

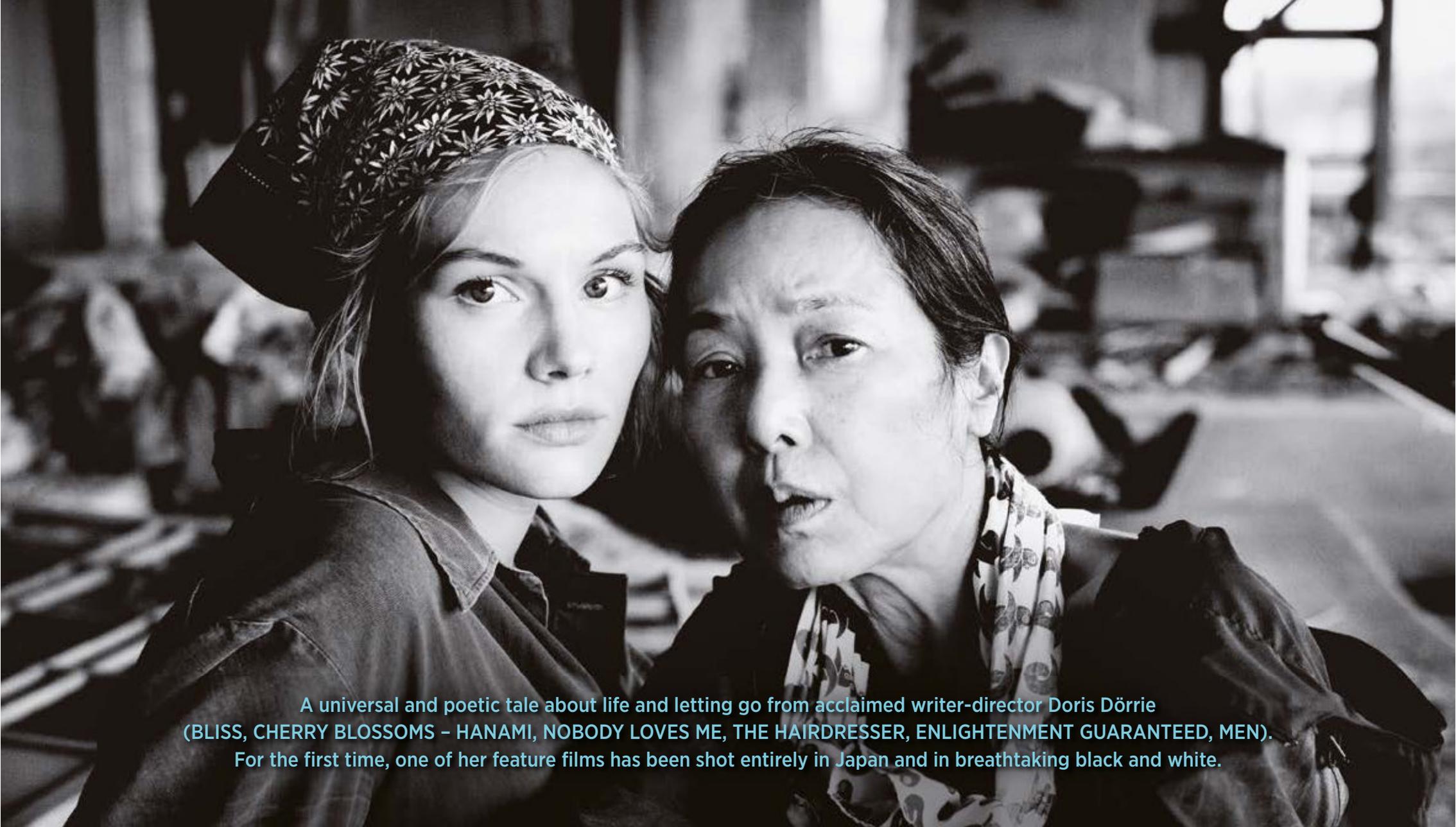
ROSALIE THOMASS

KAORI MOMOI

 66^e International
Filmfestspiele
Berlin
Panorama

FUKUSHIMA, MON AMOUR

a film by
DORIS DÖRRIE



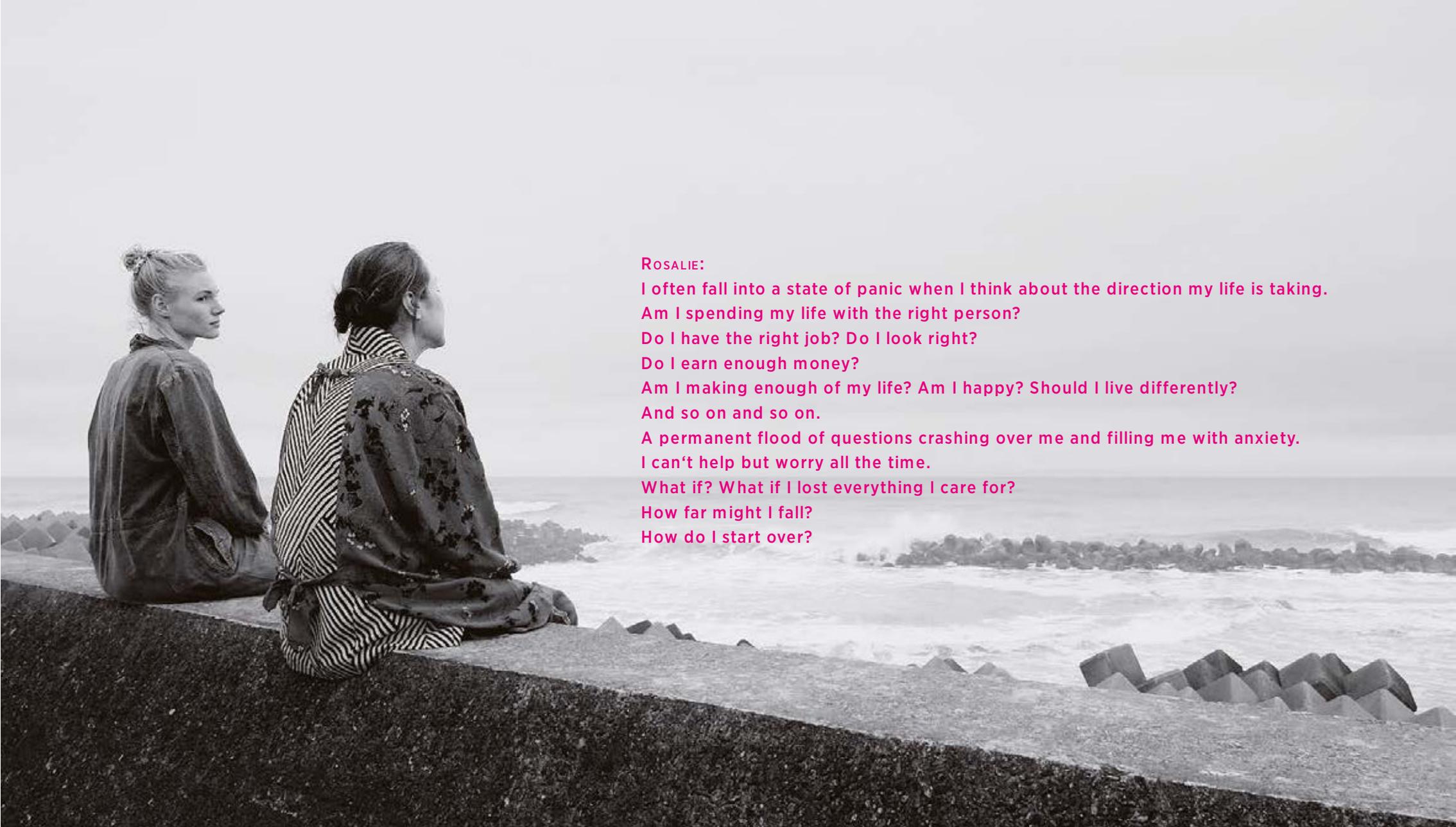
A universal and poetic tale about life and letting go from acclaimed writer-director Doris Dörrie (BLISS, CHERRY BLOSSOMS – HANAMI, NOBODY LOVES ME, THE HAIRDRESSER, ENLIGHTENMENT GUARANTEED, MEN). For the first time, one of her feature films has been shot entirely in Japan and in breathtaking black and white.

Op de vlucht voor haar problemen belandt de jonge Duitse Marie in Japan. Met 'Clowns4Help' wil ze in het in 2011 door een atoomramp geruïneerde Fukushima de pijn van de bewoners verlichten. De tijd lijkt er stil te hebben gestaan. Vuilniszakken met vervuilde aarde staan keurig opgestapeld langs de weg. Al snel komt Marie erachter dat ze niet geknipt is voor haar taak. Ze staat op het punt de benen te nemen als ze met de bejaarde geisha Satomi terugkeert naar haar verwoeste huis in het besmette gebied. Marie besluit met haar de puinhopen weg te werken. Gaandeweg wordt duidelijk hoe zowel Maria als Satomi achtervolgd worden door spoken uit het verleden die ook opgeruimd moeten worden.

Regisseur Doris Dörrie keert na Cherry Blossoms (2008) terug naar Japan. Met deze in het rampgebied zelf geschoten film schildert ze in indringende zwart-wit beelden haar beeld van de overlevenden die nog iedere dag geconfronteerd worden met de enorme impact van de ramp op hun leven.

