



# THE THREE ROBBERS

Directed by  
**Hayo Freitag**

Based on the story of the same title by  
**Tomi Ungerer**

**WORLD SALES** **wild bunch**

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## SYNOPSIS

Once upon a time, there were three ruthless robbers who roamed the dark woods, waiting to ambush and rob innocent travelers. One day, an orphan named Tiffany is journeying by carriage to a dreary castle high in the mountains, where the Wicked Aunt runs a home for orphans. The poor kids have to work like slaves to satisfy the demands of this sinister lady and her even more sinister addiction to gold. Tiffany is not at all pleased by this prospect. En route to the castle however, she falls into the hands of the three robbers - a lucky escape, as she sees it! While the robbers are busy arguing whether or not to take her back to their cave, Tiffany has already invited herself, tricking them into believing she's an Indian princess, worth millions in jewels. They agree to kidnap her, but their worst fears are soon confirmed, as she turns their orderly robbers' lives upside down. When Tiffany's lie is revealed, the three robbers feel as if a dear friend had betrayed them, and turn their backs on her - at first. Not knowing where to go or what to do, Tiffany finally ends up in the clutches of the Wicked Aunt. In the meantime the robbers, realizing how desperate the little girl must have been and remembering their own orphan pasts, decide to free Tiffany and to take care of her, whatever the cost. After many adventures, Tiffany, her fellow orphans and the three robbers defeat the Wicked Aunt, conquer the castle and turn it into their new home, a magical home where love rules and from which nobody will ever be able to throw them out.

## CAST

<i>Tiffany</i>	Elena Kreil
<i>Malente</i>	Joachim Król
<i>Flinn</i>	Bela B. Felsenheimer
<i>Donnerjakob</i>	Charly Hübner
<i>Aunt</i>	Katharina Thalbach
<i>Coachman</i>	Erwin Leder
<i>Policeman</i>	Hayo Freitag
<i>Gregory</i>	Konstantin Seidenstücker
<i>Nikolas Maximilian</i>	Jungfer Roca
<i>Storyteller</i>	Tomi Ungerer

## CREW

DIRECTED BY	Hayo Freitag	DIGITAL VISUAL EFFECTS	3DAniMagix Film Produktion and AniMagix Media
ART DIRECTOR & PRODUCTION DESIGNER	Hayo Freitag	SOUND DESIGN	Frank Kruse
BASED ON A BOOK BY	Tomi Ungerer (DIOGENES VERLAG)	DIALOGUE CUTTER	Fabian Schmidt
SCRIPT	Achim von Borries Bettine von Borries	SOUND RECORDIST	Carsten Richtersound
EXECUTIVE PRODUCER	Stephan Schesch	MIXING	Matthias Lempert
PRODUCER	Stefan Arndt (X FILME CREATIVE POOL + X VERLEIH AG)	MUSIC SUPERVISOR	Cinesong
CO-PRODUCER	David Groenewold (GFP)	MUSIC COMPOSER SCORE	Kenneth Pattengale
ASSOCIATE PRODUCER	Landmark Animation GmbH	MUSIC COMPOSER SONGS	Bananafishbones, Wolfgang von Henko
DIGITAL DIRECTION & LINE PRODUCER	Nicola Wulf	STUDIO VOICE RECORDINGS	Elektrofilm, ARTE
PRODUCTION MANAGER	Sinem Sakaoglu Carmen Oberhofer	LEGAL ADVISOR	Andro Steinborn Bernhard Koch Mathias Braun Stefan Rüll
PRODUCTION ASSISTANT	Brigitte Jopp Wencke Waidhas-Stubbe	PROCESSING LABORATORY	SPOT Service
CHARACTER DESIGN	Michaela Wagner Gerlinde Godelmann Heidi Wittlinger Shane Cooney	MERCHANDISING	BAVARIA Sonor
BACKGROUND DESIGN SUPERVISION	Anne Hofmann Robert Brandt	WITH THE FINANCIAL SUPPORT OF	German Federal Film Board (FFA) German Ministry for Culture and Media (BKM) Medienboard Berlin-Brandenburg Film Board Hamburg (FFHH) Film Board Baden-Württemberg (M-F-G) X Filme Creative Pool X Verleih AG Medienfonds GFP II KG
STORYBOARD	Gerlinde Godelman Felix Schichl Nondas Korodimos Heiko Henschel Michaela Wagner Jean Texier Alex Tiedke		
ANIMATION DESIGN	Ulf Grenzer Heidi Wittlinger Michaela Wagner Kris van Alphen Rasha El Sawiy Christine Neumann		
MODEL SHEETS	Studio 88		
LAYOUT SUPERVISION	Wouter Dierickx Sven Höffer		
PRODUCTION LAYOUTS	Studio Film Bildercutter		
LEICA REEL	Lars Jordancutter		
FINAL	Sascha Wolff-Tager		
X SHEET DIRECTOR	Jonathan Webber		
VISUAL EFFECTS DESIGN	Sluggerfilm		
OVERSEAS ANIMATION SUPERVISOR	Edson Basarin		
2D ANIMATION	Toon City Compositing		

