

Telluride
Film Festival



Dir. Eva Weber | 94m | UK, Denmark, Germany | 2022

MERKEL

World Premiere: Telluride Film Festival, 2022

European Premiere: IDFA, 2022

Distribution:

Cinéart

LOGLINE

Driven by extensive archive material and incisive interviews, MERKEL tells the astonishing story of how a triple political outsider – a woman, a scientist, and an East German– became Germany's first female chancellor and the de facto leader of the free world.

NL

In MERKEL schetst regisseur Eva Weber een portret van de vrouw die jaren lang een ijzersterke positie bemachtigde en vasthield op het politieke wereldtoneel waar mannen veelal de dienst uitmaakten. Als een van de langzittende bondskanseliers uit de geschiedenis maakte ze onder andere vier Amerikaanse presidenten en Vladimir Putin mee. Maar, wie was die vrouw?

Hoe groeide deze jonge natuurkundige uit tot de ambitieuze politica die de de facto leider van de vrije wereld werd? Hillary Clinton, Tony Blair, Condoleezza Rice en talloze journalisten en politici geven het antwoord.

FR

Dans MERKEL, la réalisatrice Eva Weber dresse le portrait d'une femme puissante qui, pendant des années, a occupé une place primordiale sur la scène politique internationale. Chancelière de l'Allemagne de 2005 à 2021, elle a été considérée comme la femme la plus puissante du monde en ce début de XXème siècle.

De sa jeunesse à la fin de son mandat, quel a été le parcours de cette personnalité centrale de l'Europe? Comment cette jeune physicienne, fille d'un pasteur et d'une institutrice, a-t-elle connu une ascension politique fulgurante? Hillary Clinton, Tony Blair, Condoleezza Rice et de nombreux journalistes et politiciens témoignent.

SYNOPSIS

For years, Angela Merkel, the first woman Chancellor of Germany, was Western Europe's most powerful leader. Nonetheless, she remains something of an enigma. Clear-eyed, cool-headed, diligent, and methodical, she put her politics first, setting ideology aside. A pastor's daughter who grew up behind the iron curtain in the former DDR (East Germany), Merkel re-invented herself after the fall of the Berlin Wall to become "the world's most powerful woman" (Forbes, 2020), often outsmarting and outstaying her male opponents. But despite her historic 16-year Chancellorship of Germany, the international public still knows very little about her. Using vast archive materials and interviews with those who know her – friends, journalists, political allies, and critics – the film creates a rich portrait, from Merkel's upbringing in communist East Germany, studies in quantum chemistry, her surprising start in politics and fast ascent. It reminds us how Merkel's success came despite the double standards facing women leaders – the hard judgment and incessant scrutiny – and makes a case for politics marked by truth and integrity. It is a thoughtful re-examination of her life and career from both a domestic and international perspective, told with humor, subtlety, and poignancy befitting of its subject.

REVIEWS

The [Indiewire](#) review was titled "A Revealing Portrait of a Woman Who Led 'Without Ego'" and goes on to say, "The film's unifying thread is that she approached the challenges she faced, including the European migrant crisis throughout the 2010s, with this singular guiding principle: To tear down walls and borders wherever they may arise in the name of freedom."

The [Screen Daily](#) review wrote: "With more than 30 years in politics, including 16 as the German Chancellor, Angela Merkel's career could prove an embarrassment of riches for a documentarian but Eva Weber's film glides through it like a warm knife through butter...there's delight in the detail."

Read even more about the film in the [Hollywood Reporter](#) review titled "A Thoughtful, Admiring Doc About a German Political Pioneer", and goes on to say: "At a time when too many world leaders have traveled to the dark side, Merkel's intelligence and modesty are worth celebrating."