FUKUSHIMA MON AMOUR ging in première op het filmfestival van Berlijn in 2016 en sleepte daar twee prijzen in de wacht.

VANAF 6 OKTOBER IN DE FILMTHEATERS



ROSALIE:

I often fall into a state of panic when I think about the direction my life is taking.

Am I spending my life with the right person?

Do I have the right job? Do I look right?

Do I earn enough money?

Am I making enough of my life? Am I happy? Should I live differently?

And so on and so on.

A permanent flood of questions crashing over me and filling me with anxiety.

I can't help but worry all the time.

What if? What if I lost everything I care for?

How far might I fall?

How do I start over?



With *FUKUSHIMA, MON AMOUR* the team from the sensational success of *Cherry Blossoms – Hanami* (2008) is back together: writer and director Doris Dörrie, producers Harry Kügler and Molly von Fürstenberg, and German distributor Benjamin Herrmann (Majestic). With her new feature film, exceptional director and screenwriter Doris Dörrie has again managed to tell a universal and poetic story about life and letting go. For the first time, one of her feature films has been entirely shot in Japan and in striking black and white.

The main roles in *FUKUSHIMA, MON AMOUR* are played by Rosalie Thomass (*Eine ganz heiße Nummer, Best Chance*) and Kaori Momoi (*Memoirs Of A Geisha*). They are supported by Aya Irizuki (*Cherry Blossoms*), and also American clown star Moshe Cohen (founding

member of Clowns Without Borders), and Munich-based musician Nami Kamata (member of the band Coconami) both making their film debuts.

Doris Dörrie wrote the script, Ruth Stadler held the position of associate producer and Patrick Zorer that of line producer. As in recent Dörrie films, the director of photography was Hanno Lentz.

FUKUSHIMA, MON AMOUR is an Olga Film production co-produced by Rolize, Constantin Film, ZDF (Caroline von Senden) and Arte (Andreas Schreitmüller, Olaf Grunert). The film received funding from FilmFernsehFonds Bayern, the German Federal Film Board and German Federal Film. International distribution is handled by The Match Factory.

In 1985 Doris Dörrie made her first trip to Japan when her film *Mitten ins Herz (Straight Through the Heart)*, was presented at the Tokyo International Film Festival. “I was so fascinated by Japan that I hitchhiked throughout the country and took pleasure in getting lost. Again and again, total strangers took me by the hand and showed me the way. I have seldom felt so cared for and coddled in a strange country. And this feeling made a deep impression upon me: being a stranger and being cared for.”

Since her first visit, Dörrie has been there some twenty-five times, has travelled through all parts of the country, immersing herself ever more deeply in Japanese culture, and also repeatedly thematised Japan in her filmmaking. Her first film to play in Japan, *Erleuchtung garantiert (Enlightenment Guaranteed, 2000, with Gustav Peter Wöhler and Uwe Ochsenknecht)* and also *Cherry Blossoms, 2008)* both tell their stories from a German perspective featuring German protagonists who travel to Japan. The starting point of both plots was Germany. With *FUKUSHIMA, MON AMOUR* this is different for the first time.

Doris Dörrie describes the creation of the film in the following terms: “The starting point for *FUKUSHIMA, MON AMOUR* was this time in

Japan itself. In November 2011, some six months after the catastrophe, I travelled to Fukushima. There I had two encounters that were the impetus for this film. I met an old man standing on the foundations of his completely destroyed house. Half a year after the catastrophe he still hadn't really grasped what had happened to him. He had lost his whole family, his house, his possessions, his entire life. During our conversation he repeatedly said the words: ‘I cannot comprehend what has happened to me.’”

Dörrie subsequently visited the Portacabin shelters, the “Temporary Housing Communities” in which victims of the catastrophe are still living today. There she met old people, predominantly women. The young had left the region. It occurred to her that these Housing Communities were dominated by boredom and stagnation. No one took any care of the people there. “The encounter with the old man and the visit to the Housing Community formed the nucleus of the story that I wanted to tell. I started to write about an old woman in the light of these impressions. A Japanese woman. And this altered the perspective from the outset, from the outset the story was different to the films I had previously shot, it having a Japanese perspective,” says Dörrie.



SATOMI: Memories are painful.

MARIE: So having no memories would be better.

SATOMI: There is no escape. This is your only life. Missing someone is like living with ghosts.



In over fifteen years, Doris Dörrie has developed her own filmmaking structure together with associate producer Ruth Stadler – with whom she has been making films for thirty years – and line producer Patrick Zorer. This structure is born from the knowledge that digital technology has created the possibility to, in part, abandon the usual rules of shooting.