## PRODUCTION NOTES

*"Children don't need children's books, they need well-told stories."*  
- Tomi Ungerer

Adapted from Tomi Ungerer's classic children's story **THE THREE ROBBERS** (more than 2,000,000 books sold worldwide), this magnificent animation film marvelously interweaves poetry, fantasy and arresting charm with a perfect touch of juvenile impudence and anarchy.

Never before has world-renowned author and illustrator Tomi Ungerer had one of his works adapted for the big screen. Over the past decades there have been many requests made - specifically for **THE THREE ROBBERS**, which first appeared on bookshelves in 1961. But Ungerer never had enough confidence in anyone to allow them to develop one of his works into a feature-length film. Until today...

### FROM BOOK TO FILM

For producer Stephan Schesch (**THE CAVE OF THE YELLOW DOG**, **THE CANTERVILLE GHOST**, **WERNER II - DAS MUSS KESSELN**), translating **THE THREE ROBBERS** to the big screen has been a life-long dream: "I've known and loved this book since childhood. I've already read it to my own children about 3,333 times. Every time I read it, my desire grew, not just to adapt the book, but to make a really special film out of it."

Getting the authorization to adapt the book was a long, hard struggle: the rights to the German edition were held by Diogenes Verlag and Tomi Ungerer himself. "We got to know each other little by little, we had to build a relationship of trust, a process that started in 1997 and which was given an important boost by the production of the short film **THE BLUE CLOUD** by RVG studios," Schesch remembers. "We negotiated on the one hand with Diogenes Verlag, and on the other with Tomi Ungerer himself. The central issue was figuring out how to make a full-length feature out of such a short story. Tomi was worried that lengthening **THE THREE ROBBERS** could change the character of his original story." In the end, Schesch and Ungerer met several times in Strasbourg to brainstorm together. They began by painstakingly analyzing the images of the book to identify the key elements. Three robbers, horrible people - horribly kind and horribly funny - whose lives are turned upside down by a very lively, innocent little orphan. Three robbers who form a unit, but each possessing their own very individual traits. And finally, the Wicked Aunt who is only mentioned in the book once. From there, the story was developed and enriched with trademark Tomi Ungerer elements. Mean characters learn from the kind. To draw, to fix things up, to play music and to learn. Many absurd and playful details have been added, all told with a wonderfully

laconic narration. "Tomi Ungerer brought so much to this very fruitful process and as a result was reassured that this first film would be in line with his vision of his work."

### A WONDERFUL CAST LEND THEIR VOICES TO THE ROLES

It was a very unusual experience for all the actors who participated, as they were not required to synchronize their voices with a finished image. Instead they had to record a kind of radio play in an empty studio with nothing more than the script. This group work in front of the microphone resulted in a very lively and rich performance, the framework upon which the film was constructed, designed, drawn and animated.

