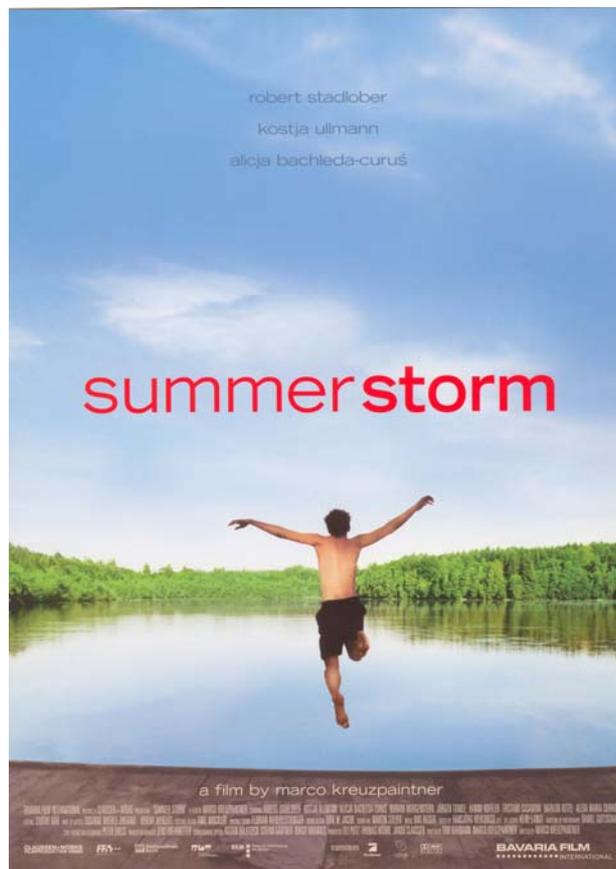


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SUMMER STORM - synopsis (NL)

Tobi en Achim zijn al jaren beste vrienden. Als stuurman en roeier hebben ze hun roeiteam al heel wat overwinningen bezorgd. Ze kijken uit naar het zomerkamp waar ze gaan trainen voor de grote wedstrijd. Maar het zomerkamp blijkt anders te verlopen dan Tobi gehoopt had. Tobi is stiekem verliefd op Achim. Wanneer Achims relatie met Sandra serieuzer wordt, groeien de vrienden steeds meer uit elkaar. Zijn gevoelens verwarren hem, maken hem onzeker en hij voelt zich buiten gesloten. Wanneer Sandra's mooie vriendin Anke interesse in hem toont weet hij niet hoe hij moet reageren.

En als het vrouwelijke roeiteam uit Berlijn vervangen blijkt te zijn door een team van homoseksuele roeiers is de verwarring compleet. Ook zijn teamgenoten weten niet goed hoe ze moeten reageren op de jongens die openlijk homoseksueel zijn en geen kans onbenut laten om met hen te flirten. Tobi en zijn teamgenoten worden plotseling geconfronteerd met hun vooroordelen, angsten en met hun eigen verlangens...



Naarmate de spanning groeit, komen Tobi, Achim en de anderen tot een confrontatie die zo sterk en tenslotte zo bevrijdend is als een zomerstorm die boven een meer woedt...

In zijn tweede speelfilm, die de Publieksprijs won tijdens het Internationale Film Festival van München in 2004, belicht Marco Kreuzpaintner de emotionele verwarring van een jongeman aan de rand van volwassenheid. De film balanceert tussen tragedie en komedie. Summer Storm gaat over de eerste liefde, de zoektocht naar persoonlijk geluk en de uiteindelijke ontdekking dat we allemaal in hetzelfde schuitje zitten. De oprechtheid van de film wordt ondersteund door de schitterende rol van de jonge acteur Robert Stadlober (Beste Acteur, Film Festival Montreal, 2001).

SUMMER STORM

98 min. / 35mm / Kleur / Dolby Digital / Duits gesproken / Duitsland 2004

Kijkwijzer: 

Nederlandse theatrale distributie: Cinemien
Belgische theatrale distributie: ABC Distribution
DVD uitbreng : Homescreen
Filmnummer: 704

SUMMER STORM - synopsis (FR)

Tobi et Achim sont copains depuis des années. L'un barreur, l'autre rameur dans une équipe d'aviron, ils ont fêté bien des victoires par le passé et attendent avec impatience de disputer la grande régates de la région. Mais ce n'est plus un camp d'été et ils ne sont plus des enfants. Lorsque le flirt d'Achim et Sandra devient sérieux, Tobi comprend que ses sentiments pour Achim sont plus profonds qu'il ne veut bien l'admettre. Il se sent troublé, mal à l'aise et de plus en plus exclu. son angoisse grandit encore lorsqu'il voit Anke, la copine de Sandra, s'intéresse à lui. Arrive alors non pas l'équipe féminine berlinoise tant attendue, mais une équipe de jeunes homosexuels athlétiques qui affiche fièrement ses couleurs.