It began with *Erleuchtung garantiert (Enlightenment Guaranteed, 2000)*, for which the much-occupied artist first shot in a remote cloister. From the experience of that shoot in Japan a “system of rule-breaking”, as Dörrie and Stadler call it, began to develop. It is one that they have continued to pursue. Through it they managed, when working on *CHERRY BLOSSOMS (2008)*, to do without many of the things that are generally associated with a shoot, such as a large crew, a make-up department, a costume department, the systematic planning of shooting days. It was during its making that cameraman Hanno Lentz became part of Dörrie’s core team; he has been her DOP throughout her last five films.

“It was then that what I call the Dance with Chaos was born” says Dörrie, describing the new working style of her team. “It’s something you can only afford to do if you have an incredible amount of experience. You abandon many things whilst simultaneously opening everything up. Thanks to our experience, we know how it’s possible to maintain structure by the skin of its teeth, so work is still possible, whilst simultaneously letting the structure open up so things can be created that could not develop in a normal shoot.”

The most significant advantage is doubtless an increase in flexibility. With a smaller team it’s possible to film in countries with difficult shooting conditions, as was the case with Fukushima. And this limiting oneself to a bare minimum, as applied by all participants, makes for a gain in flexibility

and freedom that gives more leeway to the creative process and story development. “For many years we’ve been trying to smuggle our way into reality instead of damning reality to corresponding to our ideas as dictated by the script. This is complicated and difficult to understand for people who are accustomed to a clear set of rules in filmmaking. It is a relatively anarchistic approach,” explains Dörrie. Consequently, locations for her films are generally original locations, reality is integrated into the shoot, be it in overcrowded places such as a railway station in Tokyo or the primary location of *FUKUSHIMA, MON AMOUR*, the Minamisoma area.

The action in *FUKUSHIMA, MON AMOUR* begins in the Temporary Housing Community and develops from the interplay of the old Japanese living there, lay actors like Moshe Cohen and Nami Kamata, and the two principals Rosalie Thomass and Kaori Momoi. This makes the action real and tangible. The same goes for the basic plot arc of the film, the struggle of the protagonists with the burden and pain of memory and their shared acquisition of a sustainable stance towards personal catastrophe, which is manifested in the chief location of the now remote and abandoned disaster area of Minimasoma. All this would be logistically unthinkable with a typical film crew, so the narrative flow that the director intends would not be possible. Rosalie Thomass describes it in these terms: “I think Doris watches very closely and in decisive moments says she needs this and that, but most of the time I had the feeling she opens up and first looks at what’s coming. And this is incredibly beautiful.”

Doris Dörrie is fairly succinct on this point: “We want to tell a good story well, and we want to tell a story that has a real background that is made tangibly real. This finds its physical manifestation alone in the wind and locations and the people that play in the film and participate in it. Yet at the same time, it is a story.”

Doris Dörrie and Rosalie Thomass first met by chance when chatting after a film screening at a festival. They then continued to cross paths. When Dörrie told the young actress that she was intending to shoot a film in Fukushima, Thomass was initially impressed by the bravery that made the director want to film in such a region. When Dörrie offered her the main role of Marie, Thomass' first impulse was that she felt like going on this journey with the director. "A sensational script and a female character who is wonderful as she is allowed to do so much" is how Thomass described that first impulse, elaborating by saying that the cultural opposition between the two women in the film was something she found particularly exciting; the one having run away from home but then having to recognize that her problems are truly first world problems in the truest sense of the word compared to those of the people she encounters in Japan. To Thomass, it is a very poetic and universal story about pain.

Doris Dörrie described the heart of the plot in these terms: "The young woman learns something very Japanese from the old woman, and that is attitude, attitude towards one's own pain. Yet at the same time, the story is also about how this old woman, who is indeed very tough at times, also receives something from the young German, and that something is the invitation to break rules and to somehow soften up towards oneself."

A story of two women whose backgrounds are so completely different yet who are both caught in their own past and who together learn to free themselves from their personal memories ... filmed at the location of a triple catastrophe with lay actors and local inhabitants who still live there

today. For Kaori Momoi, who is very famous in Japan, it was clear from the outset that she wanted to be part of this thrilling film project. "She was absolutely determined from the first minute," says Doris Dörrie about this fortuitous piece of casting. One important reason to take part in the telling of the story for Momoi was that hitherto no Japanese filmmaker has dared confront what they consider a sensitive topic. The rest of the cast is principally lay actors, like Moshe Cohen, one of the American founders of the NGO "Clowns without Borders", who for many years has been travelling the world from one disaster zone to the next. This NGO's goal is to bring a moment of levity through clown performances and workshops to regions of the world where life is currently particularly difficult.

