



TAKING SIDES

From Academy Award® winning director István Szabó
& the Academy Award® winning writer of *The Pianist*
Starring Academy Award® nominee Harvey Keitel
and Stellan Skarsgård as Wilhelm Furtwängler

Based on true events.

PRESS CONTACT:

Susan Norget PR & Marketing
Susan Norget
198 Sixth Ave., #1
New York, NY 10013
Phone: (212) 431-0090
Fax: (212) 680-3181
susan@norget.com

New Yorker Films
Ronald Ramsland
85 Fifth Ave., 11th Fl.
New York, NY 10003
Phone: (212) 645-4600
Fax: (212) 645-5445
ron.ramsland@newyorkerfilms.com

TAKING SIDES

Filmmakers

| | |
|-------------------------|---------------------------|
| Director | István Szabó |
| Script | Ronald Harwood |
| Director of Photography | Lajos Koltai |
| Production Design | Ken Adam |
| Costume Design | Györgyi Szakács |
| Editor | Sylvie Landra |
| Sound | Brian Simmons, A.M.P.S. |
| Producer | Yves Pasquier |
| Executive Producers | Rainer Mockert |
| | Rainer Schaper |
| | Jacques Rousseau |
| | Maureen McCabe |
| | Sir Jeremy Isaacs |
| | Michael von Wolkenstein |
| Co Executive Producer | Fritz Buttenstedt |
| Publicity | DDA, London |
| | ZOOM Medienfabrik, Berlin |

Cast

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|------------------------|-------------------|
| Major Steve Arnold | Harvey Keitel |
| Wilhelm Furtwängler | Stellan Skarsgård |
| Lieutenant David Wills | Moritz Bleibtreu |
| Emmi Straube | Birgit Minichmayr |
| Oberst Dymshitz | Oleg Tabakov |
| Helmut Rode | Ulrich Tukur |
| Rudolf Werner | Hanns Zischler |
| Captain Ed Martin | August Zirner |
| Captain Vernay | Robin Renucci |
| Ensign Simons | Frank Leboeuf |
| Schlee | Armin Rohde |
| Colonel Green | Jed Curtis |
| Sergeant Adams | Daniel White |
| Jazz Singer | Rinat Shaham |
| General Wallace | R. Lee Ermey |

Maecenas, MBP, Paladin Production and Studio Babelsberg present a Little Big Bear FilmProduction in association with Jeremy Isaacs Productions, TwanPix, Satel and France 2 Cinema, in cooperation with Canal+ and with the participation of MDM, Filmboard Berlin/Brandenburg, FFA and Eurimages. Developed with the support of the European Union Media Programme.

A New Yorker Films Release

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|---------------|--------------------|
| Germany, 2001 | 105 minutes, Color |
| In English | 1:85, Dolby SRD |

SYNOPSIS

After Hitler took over power in 1933, many Jewish artists were forced to leave Germany, persuading others to protest through voluntarily exile. Wilhelm Furtwängler, arguably the most distinguished conductor of his generation, chose to stay, serving as one of the Nazi's foremost cultural assets. Though never a member of the Party, Furtwängler was the recipient of government honors and appointments, associated with party members, and conducted at party functions, including Hitler's birthday. He was named Prussian Privy Council by Goering and Vice-President of the chamber of Music of the Third Reich by Goebbels. However, Furtwängler's concerts represented pockets of resistance from inside Nazi Germany, and the conductor often used his position and contacts with the abject regime in order to save hundreds of Jewish musicians from the concentration camps, at his own risk. Should he be punished for staying in his country and accepting to compromise or should his efforts to oppose the evil regime from within be recognized?

