanding!“**  
Sueddeutsche Zeitung 2006

„Wagner’s movie is based on a true story. There are in fact many cases in which a child was separated from its parents during a war and adopted by a family in a different country. The images are perturbing, bleak, and picturesque - all at the same time. WARCHILD tells a deeply moving story and is well worth waiting for you.“

KINO KINO, German TV 2006

**Winner Bavarian Film Award (Special Jury Prize)**

**Statement of the jury (excerpt)**

“Christian Wagner demonstrates utmost empathy in his moving parable of a mother who finds her lost daughter after more than 10 years and at the same time has to accept that she might have to say goodbye for the second time. The film makes a valuable contribution to a particular period in contemporary European history that is not too far away in years, but in terms of awareness could not be more remote.”

# 4 MAINROLES

ROLE	ACTOR . AGENCY . MOVIES
<b>SENADA</b>	<b>LABINA MITEVSKA</b> (Mac) (ICM LONDON) „Welcome to Sarajevo“, M. Winterbottom „I want you!“ , M. Winterbottom „Before the rain“, M. Manchevski
<b>SAMIR</b>	<b>SENAD BAŠIĆ</b> (BiH) „Welcome to Sarajevo“, M. Winterbottom „Gori Vatra“, „Uncle Idrisa“, Pjer Zalica „ Il Oltre“, Rolando Colla
<b>MRS. JANDRASKO</b>	<b>KATRIN SASS</b> (D) (Agency Hoestermann) „Good bye, Lenin“, Wolfgang Becker „Heide M“, Michael Klier „Die Polizistin“, Andreas Dresen
<b>BEATE HEINLE</b>	<b>CRESCENTIA DÜNSSER</b> (D) (Agency Britta Imdahl) „Walters last trip“, C. Wagner
<b>LARS HEINLE</b>	<b>OTTO KUKLA</b> (D) (Agency Britta Imdahl) „König der letzten Tage“, T. Toelle „König von St. Pauli“, D. Wedel
<b>MARIJA</b>	<b>MIRANDA LEONHARDT</b> (D) (Agency Fitz und Skoglund) „Zita“, C. Wagner „Solo for Clarinet“, N. Hofmann
<b>TONYSLAV</b>	<b>HEINRICH SCHMIEDER</b> (D) „The Downfall“, O. Hirschbiegel „Dead Man“, Ch. Petzold „The Tunnel“, Roland S. Richter
<b>„DZIGERA“ / FACILITATOR</b>	<b>ZDENKO JELČIĆ</b> (Croatia) „Yugo Trip“, N. Derado Long Dark Night“, A. Vrdoljak „Partisan Squadron“, H. Krvavac

# 5

MINOR ROLES

## ROLE

MUNIRA  
REDZIC  
MARLIES  
AIDA/KRISTINA  
BODYGUARD  
GRANDMOTHER SLAVA  
GUILLAUME  
DÖNER-ISI  
NATASA  
BASECAP  
FISHERMAN  
ASSISTANT MRS. JANDRASKO

## ACTOR

MILENA ZUPANČIČ  
MILENKO GORANOVIĆ  
ISOLDE FISCHER  
JOELLE LUDWIG  
ROBERT KOROKNYAI  
MARIJA CULUM  
SERGE N. NYANDA  
CHRISTOPH FRANKEN  
LUCIJA ŠERBEDŽIJA  
ZLATKO MALTAR  
MILENKO VIDOVIĆ  
STEPAHNIE KÄMMER





## POSITION

## NAME . COUNTRY

PRODUCER	CHRISTIAN WAGNER (GER)
CO-PRODUCER	DUNJA KLEMENC (SL)
EXECUTIVE PRODUCER	THOMAS WOMMER (GER)
JUNIOR-PRODUCER	NERMIN GLADERS (HR)
PRODUCTION MANAGER / SLOVENIA	FRENK CELARC (SL)
PRODUCTION MANAGER / GERMANY	DARKO LOVRINIĆ (GER)
CINEMATOGRAPHER	THOMAS MAUCH (GER)
LIGHTING	PETER SCHÖLLHORN (GER)
PRODUCTION DESIGNER / SLOVENIA	DUŠKO MILAVEC (SL)
PRODUCTION DESIGNER / GERMANY	OTTO KINZER (GER)
COSTUME	GUDRUN SCHRETZMEIER (GER)
MAKEUP ARTIST / SLOVENIA	TINA ŠUBIC (SL)
PRESS	ANA RADICA (GER)
SERVICE PRODUCTION BIH PRO.BA	AMRA BAKŠIĆ ČAMO (BIH)
LOCATION MANAGER / GERMANY	ROBIN SEISER (GER)
SOUND	TOM WEBER(GER)
EDITOR	JENS KLÜBER (GER)
CASTING	NINA HAUN (GER)
EXTRAS	HEIDI HERZIG (GER)
COMPOSER	KONSTANTIA GOURZI (GR)
	XAVER NAUDASCHER (GER)
RE-RECORDING MIXER	TONI VETTER (GER)
1. AD / BOSNIA & SLOVENIA	SLOBODAN DEDEJIĆ (SL)
1. AD / GERMANY	STEFAN HORNUNG (GER)
SCREENWRITER	EDIN HADŽIMAHOVIĆ (BIH)
	STEFAN DAEHNERT (GER)
DIRECTOR	CHRISTIAN WAGNER (GER)

# 7

## BALKAN BLUES TRILOGY SHORT SUMMARY OF THE THREE PARTS

The trilogy segments:

### **BALKAN BLUES TRILOGY“ Part 1, Prologue 20 minutes (completed)**

**ZITA** drama

Zita, a young Croatian who has lost her home and family during the war, ends up in the dreary wasteland of a swabian town, on the front lines of a “dead” marriage. Catastrophe occurs as the result of her simply being alive. Zita, who has not been dealt with kindly by Fate, shares responsibility due to her inability to make a decision. The victim is also the perpetrator.