### ROBBER MUSIC

It was vital to find exceptional music to fit this exceptional project. "A film about robbers required real robber music," adds Schesch. "There was no way that we were going to have some kind of soft birthday party music. We wanted something like 'Tom Waits for children'. We contacted the most diverse array of groups and artists who then sent us their recordings. And one wonderful day, we received a song that completely inspired us - from Bananafishbones. It went perfectly with the ambiance and can be heard in the background throughout the film. And our robber actors - Kröl, Hübner and Bela B. Felsenheimer - did a fantastic job singing the original music. The remainder of the score was done by the American Kenneth Pattengale (**DOWNTOWN L.A.**), a musician from Los Angeles who took Tom Waits' style and embellished it with a wide range of musical references drawn from his incredible repertoire.

### REVEALING THE WORK TO TOMI UNGERER

When the first rough cut of the film was ready to be shown to Tomi Ungerer - in the form of "Leica Reels", in other words a model script with the dialogue, music and sound effects - he was so excited and moved that he had tears in his eyes. "For him, we had become 'spiritual brothers,'" Schesch recalls. "He even told us that for him, it was as if he had made the film himself." This was a huge compliment to the entire team, and above all the director, Hayo Freitag.

With **THE THREE ROBBERS**, we succeeded in making a very demanding film of very high artistic value with the power to delight both adults and children. Unlike US studio animated films, such as those produced by PIXAR, Dreamworks, Sony, with their \$100 million budgets, which are aimed primarily at adolescents... **THE THREE ROBBERS** is a film first and foremost for children.

Producer Stephan Schesch realized how Tomi Ungerer's tale of three robbers was, in many ways, a modern story that could be very well adapted to current times. "We move from issues such as 'Power to

the children' to the issue of 'the framework of daycare' or 'Mothers and work' to the question of 'Do fathers make better mothers?'. Not only is this film an incredibly original contribution to the grand discussion of 'Children in our society today'; but it also calls it into question in a very engaging and unconventional manner." Exactly as Tomi Ungerer does in all his works.

## **INTERVIEW WITH TOMI UNGERER**

### **What sparked the idea for THE "THREE ROBBERS" back in 1961?**

It's really hard to say, you don't know where it comes from. I think there was a Münchner Bilderbogen ('Munich drawing board') by Wilhelm Busch with a story about robbers. But in the end, I don't know where the ideas and the stories come from. One way or another, the book came out of my imagination - and since, has won a number of international awards.

### **Are you proud of these accomplishments?**

Let me answer in this way: it gives me pleasure to see that, for example, in Laos, the Chinese version of THE THREE ROBBERS is used to glue - next to the images - photocopies of the text translated in Cambodian. For me, that is a great honor.

### **In Japan, there is a gigantic book for nursery school children.**

Yes, those editions are made especially for nursery school kids - they are wonderful! For me, kids must always discover and retain new words. I never say: "It's a tree, I say it's an oak or a beech." What I mean is that one must read out loud to children, even when reading books for adults.

### **One gets the impression that there is still a little boy alive in you. Even today, it radiates from you.**

Yes, I still have a frank way of being... a certain spontaneity. I would say that more than the critics, I owe my success and popularity to the many people who buy my books. They see one, apparently like it, and so they buy another, and so on. It has now been going on for three generations. And when one thinks that approximately three thousand new children's books come out every year and that despite this, people still read my books, I can really thank my publisher that my books are still being printed.

### **When you heard that a film was to be based on THE THREE ROBBERS, a book that has inspired people for generations, what was your reaction?**

Actually, a fair number of my books have already been adapted into films. But they were all short films, absolutely magnificent films in fact. There is already a Czech THREE ROBBERS, but it is only 8 minutes long. This was what made doing a full-length feature

so challenging because, as you know, the average length of a children's book is only 32 pages. Hardly a novel! We had to come up with extra ingredients. What really counts is cooperation, and I must say that, in this regard, I met incredible people. We made a perfect partnership. It wasn't very easy. I had some ideas, as did the team - and the director Hayo Freitag, of course. The film has now become a veritable novel. I am completely enchanted by everything I have seen. The voice of the little eight-year-old girl particularly moved me - it's to die for. "I'm an orphan...". My God, I had tears in my eyes.