Tobi et ses camarades sont soudainement forcés de revoir leurs préjugés, leurs craintes et, qui sait, leurs secrètes attirances. Au fur et à mesure que la tension monte, une confrontation entre les jeunes gens semble inévitable, tout comme la violente tempête qui menace d'éclater sur le lac...



SUMMER STORM

98 min / 35mm / Couleur / Dolby Digital / dialogues en allemand/ 2004

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

SUMMER STORM - crew

Regie / réalisation : Marco Kreuzpaintner
Scenario / scénario : Thomas Bahmann, Marco Kreuzpaintner
Naar een idee van : Marco Kreuzpaintner
Director of Photography : Daniel Gottschalk
Production Design : Heike Lange
Muziek / musique : Niki Reiser
Geluid / son : Florian Niederleithinger
Montage : Hansjörg Weissbrich
Producent / producteur : Uli Putz, Thomas Wöbke, Jakob Claussen
Productie Manager : Jens Oberwetter
Casting : Simone Bär
Kostuums : Anke Winckler



SUMMER STORM - cast

Tobi : Robert Stadlober
Achim : Kostja Ullmann
Anke : Alicja Bachleda-Curuś
Georg : Tristano Casanova
Sandra : Miriam Morgenstern
Leo : Marlon Kittel
Malte : Hanno Koffler
Hansi : Jürgen Tonkel
Susanne : Alexa Maria Surholt
Flasche : Jeff Fischer
Ferdl : Joseph M'Barek

SUMMER STORM - over regisseur Marco Kreuzpaintner

Marco Kreuzpaintner (Rosenheim, Duitsland, 1977) kwam voor het eerst onder de aandacht van het grote publiek door zijn korte film *Entering Reality*. Met August Diehl als August Zirner, vond hij een prominente cast voor deze korte film, die met veel succes op festivals draaide. Kreuzpaintner werkte twee jaar later weer met Diehl in de korte film *Der Atemkünstler*, die in 2001 genomineerd was voor de First Steps prijs voor jong Duits talent.



Het jaar daarvoor richtten Kreuzpaintner en Oli Weiss de productiemaatschappij *Die Filmmanufaktur* op. Naast zijn studie kunstgeschiedenis deed Kreuzpaintner ervaring op in verschillende gebieden van de filmwereld, de reclamewereld en in het produceren van muziekvideo's.

In 1999 werkte Kreuzpaintner als dubbing assistent voor de film *Eyes Wide Shut* van Stanley Kubrick en in 2000 schoot hij een reclamefilmpje voor de *Süddeutsche Zeitung*. Het jaar daarop maakte hij de pilot *REC- Kassettenmädchen/Kassettenjungs* voor *Jetzt Film*, een tv productie dat is ontstaan uit het voormalige jongerenmagazine van de *Süddeutsche Zeitung*. Tevens werkte hij als persoonlijk assistent voor Edgar Reitz van 1998 tot 2001 en hielp zodoende met de productie van *Heimat 3*.

In juni 2003 debuteerde Marco Kreuzpaintner met zijn speelfilm *Breaking Loose (Ganz und Gar)*. *Summer Storm* is zijn tweede speelfilm en zijn eerste samenwerking met *Claussen+Wöbke Filmproductie*.

Filmografie:

Summer Storm	2004
Breaking Loose	2003
Der Atemkünstler	2000, korte film
Entering Reality	1998, korte film

How did the script to SUMMER STORM originate?

I was often upset by the fact that in commercial German films you were always supposed to laugh AT gays instead of WITH them. I wanted to make a film that presents homosexuality in a way that can be understood by a broad public - not a "niche" film about gay callboys or married men having their coming-out. I wanted to reach out to the middle of society with an outsider theme. Independently from one another, Thomas Wöbke and I had this same idea and we really wanted to do it together. We spent lots of time thinking about how this coming-out could be related. We wanted an honest film about youth, about the ambivalence and indecisiveness of those years. Not a thigh-slapping comedy or a superficial sex farce, but a film that is serious about youths, their emotional world, their melancholy. I then made an exposé from which the script was written. And this exposé was my own story.

Is SUMMER STORM in a way your own personal coming-out?