### **BALKAN BLUES TRILOGY“ Part 2, 103 Minutes (completed)**

**WARCHILD** drama

A mother, Senada, loses her child in the Bosnian war. Many years later, today, she learns that her child is still alive: with adopted parents in Germany. She sets off on a search for Aida, her daughter. Using her own resources, she travels illegally to Germany. Her odyssey ends at the home of the german couple, Heinle. But Aida is no longer the small child of the past. Her name is now Kristina. Senada is disturbed by this realization. She slowly grasps the fact that she must say goodbye to the beautiful, peaceful dream that has long ago been stolen from her.

### **BALKAN BLUES TRILOGY“ Part 3, 120 Minutes (planning/in pre-production)**

**ALCATRASH** road movie

Three young women, the german-born children of “guest workers”, are on their way back to the homeland: the Croatian, Maria, has the task of smuggling black market money over the border. She picks up Artemis on the side of the road, a destitute hitchhiker who is heading as quickly as possible to northern Greece to locate her dying father. On the way to Yugoslavia, they are followed by an orange-red 70s VW-Porsche. The Rumanian ex-model, Alexa, is sitting inside. An argument at a rest stop leads to Artemis getting into the other car with Alexa. In the beginning, there is no indication that the three women-after taking a series of mysterious detours-will end up in Rumania as prisoners on one of the lost islands in the Danube delta.

# 8

## DIRECTORS COMMENT ON STYLE, STRUCTURE, AND VISUAL ELEMENTS OF THE FILM

### CHRISTIAN WAGNER ABOUT THE MOVIE WARCHILD

#### WAR AND CHILD

„WARCHILD“ is in the true sense of the word the Destiny of a war child that survived. Today's consequences of war.

„WARCHILD“ also represents a war between the natural and the adoptive parents who took in the child, a war fought with different weapons...

„WARCHILD“ is a war drama in which the child plays the invisible, starring role, a war drama out of which only the child itself can show the way.

#### PROTAGONIST AND HERO

Senada is searching for her child and, at the same time, is on a wider search for resolution of her dilemma and trauma. With the collective and revived hopes and passions of a mother, she sets out on a convoluted path from Bosnia to Germany. There she introduces the long-forgotten war into the house of her child's adoptive parents, the repressed turbulence of the Balkan conflicts. No stone remains unturned. In the beginning, Senada seems to be searching for something. But what? She is, of course, searching for her child, but by the end, she will discover something else, something unexpected.

A modern, passionate film-story of a strong woman ill-served by destiny, but who nonetheless forges on. "Warchild" weaves its tale by use of the characters' tension and gestures, as well as the suppressed and unspoken emotions of the protagonist, creating along the way a gripping family constellation along the lines of the Scandinavian narrative, and a magical ending. In spite of the intensity, the anxiety and drama result in total "relief" for Senada at the end.

#### MASK AND MIRROR

The younger generation is better equipped to deal with trauma. In this sense, Senada's daughter will be experienced as a phantom pain throughout the film, and in spite of her tangible presence, the masks fall only at the end of the film, when Senada is finally able to look into her real face. A psychodrama in which everyone eventually finds justice. In the course of the story - the inevitable resolution of events, the sharpened and inescapable emotions - there will be no simplistic victim-perpetrator or good guy-bad guy formula. Rather, in the best European tradition, a grand, emotional story will be told, a story that matters.

#### FACE TO FACE

It is hard to imagine that a trauma can be completely overcome, no matter how long one lives; some part of it always remains. On the other hand, confronting instead of repressing one's Ego can lead to a higher "transformation." And it is worthwhile to pursue this path, even though there is only a small chance for success. Senada at the end of her long journey no longer plays the role of mother she had longed for all these years. She has changed: the image she now has of herself and her environment has taken on a realistic tone. In addition, she seems finally to be capable of living and loving. An end which brings relief and hope. Without a false happy end, but an end that functions as a journey into the future, a promising future.

The story moves easily back and forth between light suspense and thematic depth (the trauma is either hinted at in the beginning or overplayed by Senada through action scenes). The screenplay is focused and concentrated on Senada.

From the beginning, the camera zeroes in on Senada as she wanders around restlessly. Electrified by the idea that her child could still be alive, she researches obsessively all imaginable possibilities, and becomes deeply stuck on several occasions in the horrible past, one she would prefer to have left behind long ago.

As necessitated by the dramaturgical curve, the protagonists find the chasms in their souls revealed to them, and this leads to forgiveness for the lies they have lived by.

## WAR

The war serves more as a backdrop from which the plot develops. I have little interest in repeating the tired clichés and brutal images of force that have occupied our minds. Rather, I want to present to the audience an universal, comprehensible story with which everyone can identify. A coming-of-age process experienced by a traumatized personality who has lost all trust in humanity and who, in the moment of “letting go” and renouncing her child, achieves the highest form of love. She slowly realizes it is time to say goodbye: to a beautiful, peaceful dream which had long ago been stolen from her.

## SIGNIFICANCE AND RELEVANCE

With the outbreak of the war in Yugoslavia in the early 1990s, the fate of refugees came closer to home: people fled to Europe – almost three million in four years. They found protection in Germany and many other European countries. Most of them still have not returned home. The first large wave of forced returns began last year in Germany, the deportation of people who after eleven years wished no longer to return. Psycho-social conditions, and even more, the traumatization they had experienced, presented a big obstacle. Politicians showed little interest for the issue.