### **For you, what is the most important part of adaptation for the big screen? Was there anything in particular that you felt was to be absolutely essential to the film?**

The atmosphere. And the message. We can speak without the problems of morality. But what fascinates me most is the no man's land between good and evil. In this no man's land, evil can learn something from the good, and good can learn from evil. And this is kind of the case in THE THREE ROBBERS. They are, to be sure, ferocious, nasty characters.

### **But each of them has a big heart.**

In fact, yes! But everyone can have a big heart, what remains to be figured out is: "What do we do?" Here, it's tied to destiny. One must give direction to destiny, or find direction in destiny. We always tell children, "No, no, that's bad, that's not good." Well, OK, but between the two there's a healthy pragmatism. Every person does many bad things and every person is good and bad. I think that, for children, it's a relief to know that.

### **Are there autobiographical references in THE THREE ROBBERS?**

There is always an autobiographical element. In THE THREE ROBBERS it is definitely the element of fear. It is a part of memories of youth, this particular feeling of fear...

### **With regards to the film, imagining the animals and the den was very important for you. What was the importance of these two points?**

Oh, it wasn't just those two points. We invented many more things. Hayo was phenomenal, everything in this film has to do with him. And it all goes wonderfully with the book.

### **You play the role of the narrator yourself...**

I'm never good at reading in a studio, but this time, it worked. I'm only aware of my Irish accent coming to the surface when I speak English. My kids think that mixture of accents is hilarious, so much so that I corrected it.

## THE VOICES

### JOACHIM KRÓL - VOICE OF MALENTE

Joachim Król was born on June 17th 1957 in Herne. After graduation (1977) and national service, he began theater, film and television studies in Cologne. After a short while, he changed direction in order to devote his time more fully to acting. After completing theater studies (from 1981 to 1984) at the prestigious Otto Falckenberg school in Munich, Król concentrated on theater, performing in Bochum, Hanovre, Munich, Cologne and Bâle. During that same period, he landed his first roles on television: **WHEREVER YOU ARE** (1988), directed by Krzysztof Zanussi, **EINE WAHNSINNSIDEE (A CRAZY IDEA, 1991)** by Sönke Wortmann and **HAPPY BIRTHDAY, TÜRKE** (1991) by Doris Dörrie.

He got his first big role in the film **WIR KÖNNEN AUCH ANDERS (WAIT AND SEE, 1993)** by Detlev Buck. He received the federal prize for his performance in that film, a success that landed him a leading role alongside Nina Petri in **DEADLY MARIA** (1993), Tom Tykwer's first feature. He achieved critical success for his role in Sönke Wortmann's comedy **DER BEWEGTE MANN** (1994), alongside Til Schweiger and Katja Riemann. Joachim Król received the highly coveted Bambi from *Bunte* magazine for his performance in that film. Since then, he has starred in a slew of films including **KEINER LIEBT MICH** (1995) by Doris Dörrie, **ROSSINI** (1997) directed by Helmut Dietl, **RUN, LOLA, RUN!** (1998), Tom Tykwer's first major international success, in addition to Tykwer's **THE PRINCESS AND THE WARRIOR** (2000). He also performed in **SILENTIUM** (2003) directed by Wolfgang Murnberger and in **SNOWLAND** (2005), directed by Hans W. Geissendörfer.

### SELECTED FILMOGRAPHY

1993	<b>WIR KÖNNEN AUCH ANDERS</b>	DETLEV BUCK
	<b>DEADLY MARIA</b>	TOM TYKWER
1994	<b>DER BEWEGTE MANN</b>	SÖNKE WORTMANN
1995	<b>KEINER LIEBT MICH</b>	DORIS DÖRRIE
1996	<b>THE SUPERWIFE</b>	SÖNKE WORTMANN
1997	<b>ROSSINI</b>	HELMUT DIETL
1998	<b>ZUGVÖGEL</b>	PETER LICHTFELD
	<b>RUN, LOLA, RUN!</b>	TOM TYKWER
	<b>AM I BEAUTIFUL?</b>	DORIS DÖRRIE
1999	<b>GLOOMY SUNDAY</b>	ROLF SCHÜBEL
2000	<b>THE PRINCESS AND THE WARRIOR</b>	TOM TYKWER
2004	<b>SILENTIUM</b>	WOLFGANG MURNBERGER
	<b>SOUNDLESS</b>	MENNAN YAPO
2005	<b>SNOWLAND</b>	HANS W. GEISSENDÖRFER
2005	<b>UNKENRUF</b>	ROBERT GLINSKI