QUOTES FROM THE FILM

"She saw politics as a way of solving problems." — Hillary Rodham Clinton

"The defining feature of Angela is the absence of ego." — Sir Tony Blair

"What I have only learned by observing Merkel is how baroque and energy wasting male politics usually is. There's a lot of competition, reprisals, old boys' networks and rumour mongering and so on and so forth. It's all emotions, which for us seem inherent in politics, sort of Shakespeare for the masses." — Bernd Ulrich

"She was underestimated. She was continually underestimated. Not just as a politician, but also as a woman." —Melissa Eddy

"That was the first time I thought, she's got guts that woman."— Martin Schulz

FILM INTERVIEWEES

SIR TONY BLAIR, HILLARY CLINTON, CONDOLEEZZA RICE, BERND ULRICH, THOMAS DE MAIZIÈRE, ROBERT KIMMITT, RALPH BOLLMANN, MELISSA EDDY, ROBIN ALEXANDER, DIRK KURBJUWEIT, MARTIN SCHULZ, LORD MCDONALD, MARGARET HECKEL, STEPHEN J. HADLEY, NICO FRIED, CHRISTIANE AMANPOUR, KRISTINA DUNZ, ROLAND KOCH, BEN RHODES, SUSAN RICE, VOLKER SCHLÖNDORFF, ANNETTE SCHAVAN, PEER STEINBRÜCK

TELLURIDE FILM FESTIVAL ARTICLE

Hillary Clinton interview - [ACCESS HERE](#)

BUSINESS DOC EUROPE ARTICLE

IDFA Frontlight interview: Merkel by Eva Weber - [ACCESS HERE](#)

GERMAN REVIEWS

Kino Zeit and Programm Kino reviews - [ACCESS HERE](#)

INTERVIEW WITH FILMMAKER EVA WEBER

What inspired you to make this film?

Originally I wanted to do more of a deep dive into politics, and to examine how differently Angela Merkel has been perceived internationally versus in Germany over the years. There were many times throughout her career when she was perceived internationally in a positive way, but back in Germany, there was a lot of criticism. And vice versa.

I moved to the United Kingdom in 1991, one year after the German reunification, and around the time when Angela Merkel first entered politics. So even though I still have family and friends in Germany and always had a keen interest in German politics, this meant that I followed her journey from afar.

How did *Merkel* evolve from your initial vision for the project into the finished film?

As I dug deeper into her story, *Merkel* evolved into a film where I explored how growing up in East Germany under a dictatorship shaped her as a person, as well as a politician. It influenced not only her values, but also how she operated as Chancellor of Germany.

This upbringing made her understand the importance of freedom and democracy, but also how fragile it is. She understood how we must defend it and never take it for granted.

In many ways Angela Merkel had almost two lives, her life as a scientist before the fall of the wall and her life afterwards as a politician. It is an incredibly rich life story and it is impossible to capture all of it, with all its nuances, in one feature-length film. So I had to make some hard choices, there are many things I would have loved to further explore. I particularly wanted to give an insight into her inner circle, the 'girl's camp' as it was called, but in the end I couldn't find a place in the film for it. Maybe in the follow-up?!

The creative approach to the film also changed in a key way when I realized I wanted to tell the story through her own words. So while I had filmed many interviews with key political figures and journalists that still appear in the film, I pivoted the focus so Merkel was telling her own story as much as possible through her own words.

One thing that didn't change though was my intention to capture her sense of humor in the film. Merkel has incredibly comic timing, and can be very funny; something that is so often lost in portrayals of her.

How did your personal experience growing up in Germany influence the film?

In a lot of ways making this film was a journey of discovery for myself. I grew up in West Germany, and while a lot of West Germans had relatives in East Germany, I had none. I moved to the United Kingdom in 1991 after the German reunification. So going now and looking at all of the archival material from the time, as well as interviewing people, led me through the same journey that in some ways, many non-German audiences will go on while watching the film.

How does a documentarian approach a portrait of a highly public, divisive figure? Is getting as close to an objective portrait the goal?

I am a Green party supporter, I have never voted for Angela Merkel. She is a conservative Christian politician, who voted, for instance, against gay marriage due to her beliefs. Many of her policies are beyond anything that I would agree with. But over the years, I have come to 'reluctantly' like and admire her, to the point where I seriously considered casting my vote for her in the national election in 2017 after the refugee crisis. I have come to admire her for her approach to politics: this fact-based approach that's fundamentally non-populist. She's forever searching for a compromise. "How can we go into an international meeting and actually find a compromise between all parties, where everybody can walk away, and it's a win-win rather than win-lose or a lose-lose?" I hugely respect her for the fact that she wasn't in politics for her own gains but to serve the country and its people – this idea of service. I admire her absence of ego and humility, and the lack of political ideology. The fact that whatever decision she was taking, she ultimately tried to take them according to reason, and according to what is in the best interest of her country and the wider world.