The film „WARCHILD“ tells an authentic “search” story, and also addresses issues such as: the responsibility of parents (biological or adoptive) toward their children; the victory over self-interest; road to self-discovery; and the long-term effects of war. Important timely material, and conflicts relevant to Central Europeans. As a result of the expansion of the European Union, Central Europeans will be dealing with many more such conflicts in the future.

## CINEMATOGRAPHY

Film to me means mirroring, in undiluted images, the spiritual conditions, the concealed side of my protagonists. Thus far I have had been fortunate enough to have filmed with some of the greatest DOPs (Jürgen Jürges, „FAR AWAY SO CLOSE“, „FUNNY GAMES“, and Thomas Mauch, „AGUIRRE“, „FITZ-CARRALDO“, „SAINT CYR“) who ensure the highest optical quality. As in several of my other films, a psychodrama, revealed by means of atmospheric images, will be subtly introduced and ultimately resolved in a manner which brings relief to the public.



# 9

## CHARACTERIZATION OF THE MAIN FIGURES

### SENADA

The barely thirty-year-old Senada lives a fast, active life, and is working at various jobs (for example, a real estate salesperson). She is attractive, and plays three times a week in one of the best volleyball teams in the country. However, she has no real personal engagement with her environment. She has a secret. Behind the façade, one senses that the war, over long ago, still has a firm grip on her. She does everything imaginable to reach her goal, to find her child, though her efforts almost exceed her resources, strength, and boundaries. She fights like a lioness.

### SAMIR

The 40-something Samir gives a first impression of a good-natured guy, though a little lackluster, quiet, and ill-groomed. He has organized his existence as a small-time „travelling salesman“ on the Brcko marketplace, and appears to expect nothing further from life. When Senada reappears, his old love for her reignites, as he feels it was the war’s fault that their marriage disintegrated. His bad conscience, however, makes him appear opaque and almost unlikable in the beginning. But his development at the end shows us the „true“ Samir: he will gain sympathy and attempt „to take things into his own hands“ - typical for the Balkans - in order to get his child back.

### MISTER HEINLE

The adult Lars Heinle is middle-aged. He has built a house with the financial assistance of his wife, formed a family, adopted a child, and planted a tree. He is a photo-voltage engineer with a small firm, which is active worldwide in the area of developmental aid. Senada’s appearance reawakens in the former long-time student and world traveller old dreams and deep-seated desires. In the depths of his soul, he is still a restless nomad. Throughout the story, he becomes more and more entrapped in the jungle of his emotions. Torn back and forth between reason and desire, Heinle cannot hide the fact that his marriage has become devoid of passion.

### MRS HEINLE

Mrs. Heinle is a likable figure. She and her husband are connected by a deep spiritual bond she has nurtured for years. She was forced to make great sacrifices for the Kristina’s adoption: Children’s Services had required her to give up her career as a lawyer in order to raise the child. Her infertility and lack of children were a great strain on her, so her mother’s fear of losing „her“ child is understandable. As the result of her legal training, she fights for her child in a self-confident and rational manner: she also presents a danger to the director of Children’s Services.

### MRS. JANDRASKO

The 50-year-old Mrs. Jandrasko is cloaked in an aura of rectitude and good intentions. Though more likely for politically conservative reasons, her heart is nonetheless in the right place. She has headed Children’s Services for several years and is considered dependable, independent, and very humane by her peers. However, she finds herself pressured by all the twists and turns in Kristina/Aida’s adoption, and is not prepared to risk her positive image in any way.

# 10

THE CAST

## LABINA MITEVSKA AS SENADA

Labina Mitevska was born in 1975 in Skopje, Macedonia and studied in the faculty of Art and Archaeology at the University of Sts Cyril and Methodius, the European Film College in Ebeltoft, Denmark and the University of Arizona's Department of Art History.

Labina Mitevska started her acting career twelve years ago with the part of Zamira, in Milcho Mancevski's Golden Lion award winning "BEFORE THE RAIN". After that she resumed her studies. First, she completed the European Film College at Ebeltoft, Denmark and then she started her studies in Art History and Archaeology at "Sts Cyril and Methodius" University in Macedonia and at the University of Arizona, Tucson. In 1996 she entered into a successful collaboration with Michael Winterbottom. After "WELCOME TO SARAJEVO" they worked together in "I WANT YOU". For these accomplishments she was chosen as one of the EUROPEAN SHOOTING STARS at the Berlinale in 1998. In the same year she became a member of the European Film Academy, and in the following years she was a member of the jury in Cottbus, Edinburgh, Karlovy Vary.

Her acting carrier continued around Europe. Her acting credits include the Czech film "LONERS" by David Ondrichek, and German film "WEG" by Michael Bauman. For the part of Vesna in "LONERS" she was nominated for the Czech Lion for the best supporting actress.

Besides acting, Labina Mitevska was engaged as a producer of the successful Macedonian short-film "VETA" by Teona Strugar Mitevska, which had the world premier at the Berlin Film Festival, 2001 and was awarded the special mention by the jury and also was awarded diploma for original directing vision on Molodist International Film Festival. "VETA" successfully participated on more than thirty festivals around the world. Under the auspices of the same company, Teona and Labina and their brother Vuk, did their first feature film, "HOW I KILLED A SAINT", that was made as a commentary or critical view of the turbulent years Macedonia undergoes recently. "HOW I KILLED A SAINT" had its world premiere at the International Film Festival Rotterdam, 2004, where it was competing for the VPRO Tiger awards.