### BELA B. FELSENHEIMER - VOICE OF FLINN

Bela B. Felsenheimer (Dirk Felsenheimer) was born on December 14th 1962 in Berlin-Spandau. He is a drummer, author-composer and performer in the cult group Die Ärzte. His musical career began at the age of 15 when he started playing drums at school. This rapidly led to his interest in punk music. In 1980, his enthusiasm for punk led him to create the group Soilent Grün. Jan Vetter joined the group shortly after, Bela formed Die Ärzte with Vetter in 1982. In 1988, Die Ärzte split. Bela continued to work on several projects, including another group, Depp Jones, with Rodrigo Gonzalez. The group broke up in 1992. In 1993, Die Ärzte reformed and remains today one of the distinguished members of the German musical elite. In 2006, Bela B. Felsenheimer released his first solo album, **BINGO**.

In parallel to his "first great love", music, Bela B. Felsenheimer is also the owner of Extrem Erfolgreich Enterprises, a publishing house for comics. He has participated in a large number of audio books and radiophonic pieces, such as the Elvis Presley biography **LAST TRAIN TO MEMPHIS** (2007); he has also appeared in a series of underground video clips and film, most notably **MANNE – THE MUWI** (1981) and **DER TODESKING** (1989) directed by Jörg Buttgerit. Felsenheimer has also appeared in features such as **NACHTS IM PARK** (2001) by Uwe Janson, **HONEY BABY** by Mika Kaurismäki, and in TV productions such as **TATORT**. In 2005, he starred in **EDELWEISS PIRATES** by Niko von Glasow. He also provided the voice for the character Clay in the animated MTV series **FREE FOR ALL**, and even performed all the voices for the award-winning Danish animated work **TERKEL IN TROUBLE**.

He chose his stage name, Bela B., based on his love for Bela Lugosi, the actor who most famously incarnated the role of Dracula.

### SELECTED FILMOGRAPHY

2005	<b>EDELWEISS PIRATES</b>	NIKO VON GLASOW
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#### **CHARLY HÜBNER - VOICE OF DONNERJAKOB**

Charly Hübner was born in 1972 at Neustrelitz, in Mecklenburg. After graduating, he worked as an assistant director and actor at the Mecklenburg Neustrelitz regional theater. In 1993, he decided to pursue acting at the Ernst Busch Academy of the Dramatic Arts, in Berlin. He was entirely devoted to theater until 2003, first working at the Schauspiel in Frankfurt/Main, then at TaT in Frankfurt, in addition to being the main star of the Schaubühne in Berlin. Since that time he has turned his attention to film and television. In addition to his many appearances in well-known television series such as the RTL series POST MORTEM by Thomas Jauch, Florian Froschmayer, Elmar Fischer, NEGER, NEGER, SCHORNSTEINFEGGER by Jörg Grünler and several episodes of TATORT, he also starred in the film IM SCHWITZKASTEN by Eoin Moore, THE LIVES OF OTHERS by Florian Henckel von Donnersmarck and AUTOPILOTS by Bastian Günther. He will soon once again grace the big screen in Mike Eschmann's TELL and in 2008 in KRABAT by Marco Kreuzpaintner. Hübner is currently shooting the feature UP! UP! TO THE SKY, by Hardi Sturm.