Another lay actress in *FUKUSHIMA, MON AMOUR* is Nami Kamata, an inhabitant of Munich originally from the Fukushima region who Doris Dörrie has worked with for years as a musician. As a member of the Munich-based duo Coconami, she contributed to the soundtrack of Dörrie's miniseries *Klimawechsel (Midlife Crisis)*, and the film *Alles inklusive (The Whole Shebang)*. So the director was all the happier that for biographical reasons Nami Kamata was keen to participate and was prepared to appear in front of the camera in her newest film. Old acquaintances from the film *Cherry Blossoms*, such as butoh dancer Tadashi Endo and actress Aya Irizuki again took small roles in this film.

And the film team is particularly grateful to the occupants of the Temporary Housing Community in Minamisoma, who received them with open arms and took part in the film.





MARIE: I see ghosts.

SATOMI: I know. You attract them because you're unhappy.
You're carrying a ghost on your back, someone you've lost.
Marie weint. Marie cries.

SATOMI: It is all a dream. Our life is a dream.

MARIE: I want to wake up.

SATOMI: Then wake up.

MARIE: But how?



On March 11, 2011, a powerful 9.0 seaquake off the Japanese East Coast of main island Honshu set a chain reaction of dramatic events in motion: the brief quake, lasting only one hundred and fifty seconds, was enough to set off a fifteen-metre tidal wave that in part reached up to ten kilometres inland, flooding five hundred and sixty one square kilometres of the country, almost entirely destroying more than two hundred and sixty coastal settlements, and taking the lives of over nineteen thousand people.

The Japanese nuclear power station of Fukushima Daiichi was also hit by the tsunami and washed over by the tidal wave. As a result, three of the six reactors experienced core meltdown and significant release of radioactivity ensued. One hundred and seventy thousand people in the Fukushima region had to be evacuated from their houses due to this release of radiation.

Due to an estimation of the total radioactivity of the released materials, the Japanese nuclear supervisory commission declared the occurrence a worst-case scenario, giving it the maximum rating of seven on the International Nuclear Event Scale.

The disaster is still considered the worst nuclear accident since the 1986 reactor catastrophe in Chernobyl. Due to the reactor accident, approximately eight percent (approx. 30,000 square kilometres) of Japan surface and a total of 110,000 tonnes of water were contaminated, 750 tonnes of which were uncontrolledly released on the day of the disaster. Aggregated damages to the national economy are estimated at 150 billion euros.

The area of the catastrophe-struck province is still uninhabitable and will remain that way for decades to come. Even now, almost five years later, thousands of people still live in emergency shelters. The inhabitants of the disaster zone, broadly speaking more than two million people, have been instructed to take long-term and regular health checks.

Only recently, in October 2015, the Japanese Ministry for Health first officially confirmed that there was a causal connection between the leukaemia of one worker at the nuclear power station and the post he had held. A significant increase in the number of lymphatic illnesses amongst children and young people has also been reported in the Fukushima prefecture.

According to the nuclear power station operator Tokyo Electric Power Company (TEPCO), it will take up to another forty years until the power station is completely secure.

Sources on work on the nuclear power station: <http://www.wikipedia.de>
<http://www.greenpeace.org> · <http://www.spiegel.de> · <http://www.zeit.de>

Information provided by operator TEPCO on the decommissioning of the Fukushima Daiichi nuclear-power station: <http://tinyurl.com/ox8xke3> · <http://tinyurl.com/6yjdrxa>

Further data and chronology sources: <http://blog.safecast.org>
<http://www.theguardian.com/environment/fukushima>



SATOMI:

When I got home there was nothing left.
What would you do if that happened to you?
Bodies lying around?
Clothes and books, photographs and furniture.
If there was nothing left anymore?
If your world had completely ceased to exist?
If you had lost everything?
What would you do then?



Munich-born actress Rosalie Thomass was still a child when she started gathering experience as an actress at Munich's Volkstheater and in the youth theatre group at the Munich Kammerspiele. While still at school, she debuted in student films and large television productions, including Vivian Naefe's *Leo* (2006) and Tim Trageser's *Emilia* (2005). Rosalie Thomass first won broad recognition playing the self-destructive prostitute Maria in Dominik Graf's *Polizeiruf 110 – Er sollte tot* (*Police Call 110 – he should be dead*, 2006). Her performance won her many accolades including the Grimme Award and the Bavarian and German Television Awards.