In terms of creating an objective portrait of her, I don't believe it is possible to be objective in a documentary, it is always an interpretation. However, my goal was to tell her story as much as

possible through her own words, through the archive. In so many ways, this film is a way more positive portrayal of her than I ever imagined when I started out.

The footage of a young Merkel is fascinating compared to how she behaves publicly once she's more established as Chancellor and acting as the "de facto leader of the European Union."

I love young Angela Merkel, from just after the reunification when she started to enter politics, until probably around 2010, at the latest. In early interviews there's an openness and vulnerability, some might call it a certain naivety, but you also see her intelligence. And she talks so freely about her upbringing, how she sees and interacts with the world, and what's important to her. The longer she was Chancellor, she became more controlled and guarded. In the film, there is a clip of her mother talking about the way she changed once she entered politics, suggesting that it is a concession to being in office - for me this sums it up. As any politician, in particular female politicians, she had to learn to control her image. However, this also means that some of her later interviews were not as fruitful and giving in terms of the film.

Merkel lived in East Germany for 36 years which is like a whole life story on its own. A journalist says in the film that fundamentally she reinvents herself after the German reunification. In speeches and interviews she often talks about the magic of a new beginning, of grasping opportunities when they present themselves. This idea about not being afraid of changing your life at any age is such a beautiful sentiment.

Russia's invasion of Ukraine and its effect on Germany's energy supply is covered. How did such a recent topic find its way into *Merkel*?

Luckily we were still in the edit, so we did some follow up interviews to address that topic more fully. And originally I was supposed to interview Hillary Clinton and Ben Rhodes last November, but then I contracted COVID, so those two interviews were canceled. And so we rescheduled in London in April 2022. So I adjusted my questions and could ask them about Putin, and how if what is happening right now has changed their understanding of her, or their opinion of her. I also went back to Germany and conducted follow-up interviews with two journalists who I had completed long interviews with already.

Merkel never likes to talk about her legacy. She always says that it's for historians to talk about. But there has been a reassessment of her in Germany, in Europe, and in the world since the beginning of the year. This is particularly true in Germany.

Donald Trump appears a number of times throughout the film. Why are Trump and Merkel's narratives so linked?

On a very basic level the film is about the strong counterpoint Merkel represents to leaders like Donald Trump or Boris Johnson. There's an importance in showing somebody like her who

governs with pragmatic, fact-based, compromise-based politics – at a time when there's so many populist leaders in the world.

Trump and Merkel are completely opposite personalities, obviously. And the way they approach politics is very different. But what America stands for was hugely important for Merkel. That was partly because growing up in East Germany, there's a certain element of idealization of America. And that's probably true for all of Germany at that time as well.

The government policy at the time was that you could not visit America until you had retired, so in her mind she was never going to visit America until quite late in her life. She could only visit it through watching western TV and looking through the western magazines her relatives would get for her. So there was this idealized idea of the American dream and what it stood for that shaped her as a young person.

At the same time, the German reunification would not have been possible without Bush and Ronald Reagan. And that's where her appreciation of America comes from, as an East German, in particular. So her relationship with America and the four different U.S. presidents she overlapped with as Chancellor was always important territory to explore.

“Wind of Change” by The Scorpions is included here which became the song most associated with the wall coming down. It was also the subject of a recent podcast that investigates whether or not the song was ghostwritten by C.I.A.

I was not aware of this. At the time the song became almost the unofficial anthem of the German reunification. It can be quite emotional, listening to it against those images of the border opening with people coming across. There is something that captures that moment and what it meant. Of course, we could have gone for David Hasselhoff – who was also very popular in Germany at the time!

How large was the archive that you and your team worked with?

We sourced 3,629 archival clips, 1,925 photos, 128 audio clips, 55 films, and 43 interviews.