In 2003 she acted in three films, Vlado Cvetanovski's "SECRET BOOK", Ciancarlo Bocchi's "NEMA PROBLEMA" and Teona S. Mitevska's "HOW I KILLED A SAINT". Labina Mitevska is also actively engaged as a selector for the Skopje International Film Festival, where she promotes young and new directors with uncompromising artistic vision.

In 2004 she acted in Anja Glogovac'd's L FOR LOVE, Sergej Stanojkovski's KONTAKT- a german-macedonian coproduction. In 2005 Labina Mitevska was the female lead in Christian Wagner's WARCHILD.

Currently Sisters and Brother Mitevski are preparing their next feature film: "I AM FROM TITOV VELES", which is due to start in August 2006.

## FILMOGRAPHY (SELECTION)

2005	WARCHILD	Director: Christian Wagner
	KONTAKT	Director: Sergej Stanojkovski
2004	L FOR LOVE	Director: Anja Glogovac'd
	NEMA PROBLEMA	Director: Ciancarlo Bocchi
2003	HOW I KILLED A SAINT	Director: Teona S. Mitevska
	SECRET BOOK	Director: Vlado Cvetanovski
2002	WEG	Director: Michael Baumann
2001	VETA	Director: Teona S. Mitevska
2000	LONERS	Director: David Ondrichek
1998	I WANT YOU	Director: Michael Winderbottom
1997	WELCOME TO SARAJEVO	Director: Michael Winderbottom
1994	BEFORE THE RAIN	Director: Milcho Mancevski's

### **KATRIN SASS AS MRS. JANDRASKO**

Born in 1956 in Schwerin/Germany, Katrin Sass was one of the most popular and important performers in the former GDR and played in numerous noteworthy DEFA films. Worked as telephone operator before starting her acting career. Her very first performance in a film was in the marital drama *BIS DASS DER TOD EUCH SCHEIDET (UNTIL DEATH DO US PART)*, directed by Heiner Carow in 1979, which saw her immediate success and her soon rise to one of the most sought after character actors. Many of her films have screened in the Berlinale Competition, including Roland Gräf's *FALLADA – LETZTES KAPITEL (FALLADA – THE LAST CHAPTER, 1987)* and Wolfgang Becker's *GOOD BYE, LENIN! (2002)*.

In the year 1982 Katrin Sass was awarded the Silver Bear as Best Actress for her role in the film *BÜRGERSCHAFT FÜR EIN JAHR (ON PROBATION 1981)* by Herrmann Zschoche.

In the year 2005 she also received The Berlinale Camera, which is awarded to film personalities or institutions to which the Berlin International Film Festival feels particularly indebted and wants to express its gratitude and appreciation.

The acclaimed *GOOD BYE, LENIN!* earned her international recognition.

#### **FILMOGRAPHY (SELECTION)**

2005	WARCHILD	Director: Christian Wagner
2002	GOOD BYE, LENIN!	Director: Wolfgang Becker
	BABIJ JAR	Director: Jeff Kanew
2001	HEIDE M.	Director: Michael Klier
1997	HÄRTETEST	Director: Janek Rieke
1989	HEUTE STERBEN IMMER	
	NUR DIE ANDEREN	Director: Siegfried Kühn
1987	FALLADA	
	- LETZTES KAPITEL	Director: Roland Gräf
1986	DER TRAUM VOM ELCH	Director: Siegfried Kühn
1985	MEINE FRAU INGE UND	
	MEINE FRAU SCHMIDT	Director: Roland Oehme
1984	AB HEUTE ERWACHSEN	Director: Gunter Scholz
	DAS HAUS AM FLUSS	Director: Roland Gräf
1981	BÜRGERSCHAFT FÜR EIN	
	JAHR / ON PROBATION	Director: Zschoche Herrmann

### **CRESCENTIA DÜNSSER AS MRS. HEINLE**

After successfully finishing acting school in Bern, Crescentia Dünsser got her first engagement in Claus Peymann's Bochumer Schauspielhaus. This was followed with a series of engagements (e.g. for Salzburger Festspiele). The actress who was born in the Allgäu then decided to set up the alternative theatre group ZET (Zeltensemble Theater) with her partner Otto Kukla.

After working as manager and artistic director at the Zimmertheater Tübingen she directed for the Staatstheater Stuttgart and worked on her own film *MIT HAUT UND HAAR*. She then jointly ran the „Theater Neumarkt“ in Zurich together with O. Kukla.

C. Dünsser has twice been chosen as actress of the year by „Theater heute“, she has also received awards for her work as director on the famous Eysoldt-Ring (1993).

#### **FILMOGRAPHY (SELECTION)**

2005	WARCHILD	Director: Christian Wagner
2000	WAS NICHT PASST, WIRD	
	PASSEND GEMACHT	Director: Peter Thorwarth
1999	MIT HAUT UND HAAR	
	(DOCUMENTARY)	Director: Crescentia Dünsser, Martina Döcker
1987	WALLERS LAST TRIP	Director: Christian Wagner

### TV (SELECTION)

2002	SCHWABENKINDER	Director: Jo Baier
1999	ZEHN WAHNSINNIGE TAGE	Director: Christian Wagner
1996	HART ABER HERZLICH	
	(Serie mit Robert Wagner, USA)	
1992 - 93	DES LEBENS SCHÖNSTE	
	SEITEN	Director: Wolfgang Heine
	VOM MÖRDER UND	
	SEINER FRAU	Director: Wolfgang Heine
1991	MOCCA FÜR DEN TIGER	Director: Thomas Nennstiel

### AWARDS

1993	AWARDS 1993 ACTRESS OF THE YEAR (Theater heute)
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### OTTO KUKLA AS MR. HEINLE

Otto Kukla was born in 1957 in Düsseldorf. He has worked as actor, director, stage designer, theatre manager. He received his training as actor at the Otto Falkenburg School of Acting in Munich. From 1982 till 1986 he worked under Claus Peymann at the Schauspielhaus Bochum, here he got to work with Matthias Langhoff, Manfred Karge, Alfred Kirchner and Claus Peymann. He was invited to act at the Schauspiel Köln and the Burgtheater in Vienna. In 1986 he set up the Zelt Ensemble Theatre, where he was the sole producer with his own troop until 1992.