The American Denazification Committee gave Major Steve Arnold the task of carrying out the pre-trial investigation, with orders to contribute to the extermination of Nazism in Germany. For Major Arnold and his hierarchy, Furtwängler represents the moral weakness and cowardly complicity of the German people who enabled the emergence and establishment of a fascist regime. His mission is to make an example of Furtwängler in order to try to eradicate the evil. The American major, an insurance claims investigator in civilian life, is aided in his enquiries by lieutenant David Wills, liaison officer with the Allied Cultural Affairs Committee, and Emmi Straube, a concentration camp survivor whose father was executed as one of the plotters in a failed assassination attempt against Hitler in 1944. While Major Arnold is obsessed with simplistic, absolute justice, his young assistants hold Furtwängler in high esteem as an artist instead of condemning him outright for his collaboration with the Nazis. Two worlds collide therefore: on the one hand the tattered remains of the damaged culture and morals of an ill continent which is desperately trying to survive the catastrophe of WWII and which has to build a new world out of the ruins of the old, and on the other, the winner from the other side of the Atlantic, convinced of the superiority of their society and eager to have the rest of the world march to their tune.

The question of the artist's political responsibility within a totalitarian regime remains open to this day – whether to stay and serve one's own people or to leave the homeland. While Arnold's investigation is aimed at providing proof for the prosecution of the way in which Furtwängler's artistic genius contributed to the Nazi propaganda machine and their destructive ideology, Furtwängler answers the Major's accusations by limiting his responsibility to purely artistic motives - he chose to stay in the fatherland to bring comfort to the German people with his music, and not to serve the Nazis. Like a master conductor, director István Szabó orchestrates the debate from cat-and-mouse intensity to volcanic confrontation to an intriguing finale, making *Taking Sides* that rare film that demands the audience to engage in a dialogue with the characters and take a position on an issue: in this case, the complicity or innocence of Dr. Wilhelm Furtwängler, the world-famous conductor of the Berlin Philharmonic during the Third Reich.

DIRECTORS STATEMENT

The Directors notes on the structure, style and visual attributes of the film:

- The screenplay *Taking Sides* offers two great challenges to the director. The first stems from the premise of the story. Two kinds of human behavior, both quoting higher moral principles, collide. One – represented by Major Steve Arnold – condemns every single beneficiary and stowaway of a dictatorship built upon a murderous and sinful ideology; at the same time Arnold also defends military intervention from across the ocean. The other – Furtwängler – argues that a whole nation cannot emigrate and those who remain among the depraved must try to defend themselves. He also believes that saving a culture and cultural values is a higher mission which allows for compromise. One of them accuses from the outside, looking at everything in black and white; the other defends himself from the inside; claiming pressure. Who has truth on his side?
- In filming this story, both arguments must seem valid, otherwise we end up with a monotonous story in which we know within the first 10 minutes on whose side we stand. But, if through careful handling of the scenes and through the glowing humanity of the actors, sympathy and antipathy can both be evoked; if the viewer can identify with one protagonist and then with the other and finally convince himself of his being wrong – then we can create a tension which will deliver a form of truth discovered by the audience through doubts, perplexity, reflection.
- To achieve this good casting is essential. Both lead actors must be capable of creating empathy and both of them must be capable of behaving in a way that creates antipathy, at certain moments. It is also crucial, that the two main supporting actors, Emmi and David, who follow the story all the way through, should represent the audience's reaction i.e. their behavior must be understandable and natural for everyone.
- It's very important that the story of the conductor collaborating with the Nazi's should not become a period drama from a previous century. The audience must be able to pick up on the contemporary dilemma in the conflict of the American officer and his adversary, the German conductor; the moral issues raised by a particular situation. Is it right and justifiable to survive a dictatorship by compromises? The expansion of the story in this direction is aided by another character: Dymshitz, the Russian officer. To make him a believable character is crucial to maintaining the delicate balance.
- The other challenge is offered by the aesthetic possibilities of the film. The story we have is capable of leading us into the dark tunnels of human self-justification, self-delusion, searching for excuses, selfish realization of ambitions, anxiety and fear. The human eye expresses these flickering movements of the soul. In their expression we can follow the changing feelings; thoughts and arguments are born and collapse right in front of us. This story is the story of human glances in continuous change and transformation. If we are lucky we shall be able to follow these changes from one second to the next. This film should rely on the greatest achievement of the moving picture; close ups of constantly changing emotions, charged energies, the relationship of faces in attack or in defence. And naturally, we can show the relationship of these faces to the world in the wide shots. The story demands a strict and clear manner of presentation based on the smallest changes in the expressions of the protagonists: this will make it possible for the audience to defeat their momentary emotional attitude or prejudice and judge for themselves as far as the moral questions are concerned.