How did you make a movie that works for German audiences, and an international audience?

The aim was always to make a film for an international audience. This is not the first documentary about Angela Merkel. You can't be chancellor of Germany for 16 years and not have a larger number of German television films made about you. But with *Merkel*, I was looking to make something that was more cinematic, and for an international audience. At the same time, it did need to work for German audiences.

For instance, Helmut Kohl was Merkel's political mentor and then later she was involved in his downfall. The sequence detailing this relationship and subsequent downfall evolved in so many

different ways. The question was always how much information does an audience need to understand it? But this story is exclusively about German politics and it is complicated. And we needed to condense it without losing the plot. How much detail do we need to give, so people are not lost and it translates to an international audience. We were always hunting for that balance.

At the same time, there are moments in the film that will be read very differently by a German audience than an international one. This is particularly true when it comes to the music tracks. I'm incredibly excited that I was able to use songs by Nina Hagen, Hildegard Knef, Ideal and Rio Reiser in the film. Yet, for instance, the song "König von Deutschland" by Rio Reiser will have a different meaning for a German audience, in particular when you are from a certain generation. Rio Reiser was a publically out, gay musician, an idol of the left alternative scene, and the song is a satirical reflection on the West German political establishment at the time. So using this song over a montage of Angela Merkel becoming chancellor has, of course, an ironic undertone.

ABOUT THE FILMMAKING TEAM

EVA WEBER, DIRECTOR & PRODUCER

A London-based, German filmmaker, working in both documentary and fiction, Eva Weber has found acclaim with films like the 27-minute documentary THE SOLITARY LIFE OF CRANES (“one of the most absorbing documentaries of the year” – *The Observer*), the mid-length film BLACK OUT (“An eye-opening doc ... moves seamlessly between the straightforward and the poetic” – *The Hollywood Reporter*), and the fiction short FIELD STUDY (nominated for the European Film Awards).

Eva is the recipient of a Sundance Institute Mahindra Global Filmmaking Award; and a Fellow of the Sundance Screenwriters Labs, Directors Lab, Composers and Sound Design Lab, and Creative Producing Summit.

Eva’s multi-award-winning films have screened at 100+ festivals, including Sundance, Telluride, SXSW, AFI Fest, Edinburgh, BFI London, IDFA, Hot Docs, Sheffield, and True/False. Her films have been supported by many foundations and organizations such as the British Film Institute, Screen Scotland, the Sundance Institute, Tribeca Film Institute, the Sloan Foundation, the San Francisco Film Society, the Danish Film Institute, the Nelson Mandela Foundation, Creative Europe, and Catapult Film Fund.

Eva’s other films include: THE INTIMACY OF STRANGERS (President’s Award at Full Frame); CITY OF CRANES (Best Documentary Short at LA Film Fest, broadcast on Channel 4 and POV); STEEL HOMES (premiered at IDFA with the North American premiere at Sundance); REINDEER (festival screenings at Sundance, Telluride, and AFI Fest); OF THE UNKNOWN (made for Tribeca Film Institute and Nelson Mandela’s “Power of Word” series with festival screenings at San Francisco, Telluride and AFI Fest); and SKYWARDS (festivals include Telluride, Hot Docs and Sheffield Doc Fest).

In 2006, Eva set up her production company, Odd Girl Out Productions Limited, with the purpose to develop and make cinematic films and documentaries. She is a member of PACT.

Eva is represented by Casarotto Ramsay & Associates Limited, and Lichter, Grossman, Adler and Nichols.

SONJA HENRICI – PRODUCER

Sonja Henrici is an international BAFTA nominated producer of multiple feature documentaries, premiering at top festivals around the world. After leading Scottish Documentary Institute (2013-20) and its production arm, SDI Productions (2007-2020), she set up Sonja Henrici

Creates Ltd in order to focus on her own writing, and producing films with flexibility, ambition and scale in collaboration with various partners and companies.