Directly after completing school education she first played the role of Jo in *Beste Zeit* (*Good Times*, 2007), part one of Marcus H. Rosenmüller's Heimat trilogy that centres on the two schoolfriends Kati and Jo. In the second part, *Beste Gegend* (*Best Region*, 2008), she was nominated for the Undine Award for best young talent. This was followed by Markus Goller's popular success *Eine ganz heiße Nummer* (*A Really Hot Number*, 2011), in which she played side-by-side with Gisela Schneeberger. Rosalie Thomass was not only to be seen on television in Hermine Huntgeburth's *Neue Vahr Süd* (*New Vahr South*, 2010), which was doted with both the German Comedy Award and also the Grimme Award, but also in cinema films *Die Abenteuer des Huck Finn* (*The Adventures Of Huck Finn*, 2012, director: Hermine Huntgeburth), *Kohlhaas oder die Verhältnismässigkeit der Mittel* (*Kohlhaas, Or The Proportionality Of Means*, 2013, director: Aron Lehman), which was awarded the audience prize at the Max-Ophüls Festival and the entire cast of which took the German Actors Award, as well as appearing in *Das Leben ist nichts für Feiglinge* (*Life Is Not For Cowards*, 2013, director: André Erkau) as bubbly Paula.



We saw her most recently on the silver screen again as Jo in the third part of Rosenmüller's Bavarian trilogy, *Beste Chance* (*Best Chance*, 2004). In 2014 she was also part of the prominent cast in *Das Zeugenhaus* (*The Witness House*, director: Matti Geschonneck). 2015 saw Rosalie Thomass appear in two German comedies, *Taxi* (director: Kerstin Ahlrichs), in which she appeared opposite *Games of Thrones* star Peter Dinklage, and *Highway To Hellas*, under the direction of Aron Lehmann. She also appears on-screen in Lehmann's completed satire *Die Letzte Sau* (*The Last Sow*).

FUKUSHIMA, MON AMOUR is Rosalie Thomass and Doris Dörrie's first collaboration.

SELECTED FILMOGRAPHY

- 2016 *Fukushima, Mon Amour*, Director: Doris Dörrie
- 2015 *Highway To Hellas*, Director: Aron Lehmann
Taxi, Director: Kerstin Ahlrichs
The Dog Wedding, Director: James Lefkowitz
- 2014 *Best Chance*, Director: Marcus H. Rosenmüller
The Witness House (TV), Director: Matti Geschonneck
- 2013 *Life Is Not For Cowards*, Director: André Erkau
Kohlhaas, Or The Proportionality..., Director: Aron Lehmann
- 2012 *The Adventures Of Huck Finn*, Director: Hermine Huntgeburth
- 2011 *Eine Ganz Heisse Nummer*, Director: Markus Goller
- 2008 *Beste Gegend*, Director: Marcus H. Rosenmüller
A Woman In Berlin, Director: Max Färberböck
Kneissl The Thief, Director: Marcus H. Rosenmüller
- 2007 *Good Times*, Director: Marcus H. Rosenmüller

Tokyo-born actress Kaori Momoi is considered a legend in Japan. She is best known internationally from *The Sun* (2005, director: Aleksandr Sokurov) and *Memoirs Of A Geisha*, (2006, director: Rob Marshall.) Genre fans will recognize her from Takashi Miike's *Sukiyaki Western Django*, the spaghetti-western-style Japanese film from 2008 featuring Quentin Tarantino. Kaori Momoi has also acted with William Hurt, Maria Bello and Kristen Stewart in the US indie drama *The Yellow Handkerchief* (2009, director: Udayan Prasad).

The daughter of a professor of politics and a jewellery designer, Kaori Momoi grew up in Tokyo. At the age of twelve she moved to London to spend three years at the British Royal Academy of Dance. After her return, she graduated from Bungakuza School of Dramatic Arts in Tokyo. She first appeared on screen in 1971 in Kon Ichikawa's *To Love Again*. In the following years she became one of Japan's leading actresses. She acted under Akira Kurosawa in the Japanese film classic *Kagemusha* (1980). Her role in *Why Not?* (1984, director: Shōhei Imamura) won her the nomination for the Japanese Academy Award. Today Momoi's film career comprehends more than sixty films in over thirty years. She has appeared in the films of numerous celebrated directors such as Akira Kurosawa, Yōji Yamada, Shōhei Imamura, Kōki Mitani, Takashi Miike, Rob Marshall, etc. In 2006 she wrote, directed and starred in *Ichijiku No Kao* (*Faces Of A Fig Tree*).

Kaori Momoi has received many awards in Japan for her acting performances. In 1978 and 1980 she was honoured with the Japanese Academy Award: as best supporting actor in *The Yellow Handkerchief* by

Yōji Yamada and as best leading actress in *Mo Hozue Wa Tsukanai* by Yōichi Higashi. She has received three further nominations for Japan's most important film prize, most recently in 2007 for a further work with Yōji Yamada, *Love And Honor – Bushi No Ichibun*. In 1983 she was awarded the best actress prize at the New York International Film Festival for her performance in *Suspicion* under director Yoshitarō Nomura.