From 1993 until 1996 he was managing and artistic director at the Zimmertheater in Tübingen together with C. Dünsser. Afterwards he directed at the Staatstheater in Stuttgart und the Landestheater in Tübingen and he also acted under the direction of Peter Stein during the Salzburger Festival.

Otto Kukla became known to a wider audience after playing in Dieter Wedels KÖNIG DER LETZTEN TAGE. Since the season 1999-2005 he has been managing and artistic director at the Theater Neumarkt in Zurich.

### FILMOGRAPHY (SELECTION)

2005	WARCHILD	Director: Christian Wagner
2000	BOBBY	Director: Viviane Neve
1998	DIE ZAUBERFRAU	Director: Viviane Neve
1997	DER KÖNIG VON ST. PAULI	Director: Dieter Wedel
1992	KÖNIG DER LETZTEN TAGE	
	- TANZEN FÜR GOTT	Director: Tom Toelle

### THEATRE (SELECTION)

1999 - 2004	THEATER NEUMARKT ZÜRICH
1986 - 98	STAATSTHEATER STUTTGART
1997	SALZBURGER FESTSPIELE
1993 - 96	TÜBINGER ZIMMERTHEATER
1986 - 93	ZELT THEATER ENSEMBLES (Z.E.T.)
1986 - 87	KÖLNER SCHAUSPIEL
	BURGTHEATER WIEN
1982 - 86	SCHAUSPIELHAUS BOCHUM

### AWARDS

Regieförderpreis (Gertrud Eysoldt)

Kleintheaterpreis Baden-Württemberg für MY MOTHER'S COURAGE von George Tabori

## MIRANDA LEONHARDT AS MARIA

Miranda Leonhardt started acting at the Frankfurter Schauspielhaus Theater (THE BLACK RIDER/SCHLANGENHAUT/WEST SIDE STORY/MERLIN). At the age of 21 she was selected at a special casting, from over 100 actresses, for her first film role in "ZITA - BALKAN BLUES TRILOGY I". Afterwards she got offers to act in the german-turkish co-production "YARA" as well as in Nico Hoffmann's film "SOLO FOR CLARINET". Miranda Leonhardt will also be one of the female leads in "ALCATRASH - BALKAN BLUES TRILOGY III". She lives in Frankfurt.

## FILMOGRAPHY (SELECTION)

2005	WARCHILD	Director: Christian Wagner
1998	SOLO FOR CLARINET	Director: Nico Hofmann
1997	YARA	Director: Yilmaz Arslan
	ZITA - BALKAN BLUES TRILOGY I	Director: Christian Wagner

## THEATRE (SELECTION)

1998	MERLIN ELAINE ALEXANDER BRILL TAT Frankfurt am Main
1998	WEST SIDE STORY MARIA ALEXANDER BRILL Schauspielhaus Frankfurt am Main
1997	DIE SCHLANGENHAUT MARTA ALEXANDER BRILL Schauspielhaus Frankfurt am Main
1996	THE BLACK RIDER STELZFUSS ALEXANDER BRILL Schauspielhaus Frankfurt am Main

# 11

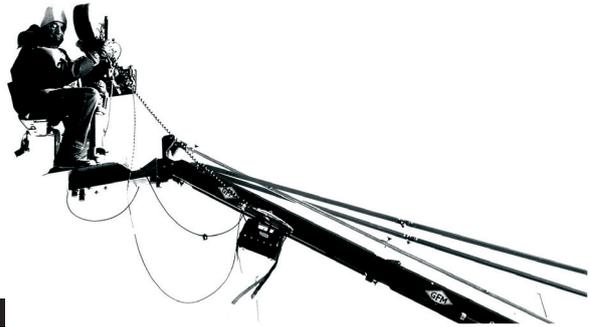
## THE CREW

### DIRECTOR OF PHOTOGRAPHY THOMAS MAUCH

This prolific German director of photography is best-known for his 21-year collaboration with director Werner Herzog. He has been called The Godfather of New German Cinema and his early harsh, black-and-white style became synonymous with the dark, gritty films of the era. After getting his start as a stills photographer in 1954, Mauch joined the Gesellschaft für Bildende Filme in 1957. He worked on scores of short and feature films before getting his first director of photography credit, on the 1965 short „UNENDLICHE FAHRT“. Mauch was the cinematographer for influential german film makers Edgar Reitz and Alexander Kluge from the late 1950s through the 80s, and teamed for the first time with Werner Herzog on the 1967 short „LETZTE WORTE“. The two went on to make more than 20 films together, including some classics of the German cinema. „AGUIRRE DER ZORN GOTTES/AGUIRRE, THE WRATH OF GOD“ (1972) starred Klaus Kinski as a conquistador searching for El Dorado, and „FITZCARRALDO“ (1982), their most famous collaboration.

