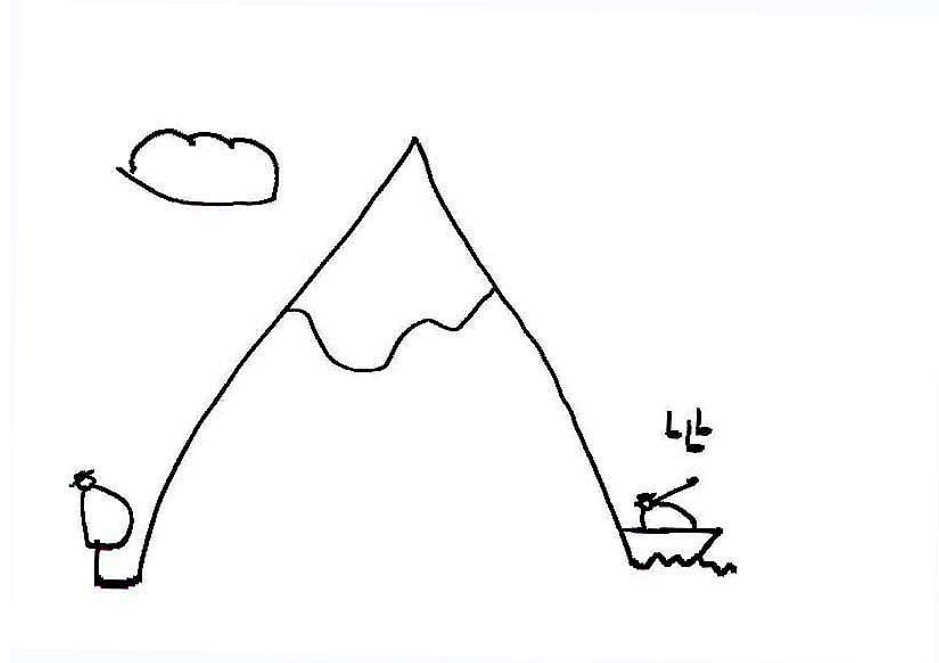


SCHULTZE GETS THE BLUES



SYNOPSIS

"Schultze gets the blues" handelt von Schultze. Schultze fristet sein Leben seit Jahr und Tag in einem kleinen anhaltinischen Ort nahe der Saale. Bezeichnenderweise einziges Wahrzeichen des Ortes ist ein riesiger Berg aus Kali-Abraum von der nahegelegenen Mine. Schultzes Leben zwischen Arbeit (unter Tage) - dem er seinen chronischen Husten verdankt - und Kneipenbesuch, Schrebergarten, Volksmusik sowie Angeln (über Tage) kommt zu einem vorzeitigen Ende, als er und seine Kumpels Manfred und Jürgen in den Vorruhestand geschickt werden. Während diese sich mehr und mehr dem Nichts ergeben und das Aufrechterhalten der Routine zu einer Farce verkommt, entdeckt Schultze ein Leben hinter dem Berg. Aus seinem polka-geschundenen Akkordeon entlockt der Hobby-Musiker feurige Südstaatenklänge, die die gediegenen Jubiläumsfeiern seines Heimatmusikvereins zu sprengen drohen. Vor die Wahl gestellt, wieder in den gleichen Trott zurückzufallen oder als anhaltinischer Freak zu enden trifft Schultze eine Entscheidung, die ihn bis tief in die Sümpfe und Bayous von Louisiana führen wird...und zurück...

SUMMARY

"Schultze gets the blues" tells the story of Schultze. Schultze has spent his whole life in a small town in Saxony-Anhalt near the river Saale. The only distinctive feature of the town is a huge mountain of potash slag from the neighbouring mine. Schultze's life, divided between work (below ground) – to which he owes his chronic cough – and the pub, the allotment, folk music and fishing (above ground), is rudely interrupted when he and his mates Manfred and Jürgen are made redundant. As entropy sets in and maintaining the daily routine deteriorates into a farce, Schultze discovers a life on the other side of the hill. From his polka-powered accordion the amateur musician coaxes the fiery zydeco music of the Southern States, which threatens to disrupt the respectable anniversary celebration of his local music club. Faced with the choice of sliding back into the old ways or ending up as the local freak, Schultze makes a decision which will take him deep into the swamps and bayous of Louisiana ...and back again...