Her credits as a producer include: "The Oil Machine" (Sheffield DocFest), "Time Trial", a film with ex-cyclist David Millar (IDFA, SXSW); "Becoming Animal" (CPH DOX/EIFF); the multiple award-winning "Donkeyote" (BAFTA Scotland nomination; EIFF: Winner Best Feature Documentary); "Seven Songs For A Long Life" (SXSW, POV); "Future My Love" (nominated for the Michael Powell Award at Edinburgh); and "I Am Breathing" ("One of the year's most moving films" – Hollywood Reporter). She also exec-produced "Freedom Fields" (TIFF), "Nae Pasaran", "Pablo's Winter", and "Where You Meant To Be", and more than 50 short documentaries.

Sonja has co-produced with the USA, Germany, Sweden, Denmark, and Switzerland. Her films have screened across festivals, cinema, TV, VOD, and DVD, on all continents, in over 60 countries.

She is a member of the Academy of Motion Picture Arts and Sciences, BAFTA and PACT.

LIZZIE GILLETT – PRODUCER

Lizzie develops and produces feature documentaries at the award-winning Passion Pictures, best known for the Academy Award winning 'Searching for Sugar Man'.

Her most recent producing credit is on 'The Territory' (2022), a feature documentary co-produced with the Uru-eu-wau-wau community which tells the story of the fight for the Amazon rainforest. The film won Audience and Craft awards at the Sundance film festival and was acquired by National Geographic for global release.

Lizzie produced 'Lady Boss' (2021) which premiered at Tribeca and had a 40-cinema launch event in the UK before broadcasting on CNN, the BBC and Netflix.

Lizzie is the sole producer of the climate change documentary, 'The Age of Stupid' (2009), which was Number One at the UK box office, and screened on TV, DVD and in cinemas around the world.

SIGRID DYEKJAER — PRODUCER

Sigrid Dyekjær is an Academy Award®-nominated, Emmy winning producer who has been at the helm of over 30 documentary films during the last 22 years. In 2019, Sigrid produced "The Cave" by Feras Fayyad which won the documentary audience award at Toronto Film Festival, and was nominated for an Oscar and won two Emmy Awards. Other credits include the documentary feature "The Territory" by Alex Pritz, that premiered at Sundance 2022 and won 2 awards and was picked up by National Geographic. She produced "The Monastery" by Pernille Rose Grønkjær which won the main prize at IDFA as well as 80 prizes all over the world; "The Good Life" by Eva Mulvad which won the award for best long documentary at Karlovy Vary; and

“Ballroom Dancer” which won the prize for best new documentary director at Tribeca. Sigrid has also been behind a number of international co-productions such as Ulrich Seidl's “Safari”, which premiered at London Film Festival, and Victor Kossakovsky's “Aquarela”, which was selected for Venice Film Festival. Sigrid was nominated at the Producers Guild of America Awards 2016 and 2020 for Outstanding Producer of Documentary. In 2015, she was awarded the Ib Award, given by the Danish Directors Association to honour the best producer in the Danish film industry. She is a member of the Academy of Motion Picture Arts and Sciences and the Producers Guild of America.

MERKEL is a production of Passion Pictures and Odd Girl Out Productions and was made in co-production with Real Lava, Sonja Henrici Creates, MBK Productions, and RTL+.

The film was made in association with LOOKSfilm, XTR and the Artemis Rising Foundation.

And with the support of the Curzon CM Fund, Screen Scotland, the BFI UK Global Screen Fund, the BFI Export Fund, and the Khodorkovsky, Rogovy, and InMaat Foundations.

ABOUT THE PRODUCTION COMPANIES

PASSION PICTURES

Passion Pictures is a double Academy Award winning independent production company and one of the most successful and prolific producers of documentary films in the international marketplace.

The company has made more than 90 films and series over the past 25 years and is best known for the Academy Award-winning ONE DAY IN SEPTEMBER; the BAFTA Outstanding Debut Winner THE IMPOSTER; the BAFTA-winning HILLSBOROUGH; and the Academy Award and BAFTA-winning SEARCHING FOR SUGARMAN.

Recent hits include CNN Films’ LADY BOSS: THE JACKIE COLLINS STORY, an immersive journey through the trailblazing life of the best-selling author; THE RESCUE, which chronicled the dramatic 2018 mission to save 12 Thai boys and their soccer coach, trapped deep inside a flooded cave; and SIR ALEX FERGUSON: NEVER GIVE IN, a landmark feature doc for Amazon Prime and theatrical release.