Mauch has also directed a handful of film and TV projects, beginning with the short „GENERAL YEH“ (1964), and produced the film „NEUN LEBEN HAT DIE KATZE“ (1968). Though nearly all of Mauch's films have been made in his native West Germany, he has also traveled the world: Peru („FITZCARRALDO“), Brooklyn („HUIE'S PREDIGT“, 1980), Mexico and Hawaii („RADIOACTIVE DREAMS“, 1986), Israel („WAR ZONE“, 1986), Africa („COBRA VERDE“, 1988) and Tibet („TRANSATLANTIS“, 1996).

Thomas Mauchs first film with Edgar Reitz, „MAHLZEITEN LUST FOR LOVE“ won the prize for best first film at the 1967 Venice Film Festival. Mauch also was three times awarded with the German Film Award for best Camera and also honoured by the National Society of Film Critics Award (Best Cinematography for AGUIRRE-THE WRATH OF GOD).



## FILMOGRAPHY (SELECTION)

2004	HEIMAT 3	Director: Edgar Reitz
2000	SAINT-CYR	Director: Patricia Mazuy
1998	THE TALE OF SWEETY BARRETT	Director: Stephen Bradley
1996	ORSON WELLES: THE ONE-MAN BAND	Director: Vassili Silovic
1995	AUF WIEDERSEHEN AMERIKA BYE BYE AMERIKA	Director: Jan Schütte
1994	TRANSATLANTIS	Director: Christian Wagner
1988	WALLERS LETZTER GANG WALLES LAST TRIP	Director: Christian Wagner

### German Filmaward BUNDESFILMPREIS IN GOLD FÜR KAMERA

1987	DAS WEITE LAND	Director: Luc Bondy
1985	VERMISCHTE NACHRICHTEN MISCELLANEOUS NEWS	Director: Alexander Kluge
1982	FITZCARRALDO	Director: Werner Herzog
1980	DESPERADO CITY	Director: Vadim Glowna
1980	PALERMO OR WOLFSBURG	Director: Werner Schröter
1979	DIE PATRIOTIN	Director: Alexander Kluge
1978	NEAPOLITANISCHE GESCHWISTER	Director: Werner Schröter

### German Filmaward BUNDESFILMPREIS IN GOLD FÜR KAMERA

1977	HEINRICH	Director: Helma Sanders-Brahms
1977	STROSZEK	Director: Werner Herzog
1972	AGUIRRE	Director: Werner Herzog

### German Filmaward BUNDESFILMPREIS IN GOLD FÜR KAMERA

1971	AUCH ZWERGE HABEN KLEIN ANGEFANGEN	Director: Werner Herzog
1968	LEBENSZEICHEN SIGNS OF LIFE	Director: Werner Herzog
1966	ABSCHIED VON GESTERN YESTERDAY GIRL	Director: Alexander Kluge
1966	MAHLZEITEN LUST FOR LOVE	Director: Edgar Reitz

## AUTHOR

### EDIN HADŽIMAHOVIĆ Scriptwriter

Edin Hadžimahović was born in Brčko in Bosnia-Herzegovina. After leaving secondary school he studied in Osijek, writing his first short stories and film critics. In 1992 he immigrated to Germany moving to Stuttgart. In his first years in Stuttgart he wandered through various different jobs, for instance, pizza baker, swimming pool attendant and film projectionist. From 1997 till 2002 he studied in the film Academy Baden-Württemberg (studying script writing). His script for the Film Academy diploma examination was nominated for the "Sehnsuechte 2002" Film script prize. Edin Hadžimahović celebrated his first successes as author working together with director colleagues Ian Dillthey and Alain Gsponner, whose films have become so much notice at various film Festivals. In the case of "KIKI AND TIGER" winning several awards (e.g.the Audience prize Max Ophuels 2003).

#### SCREENPLAYS (SELECTION)

2005	WARCHILD	Scriptwriter for Wagnerfilm
2002	HEIMKEHR - POVRATAK - COMING HOME	Co-Scriptwriter
2001	DER SCHEIN	diploma script for feature film
2001	KIKI AND TIGER by Alain Gsponer	Co-Scriptwriter
2000	ICH WERDE DICH AUF HÄNDEN TRAGEN (I'LL CARRY YOU ON MY HANDS) by I. Dilthey	Co-Scriptwriter

#### AWARDS

2003	Audience award Max Ophüls (KIKI AND TIGER)
2002	Nomination for script award Filmfest Munich (KIKI UND TIGER)
2002	Nomination for script award „Sehsuechte 2002“ (DER SCHEIN)
2002	Nomination for Baden-Württemberg script award (HEIMKEHR - POVRATAK - COMING HOME)
2001	Geneva-Europe-script prize (HEIMKEHR - POVRATAK - COMING HOME)

#### AUTHOR

#### STEFAN DÄHNERT

Born in 1961 in Bonn, Stephan Dähnert studied Theatre, Art History and Philosophy in Vienna and Berlin from 1981 to 1984. As director's assistant at Schauspiel Cologne and at Deutsche Theater in Berlin, he worked alongside Ernst Wendt, Jürgen Gosch and Jürgen Flimm. Following this, in 1987 he became House Writer at Thalia-Theater in Hamburg, where he wrote three pieces for theatre ERBE UM ERBE, HERBSTBALL, FRAUENBAD IN DIEPPE. In 1990, he made his debut as scriptwriter and director.