KOMMENTAR DES REGISSEURS

Nur wenig südlich von der Metropole Berlin liegt das Mansfelder Land. Weithin sind große Abraum-Berge zu sehen, Menetekel einer untergegangenen Bergbau-Epoche. Hier beginnt die Geschichte von "Schultze gets the blues". Lange Recherchen dort und in den Südstaaten der USA gingen dem Dreh voraus. Von Anfang an sollte der Film an existierenden Orten spielen und die Menschen der Region miteinbezogen werden. Die Grenzen zwischen Dokumentar und Fiktion wollte ich permanent überschreiten: Laiendarsteller trafen auf gestandene Profis, reale Orte und Situationen wurden fotografisch streng komponiert, die Wirklichkeit und der Film beeinflussten und veränderten sich gegenseitig. Letzteres war besonders der Fall, als wir im Kali-Schacht in 730 Metern Tiefe bei hoher Hitze und Luftfeuchtigkeit drehten... Das Konzept der "überhöhten Realität" setzten wir auch bei den Dreharbeiten in Texas und Louisiana fort. Dabei war die Zusammenarbeit mit den Leuten vor Ort, sei es "zu Hause" oder in den Südstaaten, eine pure Freude. Sicherlich half es, mit einem verhältnismäßig kleinen, im Dokumentarfilm erfahrenen Team zu drehen, welches sich an die jeweiligen Gegebenheiten anpassen konnte - auch als sich unser Boot bei Vollmond in den weiträumigen Bayous von Louisiana verirrte. Wir gingen zu den tatsächlichen Musikfesten wie dem "Wurstfest" in New Braunfels/Texas ("the ten day salute to sausage"...), Tänzchen (in "Bourque's Club" in der Mitte von Nirgends und einem Sheriff mit dem Namen "Robberie"...), Konzerten und versuchten über ein bloßes Dokumentieren hinauszugehen, sowie uns von konventionellen Vorstellungen und Bildern über die USA zu lösen. "Schultze gets the blues" soll nicht nur ein pures Dokument der Realität, sondern auch eine Phantasie über die Vorstellung von Wirklichkeit sein und darüber, wie ein Mensch, Schultze, sich dem Leben doch noch stellt.

DIRECTOR'S STATEMENT

A little way to the south of the metropolis Berlin lies the Mansfelder Land. The landscape is dotted with enormous slagheaps, the poignant remains of a bygone era of mining. This is where the story of "Schultze gets the blues" begins. Extensive research there and in the Southern States of the USA preceded the shoot. From the very beginning we wanted the film to be set in real locations and involve the local people. I wanted to systematically explore the boundary between documentary and fiction: Ordinary people worked alongside established professional actors, real locations and situations were strictly composed visually, and reality and the film mutually influenced and changed each other. This was particularly the case when we were shooting at a depth of 730 metres at extreme temperatures and humidity in the shaft of a potash mine... The concept of "heightened reality" was further developed during the shoot in Texas and Louisiana. And working with local people, both "at home" and in the Southern States, was a pure delight. It was certainly an advantage to be shooting with an experienced, and relatively small, documentary crew, who could adapt to varying circumstances – as, for example, when our boat lost its way, by full moon, in the maze of the Louisiana bayous. We visited real-life music festivals, like the "sausage festival" in New Braunfels/Texas ("the ten day salute to sausage"...), went dancing (in "Bourque's Club" in the middle of nowhere and with a Sheriff by the name of "Robberie"...), went to concerts, attempting to do more than simply record, and to free ourselves of conventional expectations and images of the USA. "Schultze gets the blues" is not just straightforward documentation, but also a fantasy about how reality is perceived, and further how an individual, Schultze, nonetheless comes to terms with life.