Besides acting, Momoi pursues various film projects as a producer, director and scriptwriter. Her most recent film projects include a mother-daughter tragedy with the title *Room*, the shooting of which is to take place in Mexico. Furthermore she has her own jewellery collection entitled Momoi in Maki. As a singer she has released fifteen records and organises jazz events in Tokyo.



SELECTED FILMOGRAPHY

2016 *Fukushima, Mon Amour*, Director: Doris Dörrie
 2009 *The Yellow Handkerchief*, Director: Udayan Prasad
 2007 *Sukiyaki Western Django*, Director: Takashi Miike
 2006 *Love And Honor – Bushi No Ichibun*, Director: Yōji Yamada
Ichijiku No Kao, Director: Kaori Momoi

Memoirs Of A Geisha, Director: Rob Marshall
 2005 *The Sun*, Director: Aleksandr Sokurov
 1998 *Welcome Back Mr. Mcdonald*, Director: Kōki Mitani
 1996 *Shallowtail Butterfly*, Director: Shunji Iwai
 1984 *Why Not?*, Director: Shōhei Imamura
 1980 *Kagemusha – The Shadow Warrior*, Director: Akira Kurosawa
 1979 *No More Easy Life*, Director: Yōichi Higashi
 1977 *The Yellow Handkerchief*, Director: Yōji Yamada



With *FUKUSHIMA, MON AMOUR*, Doris Dörrie was drawn again to Japan, a country she has been repeatedly travelling to since the beginning of her film career. Her attachment to Japan and the Japanese mentality had already been apparent in her films and even sometimes been central to them, as in *Erleuchtung garantiert* (*Enlightenment Guaranteed*, 2000) with Uwe Ochsenknecht and Gustav Peter Wöhler in the leading roles, or in the documentary *How To Cook Your Life* (2007) about Zen teacher Edward Espe Brown. And not least in the popular success of her 2008 film *Cherry Blossoms*, featuring Elmar Wepper and Hannelore Elsner in the leading roles, a film which in a certain manner can be seen as Doris Dörrie's paen to Japan and Japanese cinema.

The first steps in Hanover-born Dörrie's career included study-visits to California and New York before she commenced studies at the University of Television and Film Munich in 1975 whilst concurrently writing film reviews for the *Süddeutsche Zeitung*. After completing her studies, Dörrie initially worked as a freelance for various television broadcasters and made documentary films. Her first great film success was the relationship-drama *Mitten ins Herz* (*Straight Through The Heart*, 1983). The film premiered at the Venice Film Festival

and in early 1984 won the audience prize at the Max Ophüls Film Festival as well as taking an advancement award and being part of the programme of the Tokyo International Film Festival.

Doris Dörrie won fame in 1985 with the sensational success of *Männer... (Men...)*, for which she was awarded numerous prizes.



The film also inaugurated the success of the German relationship comedy, something that flourishes to this day. It was followed by films such as tragicomedy *Paradies* (*Paradise*, 1986), the international film adaptation of Alberto Moravia's bestseller of the same title, *Ich und er* (*Me And Him*, 1988), for which she managed to recruit legendary producer Bernd Eichinger,

and the adaptation of the Jakob Arjouni detective novel *Happy Birthday, Türke!* (1992).

Since 1987, Doris Dörrie has been publishing novellas and short stories which she increasingly peoples with her film characters. She brings characters from her short story collection *Für immer und ewig* (*Forever and Ever*) onto the silver screen in *Keiner liebt mich* (*Nobody Loves Me*, 1995) and the film characters from *Bin ich schön?* (*Am I Beautiful?*, 1998) can also be rediscovered in her stories.

Doris Dörrie has been lecturing since 1997 as professor for applied dramaturgy and story development at the University of Television and Film Munich.

Between 2001 and 2006, Dörrie staged several operas such as the Berlin State Opera's production of *Così fan tutte* (2001) with Daniel Barenboim, as well as working with Kent Nagano on *Turandot* (2003) and Mozart's *La finta giardiniera* (2006) for the Salzburg Festival. At the same time she created her cinema films *Erleuchtung Garantiert* (*Enlightenment Guaranteed*), the relationship comedy *Nackt* (*Naked*, 2002), featuring Heike Makatsch, Nina Hoss, Jürgen Vogel and Benno Fürmann) as well

as *Der Fischer und seine Frau (The Fishermen And His Wife*, 2005) with Alexandra Maria Lara and Christian Ulmen in the leading roles.