#### FILMOGRAPHY SCREENPLAYS (SELECTION)

2005	WARCHILD	Script with EDIN HADŽIMAHOVIĆ
2004	KÄTHCHENS DREAM	Script, WDR
2002	TATORT: SCHLARAFFENLAND	Script, SWR
2001	WAS TUN WENN'S BRENNT WHAT TO DO IN CASE OF FIRE	Script with Anne Wild
2000	ZEHN WAHNSINNIGE TAGE COURAGE	Script for Christian Wagner
1997	TATORT: RATTENKÖNIG	Script, WDR
1993	DAS LETZTE SIEGEL THE LAST SEAL	Script . Director
1991	NACH ERZLEBEN	Script . Director
1991	TATORT: TOD IM HÄCKSLER	Script with Nico Hofmann
1990	ENGRAZIA	Script . Director . Production

#### AWARDS

2001	Filmaward of Stadt Luenen
1999	Screenplay Award Drehbuchpreis des Landes Baden-Wurttemberg
1992	Bundesfilmpreis (German Film Award)
1990	Förderpreis Regie des Max Ophuls Festivals
1988	Staatspreis für Literatur des Landes Rheinland-Pfalz
1987	Scholarship of German Literaturfonds
1985	Gerhart-Hauptmann-Award

## COMPOSER

### KONSTANTIA GOURZI

Born in Athens, Konstantia Gourzi studied piano, composition and conducting at the conservatory of her native city and at the Hochschule der Künste in Berlin.

Konstantia Gourzi attended master courses with the conductors and composers. 1995 she was assistant to Claudio Abbado with the Berlin Philharmonic Orchestra. Between 1993 and 1996, she was a close associate of György Kurtág. She was prize winner of the German Music Council, of the first international competition for conductors of contemporary music in Paris.

Konstantia Gourzi has won numerous scholarships to sponsor her work as a conductor and composer from the Hochschule der Künste Berlin, the Onassis Foundation, and through a composition scholarship from the Berlin Senate. Her international concert project "Time Zones" took her to North and South America, Scandinavia, Hungary, and Spain.

She gave concerts and conducted opera performances throughout Europe, Russia, Israel, with different ensembles like Danish Radio Sinfonietta, Young Israel Philharmonic, Israel Chamber Orchestra, Jeunesses Musicales World Orchestra, Munich Radio Orchestra, National Opera Athens, Kamerata Athens, Radio Symphony Orchestra Stuttgart and Frankfurt, Young Israel Philharmonic Orchestra and Philharmonic Orchestra Strasbourg. Konstantia Gourzi's compositions for solo and chamber music have hitherto been performed in Germany, France, Greece and Israel. She is professor at the Hochschule für Musik und Theater in Munich and Berlin as director of the ensembles for new music. Since May 2005 Konstantia Gourzi is permanent visiting conductor of the Greek Orchestra of Patras.

Warchild is the first cooperation with Christian Wagner and also her first long feature, for which she composed the soundtrack. Currently she is preparing the soundtrack for a Greek movie.

## COMPOSER

### XAVER NAUDASCHER

Born in Milan in 1971, Xaver Naudascher has lived in Berlin since 1994. He relocated there after graduating from an audio-engineering college in Sydney. From 1994 to 1998 he was in-house engineer for a major studio, mixing and recording numerous artists and projects. Since 1998 he has been a freelance producer and composer for film, advertising and recording projects. Since 2006 he runs his own label Supersoul Recordings, releasing first-grade electronic clubmusic worldwide. The records are currently being played by top DJs around the globe.

## FILMOGRAPHY (SELECTION)

2003	GOODBYE LENIN!	additional score & score surround mix
	BERLINALE FESTIVAL TRAILER	score
2002	HEAVEN	score co-production on 3 pieces with Tom Tykwer
1999	ABSOLUTE GIGANTEN - GIGANTIC	additional score & mixing
1998	RUN LOLA RUN	mixing for soundtrack

## DISCOGRAPHY AS ARTIST

2006	MOON UNIT - PX ONE 12" (Supersoul Recordings)
2006	STRANGELETS - TARRED & FEATHERED 12" (Supersoul Recordings)
2006	XAVER NAUDASCHER - MOTOR CITY/LOST 12" (Supersoul Recordings)
2005	TERRANOVA - DAS PLAN 12" (Ministry Of Sound)
2005	TERRANOVA - THE REAL THING - 12" (Ministry Of Sound)
2004	TERRANOVA - DIGITAL TENDERNESS CD/LP (Ministry Of Sound)
2004	TERRANOVA - COMMON GROUNDS EP (Recall)
2003	COSMONAUTS OF INNERSPACE - ALLERGY 12" EP (Gigolo)
2003	TERRANOVA - PEACE IS TOUGH CD/LP (!!K7)
2003	RACCOON BROTHERS - LOOPY FRUIT/KINGSTON IS IN LOUISIANA CD (KoK)
2003	RACCOON BROTHERS - VS. EP (1st decade)

## SOUNDTRACK

Available september 2006: NORMAL RECORDS ([www.normal-records.de](http://www.normal-records.de))

## PRODUCER

### CHRISTIAN WAGNER

Delegate Producer WAGNERFILM, Director

Born in Immenstadt, Germany in 1959. Christian Wagner completed his first full-length 8 mm film (DER PROPHETOR) while he was still in secondary school. Rejected three times at film schools he then went on to study German literature, Theater and Psychology in Munich. This was followed 1982-84 by BORN TO BE FREE IN CAPTIVITY which received a number prizes. In 1985 he joined up with Nico Hofmann, Jan Schütte, Werner Penzel, Nico Humbert and others to found an alternative film distribution cooperative called "Der andere Blick".

His breakthrough came in 1988 with his first feature film WALLERS LAST TRIP. Among other prizes, it was given the German Federal Film Prize in 1989 and the Bavarian Film Prize in 1988. His second major feature film TRANSATLANTIS was the official German entry for the International Film Festival in Berlin. TRANSATLANTIS (1994), was also shown at the Montreal World Film Festival. Other films include: ZUG (1990), ZITA - BALKAN BLUES TRILOGY I (1998), ZEHN WAHNSINNIGE TAGE - COURAGE (2000) and GHETTOKIDS (2002).