Passion Pictures makes premium, impactful films with a purpose. Whether making feature docs or doc series, we bring the big screen sensibility and ambition to everything we do. We specialize in making films that cover new ground, combining incredible access with dramatic and innovative storytelling.

ODD GIRL OUT PRODUCTIONS LIMITED

Odd Girl Out Productions is an award-winning, London-based film production company founded by director and producer Eva Weber. Odd Girl Out Productions is not defined by the type of films we make, but by the way we approach storytelling and the stories we tell. We endeavor to be curious, daring and to seek out projects with inspiring narratives told with cinematic vision.

SONJA HENRICI CREATES

Sonja Henrici Creates is the new company by the eponymous producer, founded in 2021 for all her creative and production work. She works with new and established talents, and collaborates and partners with diverse filmmakers and companies across the world. She develops thoughtful and gripping stories to make you see differently. Stories that ignite our imagination to live and love better and to transform our worlds.

REAL LAVA - FILMS THAT GLOW

Real Lava is a new Danish Production company. Founded by Newen Studios and the Oscar nominated producer Sigrid Dyekjaer, the company is focused on producing ambitious, cinematic documentary films and series. Sigrid Dyekjaer is a multi-award-winning producer who has made 30 documentary features in the past 22 years. Her most recent credits include Feras Fayyad's THE CAVE which was nominated for an Oscar and where she won a personal Emmy, Peabody and Cinema Eye awards. Real Lava's new films include MERKEL, a portrait about Angela Merkel and female leadership directed by Eva Weber. INNOCENCE by Oscar nominated director Guy Davidi (Five Broken Cameras) which is premiering at Venice Film Festival in Orizzonti competition 2022. The first film in the newly founded Real Lava THE TERRITORY by Alex Pritz, won 2 awards at Sundance 2022 and was picked up by National Geographic. THE TERRITORY will have its academy campaign in 2022.

ABOUT THE PARTNERS

SCREEN SCOTLAND

Screen Scotland is the national body that drives development of all aspects of Scotland's film and TV industry, through funding and strategic support. Screen Scotland is part of Creative Scotland and delivers these services and support with funding from Scottish Government and The National Lottery.

<https://www.screen.scot>

CURZON CM FUND

Curzon CM (CCM) is a development fund jointly owned by Curzon, Cinéart and Madman - leading film distributors in their respective territories (UK/Ireland, Benelux & Australia/NZ)

www.cineart.nl

XTR

Kathryn Everett will serve as an executive producer and Lydia Kives as associate producer from XTR, the premium nonfiction entertainment studio best known for last year's Oscar-nominated ASCENSION and AppleTV+'s THEY CALL ME MAGIC. <https://www.xtr.com>

MBK PRODUCTIONS

MBK Productions, is a London based production company founded by Mikhail Khodorkovsky as part of his media group. Khodorkovsky's own story is one of struggling for freedom against tyranny. MBK Productions seeks to invest in films and develop stories that, in their own way and on whatever level, do the same.

KHODORKOVSKY FOUNDATION

The Khodorkovsky Foundation is a UK registered charity set up by former political prisoner in Putin's Russia Mikhail Khodorkovsky in 2004. In 2021 the Foundation has launched a new film grant programme to support stories of courage and resistance to Putin's regime and help Russian talent leaving Russia in protest of the war in Ukraine to continue their important work. <https://khodorkovsky.com/foundation/>

INMAAT

We support organizations and projects that challenge and disrupt systemic gender oppression while championing justice and human rights, so that every person can look forward to a future where they are protected, accepted and respected.

<https://www.inmaatfoundation.org>

ROGOVY FOUNDATION

The Rogovy Foundation offers grants to filmmakers whose documentary projects offer a potent medium to disseminate information and relate stories which broaden our vision and change our perspectives.

<http://rogovy.org>

RTL

RTL Deutschland is Germany's first cross-media champion, operating across TV, streaming, radio, digital and publishing.