As the film is set in post-war Germany and Berlin, the sets need to be built credibly and carefully. The sets must perfectly match the documentaries made by the cameramen of the Allied Forces occupying Berlin: these films we already have at our disposal. The exteriors have to follow these films too.

ABOUT DR. WILHELM FURTWÄNGLER

Born on January 25, 1886 in Berlin, Wilhelm Furtwängler is best known as one of the greatest conductors of the 20th Century. He was a key exponent of romantic music and is known for his passionate style and for excelling in the works of Beethoven and Richard Wagner.

The son of archaeologist Adolf Furtwängler, the young Wilhelm studied in Munich, where he was assistant to the conductor Felix Mottl (1907-09). Furtwängler became director of the Mannheim Opera in 1915, and in 1920 he succeeded Richard Strauss as conductor of the Berlin Opera concerts. In 1922, he followed Arthur Nikisch as conductor of the Gewandhaus Concerts in Leipzig. Other appointments included the directorships of the Berlin Philharmonic Orchestra (1922), the Vienna Philharmonic (1930), the Bayreuth Festivals (1931-32) and the Berlin State Opera (1933). Furtwängler subsequently toured throughout Europe and England with the Berlin Philharmonic Orchestra.

His decision to remain in Germany after 1933, when other German artists and musicians took refuge abroad, subsequently led to controversy and accusations of complicity with the Nazi regime. He wrote three symphonies in the Austro-German tradition of Brahms and Bruckner during the Hitler period, when there were less demands on him as a conductor.

Although Furtwängler was offered and accepted a post as conductor of the New York Philharmonic in 1936, public hostility to his alleged Nazi associations caused him to resign. Public sentiment again caused the cancellation of his 1949 appointment as conductor of the Chicago Symphony Orchestra, although he had been formally exonerated of accusations of Nazi complicity and had consistently maintained that he opposed the regime.

Furtwängler died on November 30, 1954 near Baden-Baden, Germany.

ABOUT THE MUSIC

By Brooks Riley from the *Taking Sides* soundtrack booklet

2002 is the 50th anniversary of Wilhelm Furtwängler's return to the Berlin Philharmonic Orchestra in 1952, following his enforced stand-down in the immediate Post-War Years. Unlike many of his famous artistic contemporaries, such as Thomas Mann, Furtwängler remained in Germany during the Nazi years. The degree to which Furtwängler "collaborated" with the Nazis in order to keep his position has been the subject of controversy to this day.

A highlight of the Soundtrack album is Furtwängler's original 1943 Deutsche Grammophon recording of the 2nd movement (*Andante con moto*) from Beethoven's fifth symphony.

The film *TAKING SIDES* not only depicts one of the darkest hours in the life of a legendary public figure, but also addresses the difficult issue of the artist's role in a totalitarian society. Wilhelm Furtwängler is widely regarded as one of the greatest conductors of the twentieth century, a monumental figure in the world of classical music whose name still has almost mythical resonance for music lovers and record collectors throughout the world. In this penetrating look at a critical chapter in Furtwängler's life, it is not the genius of the man that is

under scrutiny, but rather his moral stance and behavior in the face of a brutal, repressive regime - The Third Reich.

In the film, Furtwängler says: "I walked a tightrope between exile and the gallows", and indeed the story of his life under the Nazis is a mass of contradictions, contradictions that highlight the moral dilemma of an artist when his homeland falls under the rule of a criminal political system. To leave or not to leave, to perform or not to perform, to intervene or not to intervene, to fight or not to fight - these are the questions that haunt good people in terrible times. Furtwängler's tightrope walk with the Third Reich almost certainly saved the lives of many other people, notably Jewish musicians in his orchestra, but his decision to remain in Germany is still controversial. Given his prominence and the Nazis' attempts to exploit his talents, Furtwängler ultimately faced a no-win situation.

