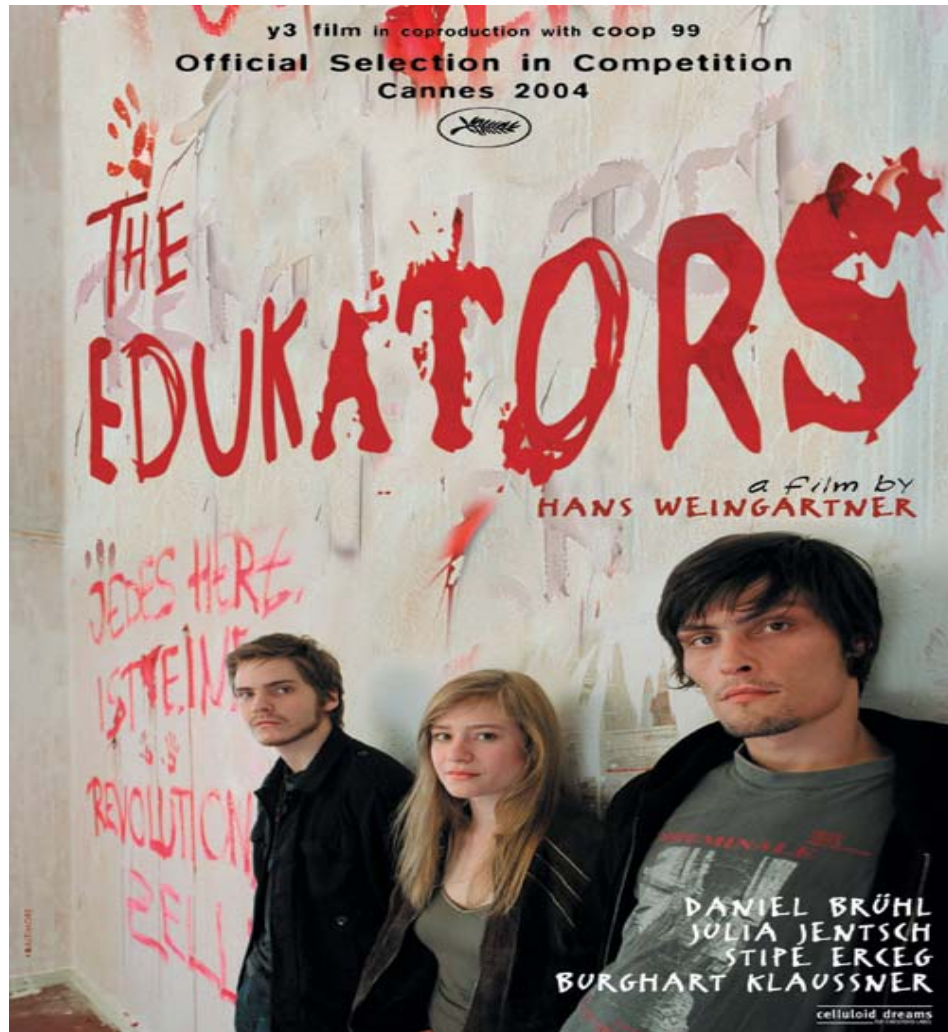


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THE EDUKATORS - synopsis (NL)

THE EDUKATORS draait rond een klein groepje wereldverbeteraars. De twee jongens Jan en Peter maken naam als mysterieuze daders van geweldloze acties waarmee duidelijk gemaakt wordt dat de vette jaren achter ons liggen. Peters vriendinnetje Jule komt bij de jongens wonen omdat ze van haar salaris als serveerster niet rond kan komen. Als Peter op vakantie is verklapt Jan aan Jule wat Peter en hij 's nachts doen. Geen illegaal posterplakken zoals Jule denkt, maar het verplaatsen van meubels in villa's waarbij ze niks stelen maar de boodschappen 'de vette jaren zijn voorbij' of 'u heeft te veel geld' achterlaten, ondertekend als de Edukators. Jule heeft ook een geheim: doordat ze in het verleden de dure auto van de succesvolle zakenman Hardenberg heeft aangereeden zit ze diep in de schulden. Jan en Jule besluiten de meubels in de villa van Hardenberg volgens de Edukators stijl onder handen te nemen. Jule maakt de zaken gecompliceerder als ze op Jan verliefd wordt. Wanneer Jule haar mobiele telefoon in de villa laat liggen moeten ze terugkeren en worden ze door Hardenberg op heterdaad betrapt. Ze moeten alles aan Peter opbiechten omdat ze zijn hulp nodig hebben. Roekeloze keuzes resulteren uiteindelijk in een ongewilde kidnapping die de drie idealisten confronteren met de normen en waarden van hun machtige tegenstanders.