Obviously Tobi's story doesn't correspond exactly to my coming-out. But there are many common points with my own biography, which I dramatized. The characters have traits of the people I was around with then. I was a rower then, too, but I had never been at a camp with my rowing team - only as an altar boy. But the camping situation was also a time of uncertainty for me, especially from a sexual point of view. You've been freed from your social context and you're out in nature spending several days in close quarters with other people. I became fully aware of my homosexuality at the age of 18. Since the moment I accepted it, I have never regretted it and have felt bolstered in my self-esteem. This is a step that is very empowering.

How did the collaboration with your co-author Thomas Bahmann come about?

Claussen+Wöbke had already worked with Thomas Bahmann as a scriptwriter. When we were looking for someone who would be pretty much on the same emotional and comedic level as me, we thought of him. Thomas wrote the first draft of the script from my exposé, and then we wrote the other versions together. The shooting began in mid August; about six months elapsed between the first exposé in January and the completion of the script. But we wanted to shoot immediately, since we were burning to tell the story. We just knew we had to make a film about this right away.

How did the gays and heteros get along on the set?

Only one of the actors was openly gay. But obviously, sexual orientation was often a topic during our work too. It was great to see how openly they could all relate to their own homoerotic experiences, to things that had happened. Two or three of the actors accepted totally new aspects of themselves after the shooting. However, to this day no one has had his coming-out through SUMMER STORM.

How did you manage to hold this "heterogeneous" group together?

It really was a challenge to make a group of the actors, to be in control of 18 actors aged 15 to 23 for 38 days! There was a real gap in the age differences as well: their experiences, their interests, what they wanted to talk about - there were sometimes such enormous differences that tense moments were inevitable. I felt it was important for me to be a friend to them. It would have been totally ludicrous to come off as a "lion tamer" in this situation. Some people claim that shooting a film is war. Our principle on the set was the rule of friendship, and I really believe that creativity is

only possible in an open and friendly atmosphere. Fear closes you up and makes you nervous. Many of the actors had only been in front of a camera before for TV appearances and had learned to pay attention to markings and to follow precise instructions. I had to begin by showing them that they had to have more nerve and courage in front of the camera, that they had to be more authentic and say what they felt in their own words. When you're directing such young people, you have a great responsibility and should encourage them to be independent in their work too. Many are caught in a much too narrow corset because of their own insecurity. I think the "campground atmosphere" on the set helped everyone to act more authentically in front of the camera. We were all at the same hotel and were together practically day and night. This occasionally led to some situations where people had to let off steam, but also triggered some creative impulses. For example, it was important for me to put together the soundtrack from the music that the actors were listening to on the set. They all had their walkmans or MP3 players with them and were thus able to get in the right mood. The title music we used later was a song by Nada Surf that was constantly being played on the set. Interestingly, the scenes unfolded in a completely different way with the music. My ideal, however, was not minimalistic or electronic music of the kind we often hear today, but compositions that pick up and expand the scope of nature and the inner drama of the main characters. This is what Niki Reiser excels in.

How did you proceed in the more delicate scenes?

I had been much more worried than the actors about the sex scene between Leo and Tobi. I spent a lot of time beforehand talking about this with Robert and Marlon, and I told them that I imagined their scene as something pure and truthful, not one of those clichéd and overly aesthetic sex scenes. I wanted to treat sexuality seriously in its naturalness and directness. At all events, this here is a completely harmless sexual experience, but for Tobi it is clearly an important step since it is his first time and confirms his feelings. The actors went very far during the shooting. But we only wanted to go to the point that was dramaturgically important to the film, and not to slide into voyeurism.

About 80% of the film was shot outdoors...

... which was very exhausting. So much happened during the shoot. Our location manager had a serious motorcycle accident, the weather was wretched... In comparison to my other films, *SUMMER STORM* was on a much higher level from a technical point of view and from that of directing the actors. *BREAKING LOOSE* was a beautiful, human story, but it took place in limited parameters. The motifs were easy to keep track of, and there were only a few actors. *SUMMER STORM* is much more epic - just think of the big storm scene and the gigantic wind and lightning machines we needed on the set. It was also physically and emotionally very hard on the actors and on myself as well. And since it was my own story, I often had to be forceful and uncompromising in order to get my way. We shot an enormous amount of material, sometimes working with our 35mm camera the way others use DV - we'd just let the cameras roll. Fortunately, thanks to Jakob Claussen, Thomas Wöbke and Uli Putz, I had producers who are the best thing that can happen to a director in this country, and who never put me under pressure. They gave me all the space I needed as director. And when there were problems, they were there to support me. They see themselves as being on an equal level with the director, as his partners. Finally, in spite of my limited experiences, I can say that this was the most grueling shoot I've ever had. And for many who took part in it, the shoot was indeed a "summer storm" as far as their personal development is concerned!