After the Nazis came to power, he visited Arnold Schoenberg, who was Jewish and had already emigrated. He asked the famed composer whether he too should leave Germany. Schoenberg told him: "You must stay, and conduct good music." By staying he could fight the system from within, use it to save others. Many artists of the twentieth century have been faced with this same dilemma, and of course not only during the Third Reich. The great Russian composer Shostakovich's precarious situation in the Soviet Union is another example. István Szabó himself, the renowned Hungarian director of *Taking Sides*, knows very well what it was like to live and work as an artist under the yoke of a repressive regime. There are those who say that Furtwängler's musical interpretations took on a unique quality during these dark years - more daring and iconoclastic - that he grew as an artist, perhaps owing to his own inner turmoil. His concerts during the Third Reich were considered by some as islands of resistance and for many ordinary Germans a reason for staying alive.

At the end of World War II, the Allies attempted to ferret out the Nazis and their collaborators. This "denazification" process was aimed not only at politicians, businessmen and civil servants, but also at artists like Furtwängler, who were interrogated about their activities during the Third Reich and, in the case of performers, banned from appearing professionally until their case had been reviewed and decided. *Taking Sides* is a fictional - albeit meticulously researched - recreation of Furtwängler's interrogation (Ronald Harwood's screenplay is based on his internationally celebrated play of the same name). After finally being cleared in 1947, he was offered the post of chief conductor by the Chicago Symphony Orchestra the next year, but a massive propaganda campaign mounted against him, with threatened Chicago Symphony boycotts by a number of leading artists, forced him to withdraw from the appointment. He never performed in America again after the war and died in 1954.

The main works on this soundtrack are by two composers - Ludwig van Beethoven and Anton Bruckner - with whose music Furtwängler had a particularly close association. During the war, in June 1943, he conducted the Berlin Philharmonic in a performance of Beethoven's Fifth Symphony at a concert in the old Berlin Philharmonic Hall, soon to be destroyed by bombs. The first movement of that performance has been recorded again for the film's opening scene in what may be an unprecedented attempt to re-create a historical musical event. Daniel Barenboim, music director of the Berlin State Opera "Unter den Linden" and of the Chicago Symphony Orchestra, and a lifelong Furtwängler admirer, has aimed at reproducing the older conductor's tempi and nuances, directing the Berlin Staatskapelle (the Berlin State Opera's concert orchestra) with headphones in order to replicate as far as reasonably possible for the digital age, the unique sound and dramatic intensity of

Furtwängler's interpretation. (Interestingly, Furtwängler himself was once offered the post of chief conductor of the Berlin State Opera - in 1946 by the Soviets, who then controlled the sector of the city in which the theatre is located - but he rejected their proposal.)

Both Barenboim's re-creation and the original recording are included on this disc (the soundtrack). The film actually uses Furtwängler's original in certain dramatic scenes. It was among numerous wartime radio broadcasts confiscated by the Soviets after the war and rediscovered in the West in 1986. These performances, which were quietly issued on records in the Soviet Union in the 1960s, were returned to Berlin Radio (SFB) in 1987 and first released by Deutsche Grammophon in 1989. (The complete Beethoven Fifth Symphony performance heard in *Taking Sides* is available in CD-set 471 289-2.)

The second major musical work in the film, the Adagio from Bruckner's Seventh Symphony, plays a decisive role in the story, because this was the music broadcast by the Nazis immediately after Hitler's death. The film's American interrogator uses that fact in an attempt to show how beloved Furtwängler was by the Nazis. Although the Adagio's deep and searching spirituality is in fact the antithesis of Nazi brutality, its use in the film, from a performance recorded in 1949 - there was actually a wartime recording conducted by Furtwängler, of a performance from 1942, but it has survived only in fragmentary form - underscores their exploitation of great music for their own ends.

The Adagio from Franz Schubert's String Quintet in C major makes for a stark contrast to the chaos of postwar Germany. Played in the film at a bombed-out church, this profound slow movement, written shortly before its composer's death, has an incredible poignancy, an almost yearning quality that embodies at the same time both hope and regret. It serves as a balm, healing the war-shocked Germans and the Allied occupiers in the audience, which includes Furtwängler, as well as the two young characters in the film who are present at his interrogation.