He is just about to prepare Adieu, Europa! and Alcatrash – Balkan Blues Trilogy III.

In addition to being a producer, director and author, Christian Wagner has also conducted directing workshops all over the world under the auspices of the Goethe Institute. Since 1995 he has been a lecturer in film direction and acting at Baden-Württemberg's film academy in Ludwigsburg. He lives in Munich.

## FILMOGRAPHY

2005/06	WARCHILD - BALKAN BLUES TRILOGY II	Director . Producer
2001/02	GHETTO-KIDS	Director
1999/2000	TEN CRAZY DAYS	Director
1996/97	ZITA - BALKAN BLUES TRILOGY I	Director
1993/94	TRANSATLANTIS	Director . Script . Producer
1989/90	TRAIN	Script . Director
1985-88	WALLERS LAST TRIP	Script . Director . Producer
1982-84	BORN TO BE FREE IN CAPTIVITY	Script . Director . Producer
1980/81	DER PROPHETOR	Script . Director . Producer

## AWARDS

For his films Christian Wagner received numerous prizes and awards:

German Federal Film Prize (Film Award in Silver) . Bavarian Film Award (Best young production)  
German Critics Prize, Berlinale . Prize for the Best First Film, Valladolid . Best Film, Cadiz  
Camera d'Or/ Special Mention, Cannes . Nomination for the European Film Prize, Paris  
Special Prize of the Jury, Turin 1998

His film GHETTOKIDS was awarded  
GOLDENEN GONG 2002 . Giffoni Filmaward . Nomination Adolf Grimme Award  
as well as Karl-Buchrucker-Award 2003

His film „WARCHILD“ was awarded  
Bavarian Film Award (JURY SPECIAL PRIZE 2006)

## CO-PRODUCER

### DUNJA KLEMEC

Co-producer STUDIO MAJ

Dunja Klemenc was born in Ljubljana, Slovenia. She graduated in Belgrade, Academy of Arts, production department. Since 1967 she has been working as script-writer, assistant director, costume designer and producer for documentaries, television series and feature films throughout former Yugoslavia. From 1987 till 1998 she was Head of the Children's Program Department of Slovenian TV. In 1989 she established her company STUDIO MAJ, d.o.o in Ljubljana and is since then managing director and producer.

### FILMOGRAPHY (SELECTION)

2005/06	Feature film "WARCHILD"	Co-Producer
2003/04	Feature film "WELL TEMPERED CORPSES"	Producer Slovenia, Bosnia & Herzegovina, France, Italy, Germany
2003	Feature film "SHADOWS OF TIME"	Producer Austria, Slovenia, USA
2002	Feature film "11-09-01"	Producer of Danis Tanovic's short film, France
2001	Feature film "LILLY'S STORY"	Co-Producer, France, Greece, Slovenia
2000/01	Feature film "NO MAN'S LAND"	Co-Producer . Executive Producer France, Slovenia, Italy, Belgium, Great Britain Oscar for Best Foreign Film, Golden Globe, European Film Award
1999	9 parts documentary serial "TRUTHS ABOUT WINE"	Producer . Director Slovenia
	Feature-documentary film "LOST FORMULA OF JANEZ PUHAR"	Executive Producer, Slovenia
1998	Feature film "CHRISTMAS TALE"	
	film for children	Producer
1987/98	"ANIMAL TALES" - 2 x 13 episodes	Producer for TV Slovenia - Head of Children's Program Department
	"MY FRIEND ARNOLD"	
	5 part feature serial	

## AWARDS

### NO MANS LAND

awarded 20 international filmprizes i.a.:

Oscar (Best Foreign Film) . Cannes (Palme d'Or) . European Film Award . EU MEDIA Prize . Golden Globe

# 12 SHOOTING TIME, LOCATIONS, TECHNICAL DATES

A FILM BY CHRISTIAN WAGNER

## WARCHILD

Balkan Blues Trilogy II

is a Co-Produktion of **Christian WAGNER FILM** (Germany)  
with **Studio MAJ** (Slovenia)  
in Co-Production with  
**SWR - BR - arte - Viba Film**

supported by  
**MFG** (Medien und Film Gesellschaft/Baden Württemberg)  
**FFF** (FilmFernsehFond/Bayern)  
**BKM** (Bundes Kulturministerium/Germany)  
**FILMSKI SKLAD REPUBLIKE SLOVENIJA** (Slovenische Film Förderung)

and **EURIMAGES**

### GERMAN FILMS

**Technical dates** 103 minutes 35 mm Dolby Digital 1:1,85 Kodak Colour

**Shooting time** 6.11.2004 - 9.2.2005

### Locations

Sarajevo, Brcko (Bosnia) / Koper, Piran, Adria (Slovenia) / Ulm, Schwäbische Alb, Allgäu (Germany)

Sélection officielle  
30. WORLD FILM FESTIVAL MONTRÉAL in competition

### WORLD PREMIÈRE

**MONTRÉAL WORLD FILMFESTIVAL 2006 . FESTIVAL DES FILMS DU MONDE 2006**

### Screenings

August 31, 2006	11:30	L'écran VISA au CINÉMA IMPÉRIAL
August 31, 2006	19:00	THÉÂTRE MAISONNEUVE
September 01, 2006	16:30	L'écran VISA au CINÉMA IMPÉRIAL

For more information please check  
[www.wagnerfilm.de](http://www.wagnerfilm.de) or [www.warchild-themovie.com](http://www.warchild-themovie.com)



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