<https://company.rtl.com/en/>

LOOKS

Coproducer LOOKSfilm, founded just after the fall of the Wall on the East side of the former Iron Curtain, is one of Europe's leading history producers.

<https://looks.film/en/>

ARTEMIS RISING FOUNDATION

Artemis Rising Foundation supports storytelling that illuminates moral imagination grace and resilience.

<https://artemisrising.org>

CREDITS

A FILM BY EVA WEBER

DIRECTED BY
EVA WEBER

PRODUCED BY
LIZZIE GILLET
EVA WEBER
SONJA HENRICI
SIGRID DYKJAER

EDITED BY
DANIEL GREENWAY

ADDITIONAL EDITING BY
ALEXANDRA STRAUSS

EXECUTIVE PRODUCER
DAWN PORTER

EXECUTIVE PRODUCERS
MARIA LOGAN
VIJAY VAIDYANATHAN
REGINA K. SCULLY
GERALYN DREYFUS
KATHRYN EVERETT

EXECUTIVE PRODUCERS
ANDREW RUHEMANN
MARC SMIT
PAUL WIEGARD
PHILIP KNATCHBULL

EXECUTIVE PRODUCERS
MARK THOMAS
REGINA BOUCHEHRI
GUNNAR DEDIO
ROMAIN BESSI
PHILIPPE LEVASSEUR

ARCHIVE PRODUCERS

THORBEN BOCKELMANN
FILIP L. FIRLEJ
JANNE GÄRTNER

CO-PRODUCERS
CLARE LUCAS
JULIE ZANN
LINE PRODUCER
SAM PAYNE

DIRECTOR OF PHOTOGRAPHY
REINHOLD VORSCHNEIDER
KONRAD WALDMANN

COMPOSER
JON OPSTAD

SOUND DESIGNER & RE-RECORDING MIXER
RAOUL BRAND

CONTRIBUTORS
In order of appearance
SIR TONY BLAIR
HILLARY CLINTON
CONDOLEEZZA RICE
BERND ULRICH
THOMAS DE MAIZIÈRE

CONTRIBUTORS
In order of appearance
ROBERT KIMMITT
RALPH BOLLMANN
MELISSA EDDY
ROBIN ALEXANDER
DIRK KURBJUWEIT
MARTIN SCHULZ

CONTRIBUTORS
In order of appearance
LORD MCDONALD
MARGARET HECKEL
STEPHEN J. HADLEY
NICO FRIED
CHRISTIANE AMANPOUR

KRISTINA DUNZ

CONTRIBUTORS

In order of appearance

BEN RHODES

ROLAND KOCH

SUSAN RICE

VOLKER SCHLÖNDORFF

ANNETTE SCHAVAN

PEER STEINBRÜCK

WITH VERY SPECIAL THANKS

ERIKA BENN

JOHN BOLTON

JUDY DEMPSEY

JOHN B. EMERSON

RAINER EPELMANN

GREGOR GYSI

JANA HENSEL

CHRISTOPH HEUSGEN

HARTMUT HOHENSEE

KAY BAILEY HUTCHISON

FREYA KLIER

HERLINDE KOELBL

WOLFGANG NOWAK

ROBERT O'BRIEN

MAUREEN ORTH

MICHAEL SCHINDHELM

JANA SIMON

CONSTANZE STELZENMÜLLER

CHRISTIANE ZILLER

Commissioning Editors for RTL ARNO BECKER

SOPHIA DAUBER

Associate Producer

CLARE HARDWICK

LYDIA KIVES

Field Producer SARAH SCHMIDT

Additional Production Management SHARI DE SILVA

LISA TRAVERS

Production Coordinator MISIA PAWLOWSKA

Assistant Producer NADIA TEARE

Head of Archive Producing for LOOKSfilm CLAUDIA HENTZE

Researchers MISIA PAWLOWSKA
MICHAEL KONSTABEL
JONAS BORGEN

Graphics JUN IWAKAWA

Story Consultant FRANÇOISE VON ROY

Production Assistants WILL HOFMAN
KRISTEN HELMICK
STELLA DEHNE
LARRY WARE
PAM UZZELL
COLE CARBONE