THE EDUKATORS

124 min. / 35mm / Kleur / Dolby SRD / 1:1:85 / Duits gesproken / Duitsland - Oostenrijk 2004



Nederlandse theatrale distributie: Cinemien
Belgische theatrale distributie: ABC Distribution
DVD uitbreng : Homescreen

The Edukators - synopsis (FR)

Jan, Peter et Jule sont des rebelles. Ils sont unis par la passion de changer le monde.

Jan canalise sa colère dans des causes et contre la politique malhonnête des riches. Son colocataire excentrique Peter a les mêmes idéals mais il est plus tranquille. La copine de Peter vient de vivre avec eux parce qu'elle ne gagnait pas assez d'argent comme Peters serveuse.

Jule ne sait pas que Jan et Peter sont "The edukators", de mystérieux activistes qui s'infiltrent dans de riches villas pour avertir leurs propriétaires que "les années grasses sont révolues" d'une manière créative et non-violente. Mais Jule a aussi un petit secret: chaque mois, pendant le reste de sa vie, elle doit payer l'homme d'affaires Hardenberg un montant d'argent à cause d'un accident avec la voiture.

Quand Peter est parti en vacances, Jan et Jule veulent "éduquer" M. Hardenberg et ils cambriolent sa maison. Là ils découvrent qu'ils s'aiment..

Le lendemain Jan et Jule doivent retourner à la maison...ils ont oublié un GSM. Ils sont pris en flagrant délit par Hardenberg. La seule chose qu'ils peuvent faire c'est d'avertir Peter.....et de lui raconter de leur romance secrete.

Le trio décide d'enlever Hardenberg et de l'emmener dans les montagnes. Ce sera l'occasion pour nos trois jeunes idéalistes de se confronter aux valeurs de la génération en place.



THE EDUKATORS

126 min / 35mm / Couleur / Dolby srd / dialogues en allemand / Allemagne / Autriche 2004

La sortie théâtrale aux Pays-Bas: Cinemien
La sortie théâtrale en Belgique: ABC Distribution
La sortie sur DVD : Homescreen

THE EDUKATORS - crew

Regie : Hans Weingarter
Scenario : Katharina Held, Hans Weingarter
Director of Photography : Matthias Schellenberg, Daniela Knapp
Geluid : Stefan Soltau
Art Director : Christian M. Goldbeck
Muziek : Andreas Wodraschke
Sound Designer : Uwe Dresch
Montage : Dirk Oetelshoven, Andreas Wodraschke
Producent : Hans Weingarter, Antonin Svoboda



THE EDUKATORS - cast

Jan : Daniel Brühl
Jule : Julia Jentsch
Peter : Stipe Erceg
Hardenberg : Burghart Klausner

THE EDUKATORS - Over de acteurs

DANIEL BRÜHL (Jan) speelde de hoofdrol in de internationale hit *Good Bye, Lenin!* uit 2003. Brühls rol leverde hem de prijs voor Beste Acteur op tijdens zowel de Europese en de Duitse Film Awards. Brühl won al eerder de prijs voor Beste Acteur tijdens de Duitse Film Awards voor zijn rol in de eerste speelfilm van Hans Weingartner, *Das Weiße Rauschen*. Al in 1995 verscheen Brühl in verschillende bijrollen op televisie en in film. Hij brak door in Duitsland met een rol als een middelbare scholier met een gebroken hart in de hit *Schule* (2000) van Marco Petty. Hij werd in 1978 geboren in Barcelona en speelde ook in de Engelstalige film *Deeply* van de Canadese regisseur Sheri Elwood, naast Kirsten Dunst en Lynn Redgrave. Binnenkort is Brühl met Maggie Smith en Judi Dench te zien in zijn tweede internationale film, *Ladies in Lavender* van Charles Dance.