#### **SELECTED FILMOGRAPHY**

2000	MONI GEHT MIT PAVEL INS BETT	KRASSA
2004	GUYS AND BALLS	SHERRY HORMANN
	IM SCHWITZKASTEN	EOIN MOORE
2006	THE LIVES OF OTHERS	FLORIAN HENCKEL VON DONNERSMARCK

#### **KATHARINA THALBACH - VOICE OF THE WICKED AUNT**

Katharina Thalbach was born on January 19th, 1954 in Berlin. She is the daughter of actress Sabine Thalbach and stage director Benno Besson. She began her career on the stage at the age of 15, by playing the role of Polly in Brecht's THE THREEPENNY OPERA with the Berliner Ensemble. In addition to her work in the theater, she starred in a number of DEFA films and on television in East Germany. In 1976, she moved from East to West Berlin with her companion, writer Thomas Brasch (died in 2001), and performed at the Schillertheater.

Her performance as Maria Matzerath in the Oscar-winning THE TIN DRUM (1979) by Volker Schlöndorff, made her name in West Germany. Other big-screen roles include ANGELS OF IRON (1980) by Thomas Brasch, PARADISE (1986) by Doris Dörrie, SUN ALLEY (1999) by Leander Haussmann, THE HOTZENLOTZ THIEF (2006) by Gernot Roll, STRIKE (2007) by Volker Schlöndorff and A HORSE NAMED MISSISSIPPI (2007) by Detlev Buck.

Since 1987, Katharina Thalbach has also worked as a stage director for the theater and opera. She directed MACBETH at the Schillertheater in Berlin, Brecht's MAN EQUALS MAN and THE THREEPENNY OPERA at the Thalia Theater in Hamburg, and THE CAPTAIN FROM KÖPENICK at the Maxim Gorki Theater in Berlin in addition to many, many others. In 1997, she surprised her public by playing techno music during her directorial debut in opera (Mozart's DON GIOVANNI) at E-Werk. Last winter, she directed the Engelbert Humperdinck opera HANSEL AND GRETEL at the Semperoper of Dresden, as well as Janacek's JENUFA at Cologne's Staatsoper in spring 2007.

#### **SELECTED FILMOGRAPHY**

1979	THE TIN DRUM	VOLKER SCHLÖNDORFF
1980	ANGELS OF IRON	THOMAS BRASCH
1986	PARADISE	DORIS DÖRRIE
1998	SOLO FOR CLARINET	NICO HOFFMANN
	THE WHITE BEAR	TIL SCHWEIGER
1999	SUN ALLEY	LEANDER HAUSSMANN
2006	STRIKE	VOLKER SCHLÖNDORFF
	OFFSET	DIDI DANQUART
2007	A HORSE NAMED MISSISSIPPI	DETLEV BUCK
	DU BIST NICHT ALLEIN	BERND BÖHLICH

## THE AUTHOR

### **TOMI UNGERER - AUTHOR OF THE ORIGINAL BOOK**

"My roots are in Alsace, but my leaves grow in Ireland." The son of a watchmaker, today Ungerer lives on a large farm in the middle of a beautiful timeless landscape in Ireland. Strasbourg, the centre of the "intermediary culture" between Germany and France, which, according to Ungerer, tends to lean a little too much towards the French side of things, is his second home. It was there, on November 28th 1931, that Jean Thomas Ungerer was born. He grew up in Logelbach, close to Colmar, after the death of his father in 1935.

His school years were marked by the Second World War and German occupation. Ungerer failed to graduate high school - his last report card noted that he had a "corrupt and disobedient character" - and travelled throughout Europe, all the way to Lapland. He even spent a year in Algeria in the Méhariste cavalry - but was confined for the majority of his time there to military hospitals due to pleurisy. Following his discharge, he published his first drawings in *Simplizissimus* and enrolled in the *École Municipale des Arts Décoratifs* in Strasbourg. He was very politely asked to leave several months later. In 1956, Ungerer arrived in New York with 60 dollars in his pocket, his head filled with his heroes Steinberg, Thurber and Addams and a suitcase filled with drawings. He became a star overnight, as a caricaturist, illustrator and children's author, publishing more than 80 books over the next decade, as well as creating marketing campaigns for Willy Brandt and the New York Times.