SUMMER STORM - interview met de producenten

INTERVIEW with Jakob Claussen, Thomas Wöbke and Uli Putz

Where did the idea for SUMMER STORM come from?

Thomas Wöbke: The idea came to me quite a while ago. In fact, several years ago it occurred to me that a story like this simply didn't exist in German cinema, apart from Wolfgang Petersen's 1977 TV production "Die Konsequenz" mit Jürgen Prochnow, which had been banned in Bavaria. I remember that my mother had been totally upset about this back then. Several years later, when I saw the film and, in particular, the "scandal scene" of two men kissing each other, I found this censorship totally idiotic. A lot has changed since then, of course. But save for Heiner Carow's feature film "Coming Out," which was produced by DEFA in the late 1980s, no German film since then has treated the topic of "being gay" in such a story.

Jakob Claussen: When gays turn up in German films, they are usually drug addicts, callboys and drag queens. We wanted to offer a different viewpoint, one that's much closer to reality and has been so for quite a while now. All that was missing was the impulse.

Thomas Wöbke: That impulse came when Marco Kreuzpaintner showed us a rough draft of BREAKING LOOSE (2002) that made it clear to us that he was very talented. I had already been impressed by his short film for the Sueddeutsche Magazin "Jetzt" ("Now") RECKLOS/KASSETTENMÄDCHEN/KASSETTENJUNGS, but I was even more thrilled with BREAKING LOOSE since it already had a certain commercial appeal. When we decided that Marco would direct our film, we read lots of books in search of subjects on which we could base our script, and in which gayness would be treated as something normal. But practically all the books we read on this topic focused heavily on sex. What I had in mind was something more like BEAUTIFUL THING (1996) and MY BEAUTIFUL LAUNDERETTE (1995). But it was difficult to find such a topic. Until Marco finally said: "Then let's just tell my story." And that's just what we did.

Jakob Claussen: That went relatively fast. Marco began by writing an exposé. Then we found a co-author, Thomas Bahmann, and they wrote the script together. The financing also went quite fast, with X-Verleih and ProSieben jumping in right away.

What was it like to work with Marco Kreuzpaintner?

Thomas Wöbke: It was great. He did his job amazingly well.

Uli Putz: He captured the characters with great precision. To do so, he spent lots of time with each of the actors and explained to them how he imagined their particular character.

Thomas Wöbke: He was fantastic with the team, and everyone formed a big family from the very start. We knew most of them anyway from previous productions.

Jakob Claussen: Others, such as cameraman Daniel Gottschalk, had already worked with Marco in BREAKING LOOSE. Gottschalk is a very delightful, very conciliatory person. It was good to have him around for this quite demanding shoot...

What particular difficulties did you have to cope with?

Uli Putz: At first, it was very hard to find locations. When we finally decided on the federal state where we would be shooting, we then had to find an appropriate lake region - in the summer! An exclusive shore, just for us - that was obviously going to be very hard to find, considering the nice weather.

Thomas Wöbke: It was only at the last minute that we got permission to shoot at the Bever Dam in the Bergisches Land. It was the last motif among the ones we had to choose from. If we hadn't gotten it, we would have had to postpone the production for a year. But there were more problems yet: for example, we wanted to make aerial shots to show where the different camps were located. After all, practically the entire film takes place at the lake and around it, and people want to know where everything is. But it is forbidden to fly over the Bever Dam. Fortunately, we were able to get a flight permit at the last minute through the help of a farmer from whom we had rented the locations. And we were lucky, since the sun was shining on that day, the last day of the shoot. We shot the film in late August, and since it had been so hot for such a long time before, we suspected that it would rain on the first day of shooting. And it did.

Jakob Claussen: Last summer was so hot that water became scarce in the area and had to be taken from the dam. That meant that when we arrived on the set, everything looked different than what we had expected. And the rain that fell afterwards couldn't compensate for this.

Uli Putz: In the evening the tents were pitched up close to the water; the next day they were ten meters away! And from then on it rained almost every day. When we wanted to shoot the storm scene, we really had a storm - which made it much too dangerous to shoot. We had to schedule another day of shooting and work with wind machines and helicopters to create an artificial storm. Which then gave us another problem with flight permits.

Thomas Wöbke: Another problem was having to keep a grip on our 18-man-strong team of actors. Fortunately, they all shared the same hotel during the entire six weeks at the Bever Dam. They had quite a wild time...