Geselecteerde filmografie

2004 <i>The Edukators</i>	Hans Weingartner
2004 <i>Was nützt die Liebe in Gedanken</i>	Achim von Borries
2003 <i>Good Bye, Lenin!</i>	Wolfgang Becker
2002 <i>Vaya con Dios</i>	Zoltan Spirandelli
2002 <i>Elefantenherz</i>	Züli Aladag
2002 <i>Das Weiße Rauschen</i>	Hans Weingartner
2001 <i>Nichts bereuen</i>	Benjamin Quabeck
2000 <i>Schule</i>	Markus Baasweiler
2000 <i>Deeply</i>	Sheri Elwood
1999 <i>Honolulu</i>	Vanessa Jopp
1999 <i>Schlaraffenland</i>	Friedemann Fromm

JULIA JENTSCH (Jule) debuteerde succesvol in het theater, wat haar de titel Beste Nieuwe Talent opleverde van het tijdschrift Theater Heute in 2002. Sinds 2001 speelt ze in het kamertoneel van München, waar ze onder andere de rollen van Desdemona in Luk Percevals versie van Shakespeare's *Othello* en Elektra in Andreas Kriegenburgs productie van Euripides' *Orestes* speelde. Jentsch volgde haar opleiding aan de prestigieuze Ernst Busch Academie in Berlijn. Ze acteerde tevens in verschillende films en tvseries (o.a. *Tatort*). In 2001 speelde ze in *Mein Bruder, der Vampir* van Sven Taddickens en *Julietta* van Cristoph Stark. Binnenkort is ze te zien met Thomas Kretschmann in *Schneeland* van Hans W. Geissendörfer en *Sophie Scholl- Die letzten Tage* van Marc Rothemund.

Geselecteerde filmografie

2004 <i>The Edukators</i>	Hans Weingartner
2001 <i>Mein Bruder, der Vampir</i>	Sven Taddicken
2001 <i>Julietta</i>	Christopher Stark
1999 <i>Zornige Küsse</i>	Judith Kennel



STIPE ERCEG (Peter) ontving onlangs de Duitse Max Ophuls Prijs voor de Beste Jonge Acteur voor zijn rol in Nadya Derado's film *Yugotrip*. Erceg had verder de hoofdrol in *Der Typ* van Patrick Tauss, die in 2004 tijdens de Berlinale vertoond werd. In 2002 speelde hij in de film *Kiki & Tiger* van Alain Gsponer, gebaseerd op het waargebeurde verhaal tussen een Albaniër uit Kosovo en een Serviër uit Duitsland. Binnenkort is hij te zien in *Sommer Hunde Söhne* van Cyril Tuschi, *Portrait vor Weisser Wand* van Valerie Biltchenko en de Duitse mini-tvserie *Die Kirschenköningin*. Erceg is geboren in Kroatië en volgde zijn opleiding aan het Europese Theater Instituut in Berlijn.

Geselecteerde filmografie

2004 <i>The Edukators</i>	Hans Weingartner
2004 <i>Yugotrip</i>	Nadya Derado
2003 <i>Der Typ</i>	Patrick Tauss
2003 <i>Kiki & Tiger</i>	Alain Gsponer

BURGHART KLAUSSNER (Hardenberg) is in Nederland vooral bekend door zijn rol als de vervreemde vader in *Good Bye, Lenin!* van Wolfgang Becker. Klaussner heeft zijn opleiding gevolgd aan de Max Reinhardt School in Berlijn en is actief geweest in bijna alle Duitstalige theaters gedurende de laatste vijftien jaar. In zijn vrije tijd toert hij door Duitsland met zijn 'swing' band, die nummers speelt van Charles Trenet. Eén van deze nummers is opgenomen op de soundtrack. Klaussner speelde in een groot aantal Duitse films en een ontelbaar aantal tv-series.



Geselecteerde Filmografie

2004	Ein Goldfisch unter Haien	Marc-Andreas Bochert
2004	The Edukators	Hans Weingartner
2003	Hamlet_X	Herbert Fritsch
2003	Good Bye, Lenin!	Wolfgang Becker
2000	Crazy	Hans-Christian Schmid
1997	Rossini	Helmut Dietl
1996	Das Superweib	Sönke Wortmann
1996	Und keiner weint mir nach	Joseph Vilsmaier
1995	Ein Falscher Schritt	Hermine Huntgeburth
1994	La Lumière des étoiles mortes	Charles Matton
1993	Die Denunziantin	Thomas Mitscherlich
1992	Schattenboxer	Jens en Lars Becker
1992	Kinderspiele	Wolfgang Becker

THE EDUKATORS - over regisseur Hans Weingarter

"THE EDUKATORS is a movie about the last ten years of my life - wanting to be part of a political movement and never really finding one that worked. I believe that we live in a time when young people crave political change, but truly don't know where to begin. Perhaps our societies have grown so individualistic that a collective dynamic is no longer possible" - *Hans Weingartner*

The Edukators is Hans Weingartners tweede speelfilm. Zijn spectaculaire speelfilmdebuut *Das Weiße Rauschen* won de prestigieuze Max Ophüls prijs en vele andere prijzen. Deze film werd door de Duitse Vereniging van Filmcritici gekozen als Beste Debuut. Daniel Brühl, die in deze film de hoofdrol speelt, ontving voor zijn rol als jonge schizofreen verschillende prijzen. De Oostenrijkse Hans Weingartner studeerde neurologie aan de Universiteit van Wenen en specialiseerde zich daarna in de neurochirurgie. Tijdens zijn studie werkte Weingartner als camera assistent. In 2001 studeerde hij af aan de Hogeschool voor Media in Keulen.