In 1971, he left New York with his second wife, the American Yvonne Wright. "All of a sudden, we couldn't stand city life anymore: after going full speed on life's freeway, we were starting to run out of gas. So we took the first road that presented itself to us, without even expecting the unexpected." The star Ungerer moved to Scotland, then Canada and raised sheep, pigs and goats.

Since 1976, he has lived with his wife and three children between Strasbourg and his farm, close to the city of Cork, in the South-West of Ireland. Over the course of a career spanning almost 50 years, the workaholic Ungerer has produced close to 40,000 drawings and published more than 140 books.

Tomi Ungerer has received many notable distinctions, including his induction into the "500 World Leaders Of Influence" by the American Biographical Institute (1992), the Federal Order of Merit (1993), the Hans Christian Andersen Award for Illustration (1998), his nomination for Goodwill Ambassador for Childhood and Education by the European Council (2000), his nomination for Officer of the Legion of Honour (2001), and the Erich Kästner Award which he received in 2003.

Tomi Ungerer's children's books include *THE THREE ROBBERS* (1961), *SECHS KLEINE SCHWEINE* (1963), *FLAT STANLEY* (1964), *MOON MAN* (1966), *NO KISS FOR MOTHER* (1974), *FLIX* (1997), *Otto: BIOGRAPHY OF A TEDDY BEAR* (1999) and the classic *Mellops Family* series.

A Tomi Ungerer Center will be inaugurated in October 2007 at Place de la République in Paris.



## HAYO FREITAG

DIRECTOR, PRODUCTION DESIGNER, WRITER

### SELECTED FILMOGRAPHY

- 2004 WERNER - GEKOTZT WIRD SPÄTER  
PRODUCTION DESIGNER
- 1999 KÄPT'N BLAUBÄR - DER FILM  
ART DIRECTOR AND PRODUCTION DESIGNER
- 1997 DAS PFLAUMENHUHN  
SCRIPT / ART DIRECTOR / PRODUCTION DESIGNER
- 1994 FELIDAE  
NIGHTMARE-SEQUENCE: ART DIRECTOR / PRODUCTION DESIGNER
- 1990 WERNER- BEINHART  
CHARACTER DESIGN, ANIMATION

Hayo Freitag was born in 1950 in Wilhelmshaven. He studied Art and Philosophy in Hamburg. In 1985 his short film MEIN BRUDER won the Zagreb best animation award, and, in 1986, the German short film award.

## STEPHAN SCHESCH

PRODUCER

Stephan Schesch received his diploma from the Munich Academy of Film. After receiving a grant from the Carat Academy, he worked as a writer for RTL (entertainment programming division), and at SAT.1. During an internship at Film Roman in Los Angeles (THE SIMPSONS) in 1995, he decided to specialize in animation. He was a producer and CEO of Trickcompany, Ellipse, Odeon and of his own company, Schesch Filmproduktion. He is a producer and has been the CEO of Animation X since January 2005.

### SELECTED FILMOGRAPHY

- 1996 WERNER II - DAS MUSS KESSELN  
ASSOCIATE PRODUCER
- 1997 LE PETIT EMMERDEUR  
ASSOCIATE PRODUCER
- 2005 THE CANTERVILLE GHOST (TV)  
EXECUTIVE DEVELOPMENT / EXECUTIVE PRODUCER
- 2005 THE CAVE OF THE YELLOW DOG  
PRODUCER

## ANIMATION X

Founded in 2004 as a collective endeavor of X-Filme and Promedium, the experience gathered in the areas of financing, production and distribution was consolidated and applied to the following areas of animation:

- Films that demonstrate extraordinary narrative and visual approaches.
- Films that are based on classic animation or modern 3D animation techniques.
- Productions that make a point of fostering home-grown talent, studios and technology, while creating highly skilled jobs.