Archive Assistant FRANZISCA JESSE

Camera
LYNDA HALL
CHARLIE LAING
MICHAEL RICHARD MARTIN
MORGAN SCHMIDT-FENG
LUZIUS MÜLLER
HARALD SCHMUCK
TED SNOW

1st Assistant Camera MARTIN LÜBKE

Camera Assistants
JASMIN ANDERSON
TED SNOW
TILL DOSE
MAT MCINTYRE
NICHOLAS LAWTON
AARON HEALEY
NICKLAS STINNER

Gaffer VITALI KIRSCH

Lighting Assistant DENNIS LOPES

Sound Recordists

MARTIN CLARKE

FANNY "THERA" HARISCH

LORENZ KAINZ

LUDOVIC LASSERRE

MATTIAS LARSEN

DON NELSON

OMID AMJADI

BRIAN BUCKLEY

SVEN RUFER

MICHAEL BUSCH

AVI WEIDER

GUIDO LERNER

Hair & Makeup

ISABELL BEHRENDT

NARIMAN POURANPIR

LINO CARBOSIERO

Additional Editing MARTIN KAYSER LANDWEHR

Assistant Editors

MARIE PASCAUD

IEVA JAKOBIJA

LILLY LAMIA

Translators and Transcriptionists

JOHANNA RUMPHORST

ALESSANDRA BERTI

MARIAM KOLOYAN

ALESSIO TUCCONI

CAROLIEN KRATZ

KIT MASSMANN

Subtitling & Translation

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Digital Asset Coordinator DANIELLE KIDD

Technical Support TUDOR COLAC

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Head Of Commercial And Business Affairs AMANDA BANNISTER
Legal Counsel AOIFE TIERNEY
Paralegal JOHANNA PETTERSSON
Legal Advisor DANIEL KÖPCKE OF LOOKSfilm

PRODUCTION COUNSEL

VIDYA DEVAIAH, SMITHDEHN LLP
LOK LEUNG, SMITHDEHN LLP
MONIKA STOEHR, TALIENS

INSURANCE

Production Insurance HISCOX

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MUSICIANS

Cello ALICE PURTON
Violin CLARE WHEELER
Piano IAN TINDALE

CELLO & PIANO RECORDED AT AIR STUDIOS, LONDON
Recording Engineer RUPERT COULSON
Assistant Engineers JEDIDIAH RIMELL, ALEX FERGUSON
Mixed By JON OPSTAD

COMMERCIAL MUSIC

Music Supervisor ANNE MILLER

“DU HAST DEN FARBFILM VERGESSEN”

MUSIC WRITTEN BY MICHAEL HEUBACH

LYRICS WRITTEN BY KURT DEMMLER

PUBLISHED BY HARTH MUSIK VERLAG PRO MUSICA
VERLAG/CO ROBA MUSIC VERLAG GMBH, ADMINISTERED
BUCKS MUSIC GROUP LTD

BY NINA HAGEN

C/O 1974 BMG BERLIN MUSIK GMBH/AMIGA

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"IDEAL"

BERLIN' WRITTEN BY HANS BEHRENDT, ERNEST DEUKER,
ANNETTE HUMPE, FRANK KRUEGER

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“ZEITEN UND WEITEN”

MUSIC WRITTEN BY GUENTHER WOSYLUS

LYRICS WRITTEN BY WOLFGANG TILGNER

PUBLISHED BY LIED DER ZEIT GMBH MUSIKVERLAG UND
BÜHNENVERTRIEB, ADMINISTERED BY BUCKS MUSIC GROUP
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MUSIC BY PUHDYS

"DIE LEGENDE VON PAUL UND PAULA"

"WIND OF CHANGE"

WRITTEN BY KLAUS MEINE

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"KYRIE ELEISON"

WORDS AND MUSIC BY RIO REISER

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"FÜR MICH SOLL'S ROTE ROSEN REGNEN"

WRITTEN BY LIAM MCRAE

LYRICS: HILDEGARD KNEF

PUBLISHED BY PEERMUSIC ACCORDER

MUSIC: HANS HAMMERSCHMID

BY LIAM MCRAE

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