2003	The Edukators
2001	Das Weiße Rauschen
1999	Frank
1995	Der Dreifachstecker
1993	J-Cam

THE EDUKATORS - Director's note

ANGRY YOUNG MAN

In my early 20s, I was just like them. I was an angry young man, who liked to scream "Revolution!", "Change the World!". We weren't fighting for the underdog, or fighting for any one constituency against another: we felt that the whole system was wrong. It was bad for the exploited and it was bad for the exploiters too. It was not only unfair, it was alienating for everyone. All my friends felt the same way but none of us ever found a political group we could stick with. We didn't want to be regimented. Like Jule, we wanted to be free.

NO CLEAR ANSWERS

During this period, I lived in a squat in Berlin. One day, hundreds of policemen showed up for a raid. They tossed my belongings out the window. They treated us like dangerous criminals. They destroyed the whole building. This was a traumatic experience. When I recovered, I promised myself I would incorporate politics into a movie. I have always been interested in socially conscious cinema. I admire Michael Moore, Mike Leigh and Costa Gavras. THE EDUKATORS is a film about the scope for political change, but it cannot give clear answers because there are no clear answers to give.

THE AFFLUENT SOCIETY

My life has changed since those days, but the basic shape of my views remains the same and my characters - Jan, Peter, Jule - share them. We feel no one stops to look critically at the world anymore. Nobody says "Wake up, people! This is perverse! Let's stop this!" The truth is, only 10% of the world's population shares in the affluent society. The other 90% experiences poverty, hunger and starvation. There is enough wheat in the world to provide 2000 calories per day for every inhabitant. But the wheat is not distributed fairly. 90% of the world is starving and the other 10% diets. Everyone's unhappy. The world could be a Garden of Eden, but for most people, it's a shithole.

PEOPLE NOT PROFIT

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

FUN

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

THE 1968 GENERATION

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

PRISONERS OF THEIR OWN POSSESSIONS

Another theme of the movie is getting rid of one's fears. It's important to put an end to anxiety, to stop worrying about safety and security. Freedom is more strenuous than safety, but it's also more exciting. It brings greater rewards. I have a peculiar notion of what it means to be human. I believe that human beings are nomadic. They need to be free. And nowadays, very few of us are. Most people are like Hardenberg, prisoners of their own possessions. "What you own, " someone once said, "One day owns you."

A STORY TOLD THROUGH ITS ACTORS

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

CASTING JAN JULE PETER

The part of Peter was written for Stipe Erceg, whom I had seen in a friend's film. Daniel Brühl was cast as Jan at a much later stage, when a previous project fell through - which was a case of fate smiling on us. Stipe and Daniel are perfect match and Daniel is a great actor. We got along well and have the same tastes - which makes everything a whole lot easier. The role of Jule was much harder to cast. I spent eight months looking for the right person and then when I found Julia Jentsch, she had just signed for another part. We had to bring our shoot forwards two weeks and then split it into two periods, which was horrible. But I knew that we had found the perfect cast, a great combination of actors. Julia is sensitive and fragile, but very strong. She has inner power, deliberately reined in during the first part of the movie, then released. No one else could have played it the way she did.

CASTING HARDENBERG

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

DIGITAL TECHNOLOGY

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

KEEPING THINGS SIMPLE

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

REVOLUTION

Young people are meant to be rebels. Most revolutions were carried out by young people - because that's where the energy is. Pure energy. Society needs that energy to develop and renew itself. Someone has to question everything there is to question, so that what's good survives and what is less good gets changed. So where is all the energy now? I want people to come out of The EDUKATORS and tap into their revolutionary soul. Don't just hang out! Rebel! It can be fun.

THE EDUKATORS - soundtrack

De soundtrack van The Edukators wordt uitgebracht door Mute, een sublabel van EMI. Het is een dubbel cd die naast de filmmuziek voornamelijk muziek bevat die gekozen is door de acteurs. De film bevat maar zeven liedjes, maar Hans Weingartner wilde desondanks toch een soundtrack maken. De film bevat maar zeven nummers, omdat er geen geld was om meer nummers te kopen en omdat Weingartner meer nummers niet bij de film vond passen. Hij besloot daarom de acteurs een selectie van hun favoriete nummers te laten maken.