### SHAREHOLDERS

Stefan Arndt  
(X FILME CREATIVE POOL)

David Groenewold  
(PROMEDIUM)

### MANAGEMENT

Stephan Schesch

## X VERLEIH

WWW.X-VERLEIH.DE

X VERLEIH AG is a Berlin-based film distribution company, headed by CEOs Anatol Nitschke, Stefan Arndt and Manuela Stehr. Founded in 2000 as the distribution arm of X FILME CREATIVE POOL (GOOD BYE, LENINI!, GO FOR ZUCKER!, RUN LOLA, RUN), it is now one of the German leading indie-distributors (SOPHIE SCHOLL, THE CAVE OF THE YELLOW DOG, QUIET AS A MOUSE, AMORES PERROS, CREEP, INTO THE GREAT SILENCE).

### SELECTED FILMOGRAPHY

- 2007 MEIN FÜHRER - DIE WIRKLICH  
WAHRSTE WAHRHEIT  
ÜBER ADOLF HITLER DANI LEVY  
DIE HERBSTZEITLOSEN BETTINA OBERLI  
GOODBYE BAFANA BILLE AUGUST  
SHOPPEN RALF WESTHOFF  
IRINA PALM SAM GARBARSKI  
AM ENDE KOMMEN TOURISTEN  
ROBERT THALHEIM  
MAX MINSKY UND ICH ANNA JUSTICE  
LEROY ARMIN VÖLCKERS  
THE THREE ROBBERS HAYO FREITAG  
ULZHAN VOLKER SCHLÖNDORFF  
LIEBESLEBEN MARIA SCHRADER  
MEINE SCHÖNE BESCHERUNG  
VANESSA JOPP  
DAS HERZ IST EIN DUNKLER WALD  
NICOLETTE KREBITZ  
MONDKALB SYLKE ENDERS  
DSCHINGIS SERGEI BODROV  
FUNNY GAMES MICHAEL HANEKE
- 2006 DER DIE TOLLKIRSCHEN AUSGRÄBT  
FRANKA POTENTE  
WINTERREISE HANS STEINBICHLER  
EIN FREUND VON MIR SEBASTIAN SCHIPPER  
EINE HOCHZEIT ZU DRITT OL PARKER  
REQUIEM HANS-CHRISTIAN SCHMID  
DER ROTE KAKADU DOMINIK GRAF  
SOMMER VORM BALKON ANDREAS DRESEN
- 2005 DIE GROSSE STILLE PHILIP GRÖNING  
MAD HOT BALLROOM MARILYN AGRELO  
UNDEREXPOSURE ODAY RASHEED  
DIE HÖHLE DES GELBEN HUNDES  
BYAMBASUREN DAVAA  
CREEP CHRISTOPHER SMITH  
SOPHIE SCHOLL MARC ROTHMUND  
ALLES AUF ZUCKER! DANI LEVY

- 2004 EN GARDE AYSE POLAT  
AGNES UND SEINE BRÜDER OSKAR ROEHLER  
SOMMERSTURM MARCO KREUZPAINTNER  
FARLAND MICHAEL KLIET  
MUXMÄUSCHENSTILL MARCUS MITTERMEIER  
LAUTLOS MENNAN YAPO  
WAS NÜTZT DIE LIEBE IN GEDANKEN  
ACHIM VON BORRIES
- 2003 4 FREUNDE & 4 PFOTEN GABRIELE HEBERLING  
LIEGEN LERNEN HENDRIK HANDLOEGTEN  
SEPTEMBER MAX FÄRBERBÖCK  
DER ALTE AFFE ANGST OSKAR ROEHLER  
GOOD BYE, LENIN! WOLFGANG BECKER
- 2002 JEANS NICOLETTE KREBITZ  
SOLINO FATIH AKIN  
LIES - LUST UND LÜGEN JANG SUN-WOO  
VÄTER DANI LEVY  
HERZ HORST SCZERBA  
HEAVEN TOM TYKWER  
DAS WEISSE RAUSCHEN HANS WEINGARTNER
- 2001 AMORES PERROS ALEJANDRO GONZÁLEZ INÁRRITU  
DAS GEHEIMNIS VIRGINIE WAGON  
SUZHOU RIVER LOU YE  
WAS GEHT - DIE FANTASTISCHEN VIER  
DIETER ZIMMERMANN  
VENGO TONY GATLIF
- 2000 DER KRIEGER UND DIE KAISERIN  
TOM TYKWER