Jakob Claussen: ... it was like some kind of totally demented youth hostel...

Thomas Wöbke: But the youth hostel character was very important, since that was exactly the atmosphere we wanted to show on screen. Everyone grew much closer that way.

Uli Putz: And since they were all at the same place all the time, we were able to react to each new situation and change of plans must faster.

Do you think audiences will be able to identify with SUMMER STORM?

Thomas Wöbke: I think that there are more and more young people who don't have a problem with homosexuality. And it's no longer so that you can pinpoint gays in the street. The stereotypes aren't the only ones around anymore.

Jakob Claussen: For the individual, it's still a problem of course. It's still a challenge to deal with one's homosexuality. But you don't have to hide it anymore today. In the course of our research, we

heard incredible stories of men who had to leave town after their first gay sexual experiences, to mention only one example. Today, in contrast, gays are a genuine market that's just beginning to be tapped: there are gay travel agencies, gays have been discovered by advertising, big banks have employees specially trained to take care of gays...

Thomas Wöbke: Yet at the same time there are still many people who feel repelled when men get intimate with each other. In the end, however, homosexuality is not really at the center of our film.

Uli Putz: It's about a young man who realizes that he is in love with his best friend and not with a girl. And as such, it's a story that addresses everyone: for who, at some point in his or her life, has not fallen in love with someone who did not return this love?

SUMMER STORM - Hoofdrolspeler

ROBERT STADLOBER als Tobi



Robert Stadlober werd in 1982 geboren in de Oostenrijkse provincie Styria en zette op elfjarige leeftijd zijn eerste stappen in de show business. Hij begon met het nasynchroniseren van de stem van Eammon Ewans in Neil Jordan's *The Butcher Boy* 1997. Twee jaar later begon hij zijn acteercarrière in de tv producties *Ausweglos* en *Nach uns die Sintflut*. Zijn hoofdrol als moordende jongere in een aflevering van *Polizeiruf 110* wordt als zijn meest indrukwekkende tv rol gezien.

In 1998 speelde hij in de filmhit *Sonnenallee* en in 2000 in de film *Crazy*. Door deze rollen wordt hij gerekend tot de beste jonge Duitse acteurs en in 2000 won hij de Bavarian Film Prize voor de beste opkomende jonge acteur. In 2001 acteerde hij naast Jana Pallaske in het drama *Engel & Joe*. Voor deze rol ontving hij de prijs voor beste acteur tijdens het Montreal Wereld Film Festival.

Stadlober speelde ook in een aantal korte films, zoals *Klaustrophobie* van Carlos Dessbesell-Schüler en *Felix Ende* van Thomas Schwendemann. Hij heeft ook in een aantal theaterproducties gespeeld. Na zijn rol in een theaterbewerking van Danny Boyle's boek *Trainspotting* speelt hij nu Romeo in *Romeo en Julia*.

In 2003 was Stadlober naast Tom Schilling en Jessica Schwarz te zien in *Verschwende Deine Jugend*. Naast zijn carrière als acteur schrijft hij ook liedjes, speelt hij gitaar en zingt hij in de indie rockband *Gary*. Hun eerste album verscheen in 2002.

Filmografie:

Summer Storm	van Marco Kreuzpaintner	2004
Donau, Duna, Dunaj, Dunav, Dunarea	van Goran Rebic	2003
Play It Loud	van Benjamin Quabeck	2003
Sophiiiiie!	van Michael Hofmann	2002
Blackberry	van Oliver Rihs	2002
Engel & Joe	van Vanessa Jopp	2001
Heidi	van Markus Imboden	2001
Duell - Enemy at the Gates	van Jean-Jaques Annaud	2001
Boilers Garten (tv)	van Anna Justice	2000
Liebst du mich (tv)	van Gabriela Zerhau	2000
Crazy	van Hans-Christian Schmid	2000

Bella Block - Abschied im Licht (tv)	van Christian von Castelberg	2000
Sun Alley	van Leander Haußmann	2000
Die Todesgrippe von Köln (tv)	van Christiane Balthasar	1999
Scene of the Crime: Light and Shade (tv)	van Wolfgang Panzer	1999
Polizeiruf 110 - Mörderkind (tv)	van Matti Geschonneck	1999
Kai Rabe vs. the Vatican Killers (tv)	van Thomas Jahn	1998
Corinna Pabst - Fünf Kinder brauchen eine Mutter (tv)	van Georg Schiemann	1997
Nach uns die Sintflut (tv)	van Sigi Rothemund	1996
Ausweglos (tv)	van Sigi Rothemund	1995