Tracklisting / Prelistening

CD1:

1. Depeche Mode - Personal Jesus
2. Mediengruppe Telekommander - Trend
3. One Inch Punch - Gemini
4. Looper - Mondo 77
5. Lucky Jim - Halleluja
6. Phantom Ghost - To Damascus
7. The Notwist - Pilot
8. Turner - After Work
9. Tocotronic - Ich Bin Viel Zu Lange Mit Euch Mitgegangen
10. Placebo - Bulletproof Cupid
11. Mark Lanegan - Driving Death Valley Blues
12. beige GT - Funghi Pudel
13. Simian - The Way I Live
14. Leonard Cohen - Sisters Of Mercy
15. Element Of Crime - Heimweh

CD2:

1. Phoenix - If I Ever Feel Better
2. Barbara Morgenstern - Aus heiterem Himmel (Ellen Allien Remix)
3. Sid LeRock - Close Again
4. Trashmonkeys - Song No 1
5. Nada Surf - Hyperspace
6. Franz Ferdinand - Darts Of Pleasure
7. Lucky Jim - My Soul Is On Fire
8. Tom Liwa - Juliane Straat
9. T.Raumschmiere - Monstertruckdriver (Edit)
10. Alter Ego - Rocker
11. Eagles Of Death Metal - I Only Want You
12. Slut - Easy To Love
13. Radio 4 - Dance To The Underground
14. Jeff Cole - The Real Sky
15. Sophia - Swept Back
16. Burghart Klaussner - J'ai connu de vous
17. Mediengruppe Telekommander - Bis zum Erbrechen Schreien (Karaoke Version - Video)

THE EDUKATORS - press quotes

THE EDUKATORS is that rare beast, a terrific movie that boast intelligent wit, expert storytelling, delightful characters, and grown-up dialogue plus suspense and a wicked surprise ending ... A crowd-pleaser guaranteed to earn international attention ... Hugely entertaining and intelligent film combining thrills, comedy and politics ... Grafts all the elements of a thriller onto what is a fascinating discussion of the needs for kids to rebel ... THE EDUKATORS has the fresh breath of originality that makes going to the movies a pleasure ... Features charming performances ...

- Ray Bennett, **THE HOLLYWOOD REPORTER**

A fresh and likable tale of youthful idealism ... Boosted by a standout performance by Daniel Bruhl (one of Europe's fastest-rising stars) ... Vigorously shot in a hand-held style which might be described as Dogme-lite ... Deftly combining different genre elements ... A mild political polemic and JULES AND JIM-like love triangle drama ... Bound to appeal to the same distributors who savoured GOOD BYE LENIN ... Performances have an immediacy and spontaneity about them ... The use of one of Jeff Buckley's most haunting songs and an ingenious final reel twist ensure that THE EDUKATORS finishes on an effecting and upbeat tone.

- Geoffrey MacNab, **SCREEN INTERNATIONAL**

The uneasy confrontation between two generations provides the conflict at heart ... Themes of revolutionary passion and lapses values ... The film deceptively seems piloted toward an ingenuously rosy resolution but the script keeps a couple of wry surprises up its sleeve ... Led by rising Euro star Bruhl, the able, appealing young actors move with unconstrained ease and lend conviction to their often shortsighted characters' fervor ...

- David Rooney, **VARIETY**

One of the 10 Best Films at Cannes 2004 ... Energetically shot tale of youthful idealism ...

- Geoffrey MacNab, **THE INDEPENDENT (UK)**

A taste of JULES AND JIM ... Recognizable is the "young guy with the big heart who turns bad" from 50s US cinema, James Dean by Nicholas Ray ... Julia Jentsch, Stipe Erceg and Burghart Klausner surround Daniel Bruhl with conviction ...

Jean Roy, **L'HUMANITE (France)**

THE EDUKATORS gave Cannes a cinematic slap ... THE EDUKATORS is a utopian film, but doesn't try to "educate" the spectator. The director formulates questions which everyone asks or has asked ... A sense of glad and a surrealistic subversive strength which one believed lost.

Katja Nicodemus, **DIE ZEIT (Germany)**

Julia Jentsch is a movie-sensation, Daniel Brühl and Stipe Erceg act marvellously ... THE EDUKATORS received more than friendly applause ... The film is not unlike Michael Moore's in its indisposition at the condition of the world. But Weingartner's combat spirit is infinitely more subtle ... THE EDUKATORS is lively, absurd, funny, wild, poetic - and it has something to say.

Anke Westphal, **BERLINER ZEITUNG (Germany)**