Director, screenwriter, professor, opera director and still a writer. Besides the volumes of stories mentioned above, Doris Dörrie has been writing a series of successful children's books since 1998. In 2003 she won the German Book Prize for *Das blaue Kleid (The Blue Dress)*. She brought her novel *Alles inklusive (The Whole Shebang)*, to the silver screen in 2014 featuring Hannelore Elsner, Axel Prahl and Nadja Uhl in the leading roles. Most recently her documentary *Dieses schöne Scheissleben (This Lovely Shitty Life*, 2014), about the few female mariachis of Mexico, has been playing in cinemas.

Doris Dörrie is an exceptional director and writer who perpetually fascinates and surprises her public. Her stories tell of the ups and downs of life, of the vagaries of love and of growing older and old whilst always maintaining an authentic view of reality and expressing enormous sympathy.

Doris Dörrie is a member of the German PEN Centre and lives in Munich.

FILMOGRAPHY

- 2016 *Fukushima, Mon Amour*, Script, Director
- 2014 *The Whole Shebang*, Script, Director
This Lovely Shitty Life (Dokumentary),
Script, Director, Camera
- 2012 *Bliss*, Script, Director
- 2010 *Midlife Crisis* (TV), Script, Director
The Hairdresser, Script
- 2008 *Cherry Blossom – Hanami*, Script, Director
- 2007 *How To Cook Your Life* (Documentary), Script,
Director, Camera
- 2005 *The Fishermen And His Wife*, Script, Director
- 2004 *Ein seltsames Paar (The Odd Couple)* (TV),
Script, Director
- 2002 *Naked*, Script, Director
- 2000 *Enlightenment Guaranteed*, Script, Director
- 1998 *Denk ich an Deutschland – Augenblick* (TV),
Script, Director
Am I Beautiful?, Script, Director
- 1995 *Nobody Loves Me*, Script, Director
- 1993 *Was darf's denn Sein?* (TV), Script, Director
- 1992 *Happy Birthday, Türke!*, Script, Director
- 1989 *Money*, Script, Director
Love In Germany (TV), Script, Director
- 1988 *Me And Him*, Script, Director
- 1987 *Wann, wenn nicht jetzt*, Script
- 1986 *Paradise*, Script, Director
- 1985 *Men...*, Script, Director
In The Belly Of The Whale, Script, Director
- 1983 *Straight Through The Heart* (TV), Script, Director

- 1982 *Dazwischen* (TV), Script, Director
- 1980 *Katharina Eiselt, 85, Arbeiterin* (TV), Script, Director
Von Romantik keine Spur (TV), Script, Director
- 1979 *Paula aus Portugal*, Script, Director
- 1978 *Alt werden in der Fremde* (TV), Script, Director
Der erste Walzer, Script, Director
Hättest was Gescheites gelernt (TV), Script, Director
Max & Sandy (TV), Script, Director
- 1977 *Ene, Mene, Mink* (Kurzfilm), Script, Director
- 1976 *Ob's stürmt oder schneit*, Script, Director

SELECTED AWARDS

- 2013 Carl-Zuckmayer Medal
- 2012 Order of Merit, 1st class
- 2012 Bavarian Film Award for *Bliss* (Best Director)
- 2011 Grimme Award in the entertainment category
for *Midlife Crisis*
- 2007 Bavarian Film Award for *Cherry Blossom– Hanami*
- 2008 German Film Award (Silver) for
Cherry Blossom– Hanami
- 2005 „Pro meritis scientiae et litterarum“ from the
Free State of Bavaria
- 2003 German Book Prize for *Das blaue Kleid*
- 1998 Bavarian Film Award for *Am I Beautiful?* (Script)
- 1995 Germany Film Award (Silver) for *Nobody Loves Me*
- 1992 Germany Film Award (nomination) for
Happy Birthday, Türke!
- 1986 Germany Film Award (Silver & Gold for script) for *Men...*
- 1984 Max Ophüls Award: audience prize from the city of
Saarbrücken for *Straight Through The Heart*



7/19(水)
1998



事故は一瞬
交通ルールを
守りましょう！

場合
ン

FUKUSHIMA, MON AMOUR (Grüße aus Fukushima)

a film by
DORIS DÖRRIE

CAST

Marie – *Rosalie Thomass*
Satomi – *Kaori Momoi*
Nami – *Nami Kamata*
Moshe – *Moshe Cohen*
Jushoku – *Honsho Hayasaka*
Yuki – *Nanoko*
Toshiko – *Aya Irizuki*

CREW

Script & Director – *Doris Dörrie*
Producers – *Harry Kügler, Molly von Fürstenberg*
Associate Producer – *Ruth Stadler*
Line Producer – *Patrick Zorer*
Director of Photography – *Hanno Lentz*
Costume Designer – *Katharina Ost*
Editor – *Frank Müller*
Music – *Ulrike Haage*

Duration: 104 minutes · Format: 1:2.35, B&W · Sound format: digital 5.1

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