RIASSUNTO

"Schultze gets the blues" racconta di Schultze. Schultze trascorre da sempre la sua vita in un piccolo paese dell' Anhalt vicino al fiume Saale. Simbolo del paese - e non è un caso - è un enorme cumulo di materiali di scarico della vicina miniera. La vita di Schultze si svolge tra il lavoro in miniera, al quale deve la sua tosse cronica, le visite in birreria, il piccolo orto familiare, la musica popolare e la pesca con la lenza. Una vita che finisce improvvisamente e prematuramente quando Schultze e i suoi colleghi Manfred e Jürgen vengono mandati in pensione anticipata. Mentre i due colleghi si rassegnano e cercano di salvare almeno un'apparenza di routine - tentativo che slitta nella farsa - Schultze scopre una vita oltre la miniera. Il musicista dilettante riesce a trarre dalla sua fisarmonica, normalmente abituata alla Polka, appassionate melodie degli Stati del Sud, che però rischiano di sbaragliare l'atmosfera seria e composta alla festa annuale del circolo di musica del paese. Posto di fronte alla scelta di ritornare al quotidiano di prima o finire come stravagante dell'Anhalt, Schultze prende una decisione che lo porta fino alle paludi e ai Bayous della Louisiana...e ritorno...

Traduzione: Aureliana Sorrento

COMMENTO DEL REGISTA

La regione di Mansfeld si trova poco distante da Berlino, a sud della metropoli. Dappertutto si vedono cumuli di materiale di scarico, resti di una passata epoca dell'industria mineraria. Qui inizia la storia di "Schultze gets the blues". Lunghe ricerche nella regione di Mansfeld e nel Sud degli USA hanno preceduto le riprese. Sin dall'inizio decidemmo di girare il film sui luoghi reali e con la gente del posto. Volevamo continuamente attraversare la frontiera tra realtà e fiction. Attori dilettanti si sono trovati accanto a professionisti, luoghi e situazioni reali sono stati ricondotti dalla fotografia ad una precisa composizione formale, la realtà e il film si sono influenzati reciprocamente. Soprattutto quando abbiamo girato nel pozzo di una miniera a 730 metri di profondità, ad alte temperature e alto grado di umidità dell'aria. Ma anche durante le riprese in Texas e in Louisiana ci siamo attenuti al concetto di "realtà trascesa" o "trasfigurata". È stata una vera gioia lavorare con la gente del luogo, sia in Germania che negli Stati del Sud. Sicuramente mi ha aiutato molto il fatto di girare il film con un team relativamente piccolo ed esperto di documentari, abituato ad adattarsi a diverse situazioni - anche quando la nostra barca sotto la luna piena si perse nei vasti Bayous della Louisiana. Siamo andati alle feste musicali come la "Festa della salsiccia" a New Braunfels/Texas ("the ten day salute to sausage"), alle feste di danza (nel Bourque's Club in un posto sperduto e con uno sceriffo chiamato "Roberie"), a concerti. Ma sempre abbiamo cercato di trascendere la pura documentazione, di lasciare da parte i nostri preconcetti e le immagini convenzionali degli USA. "Schultze gets the blues" non vuol essere una pura documentazione dell'esistente, ma anche una divagazione fantastica sulla rappresentazione della realtà e su come un uomo, Schultze, si rapporta alla vita.

CREW

Writer/Director	Michael Schorr
Director of Photography	Axel Schneppat
Editor	Tina Hillmann
Sound Design	Dirk Niemeier
Music	Thomas Wittenbecher
Sound Mixer	Christian Lerch
Production Design	Natascha E. Tagwerk
Prop Master	Sabine Enste
Costume Design	Constanze Hagedorn
Make-Up Artist	Lara Feldmann
Producers	Jens Körner
	Thomas Riedel
	Oliver Niemeier
Editor-in-chief	Claudia Tronnier
	Das Kleine Fernsehspiel
	Moser+Rosié
Titles	Charlie Huser
Color Timer	Schwarzfilm Berlin/Bern
Film Laboratories	FOTOKEM Burbank/California
	Kodak Vision
Film Stock	BSG Wenzel Lüdecke
Sound Mix Facility	

CAST

Schultze	Horst Krause
Jürgen	Harald Warmbrunn
Manfred	Karl-Fred Müller
Jürgen`s Wife	Ursula Schucht
Manfred`s Wife	Hannelore Schubert
Gatekeeper	Wolfgang Boos
Head of Music Club	Leo Fischer
Schultze`s Mother	Loni Frank
Nurse	Elke Rümmler
Mrs. Lorant	Rosemarie Deibel
Seniors	Marylou Poolman
	Ilse Holtmann
	Eva Bodnar
Physician	Hans-Peter Rößiger
Cooking Show Host	Gunnar Schlafmann

Lisa
Priest
Josephine
Yodeler

Wilhelmine Horschig
Volker Rößiger
Alozia St. Julien
Kerry Christensen

Domino Players

Raimond Darilek
Freddie Hirsch
Chris Pilat
Richard Gaerkner
Frances Pilat
Charles Pilat
Marie Bourque
Kirk Guidry
Anne V. Angelle
Danielle Krause
Carl

Barmaid
Barkeeper
Dancing Partner
Capt'n Kirk
Aretha
Shareen
Cockatoo

Filmed on location in fall 2002 in Saxony-Anhalt, Louisiana & Texas

Songs from Zydeco Force, Jackie Callier & the Cajun Cousins, Elton "Bee" Cormier,
Bobby Jones Czech Band, Brachstedter Musikanten and many more

35mm, 1:1,85, Dolby Digital, Color, 110mins., Germany 2003

DIRECTOR MICHAEL SCHORR

* born in 1965 in Landau/Pfalz/Germany

* Studies of Philosophy, Music and Film

- 2001/02** **ferner liefern**
35 mm, 90 mins, Documentary;
(ZDF/Kleines Fernsehspiel)
Best Documentary at SaarLorLux Film Festival
- 1999/00** **Leben 1,2,3**
35mm, 33 mins, Color, Diploma Feature Film
Cannes 53. International Film Festival, Cinefondation
SaarLorLux-Filmfestival Saarbruecken
- 1998** **Fisch Meer Blues**
Beta SP, 45 mins, Color, Documentary
Best Documentary, Saarbruecken Film Festival
- 1996/97** **Herbsten**
35mm, 58 mins, Color, Documentary
Film Foundation Award Rheinland-Pfalz
DWI Press Award
Certificate of Merit, Bernardstown, USA
Landau Film Award
- 1995** **Savannah Bay**
16mm, 7 mins, Color, Feature Film
- 1994** **Silentium**
16mm, 22 mins, Color, Feature Film
- 1993** **Nomadomany**
16mm, 8 mins, b/w, Documentary
- 1992** **Dulabn Blu Zing**
16mm, 15 mins, b/w, Feature Film
Co-Prod. with Saarlaendischer Rundfunk (TV)

**A filmkombinat GmbH & Co. KG production
in cooperation with ZDF-Das Kleine Fernsehspiel**

Film-Funding by
Mitteldeutsche Medienförderung,
Filmboard Berlin-Brandenburg,
Kuratorium junger deutscher Film,
Kulturelle Filmförderung Sachsen-Anhalt

filmkombinat GmbH & Co. KG

Schnorrstr. 76
01069 Dresden
Tel.: +49.351.4796 0452
Fax: +49.351.4952 065

Pressekontakt: Deutschland

Media Office
Kurfürstendamm 11,
10719 Berlin
Tel.: +49.30.887144-0
Fax: +49.30.887144-22
info@media-office-presse.com

Chausseestr. 35
10115 Berlin
Tel.: +49.30.2790 8838
Fax: +49.30.2790 8839

www.filmkombinat.de
info@filmkombinat.de

Mitteldeutschland (Sachsen, S.-Anhalt, Thür.)
cut - FilmPresse & MovieEvents
Michael Eckhardt
Körnerstraße 56
Tel.: +49.341.3015724
Fax: +49.341.3015725
cut.filmpresse@playerweb.de



60. mostra internazionale
d'arte cinematografica

Upstream Section

la Biennale di Venezia

www.schultzegetstheblues.de