Another kind of contrast is provided on this CD by four pieces of American popular music - Bobby Troup's exuberant "Route 66", performed by the Israeli singer Rinat Shaham, who also sings the lush, romantic "Embraceable You", by George and Ira Gershwin. Both of these songs are played by the Swing Dance Orchestra, who also perform Glenn Miller's classic "Moonlight Serenade" on the disc. In *Taking Sides* all three of these pieces are played at the officers' club where the American military staff can celebrate the end of the war in their own musical vernacular. Rounding out the selection on this disc are a violin improvisation by Marie Belin, used in the film in a brief shot of a violinist playing for donations at a Berlin market; "Kalinka", a traditional Russian song arranged and played on the accordion by Denis Grare; and the traditional melody "American Patrol", arranged by Wolfgang Vetter-Lohre and played by the André Carol Orchestra.

PRODUCTION NOTES

STELLAN SKARSGÅRD

Furtwängler

It was probably the scariest thing I've ever done. I'm used to moving to music but I am not used to the music moving to me because you have to be ahead of everything and doing it with an entire symphony orchestra... And to make it more fun, you had 600 extras to watch when you made a fool out of yourself. But I understand the sort of power-kick a conductor can get out of it. And, of course, the music was beautiful, but it was really scary.

In the film, it will not be the Furtwängler who really existed. He, parts of him, are used to put up a moral dilemma, and when I do the part, what serves the moral dilemma is more important than whatever might be accurate. It's pretty complicated to balance the character. You have to be able to feel critical about him now and then; and then identify with him because if you don't ever identify with the character, you will not cause a moral conflict within the audience. No decision during that era here in Germany was easy, and we have to know that.

When I saw István Szabó's *Mephisto* and I left the cinema, I was very upset. I was not upset because I could criticize... but I was upset because I could not tell what I would have done. I think it's a very good lesson and hopefully the audience has some doubts about themselves, because if you have those doubts about yourself, there is a better chance that you will do the right thing, because you keep an eye on yourself.

MORITZ BLEIBTREU

David Wills

There's this story about István that I can tell you. When I did a costume fitting, I put on the wrong costume and I stood before him. I was standing in front of the mirror saying, "I look good in this uniform, isn't that right István?" And he looks at me and he goes, "This left side is a little larger than the right side." "What do you mean, the left side is larger than the right side? It's just the same." So the girl came in and she started measuring and it was 2mm larger on the left side. I was like, God, I would've worn this jacket for three years and I would not have noticed. It's fascinating how much he knows about details, little things, and he's also somebody who gives you the freedom to experiment a lot. Also, he's somebody who has a very clear vision of what he wants. This combination, I think, is what a director needs; on the one hand to let you go and have you doing what you want to do and on the other hand giving you a very - you cannot say strict - but a very clear guideline on what the scene is about and that is something I appreciate very much.

RONALD HARWOOD CBE

Writer

I called it *Taking Sides* because I hate plays where an author tells the audience what to think. I hate propaganda, people like Bernard Shaw or anybody who uses the theatre as a political platform. I called it *Taking Sides* because I wanted the audience to decide whose side they took.

Furtwängler was shocked that he was thought of in the way that the allies thought of him – that he collaborated with the Nazis. He did not see that at all. Despite every awful thing he had to say – he did save a lot of Jews, a lot of Jewish musicians, a lot of families. He was sometimes remarkably brave, but on the other hand, he seemed to be part of the regime.

YVES PASQUIER

Producer

I was not interested in producing a film just about music, but about this time, this moral issue. When I learnt about the play, I was very thrilled from my first conversation with István Szabó - about three years ago. He was my favorite because, to some extent, he regrouped most of his previous work. It was also important to have an artist who has lived a part of his life under a dictatorship, who has himself suffered from this situation and this is why I believe he was the right choice. I also discovered other reasons along the way.

Berlin in 1946 was an international city, even more than it was later on to some extent, before the Cold War. It was a time when Russian, American and English officers and troops were brothers in arms. From the beginning we agreed that for the authenticity of the picture we would cast characters that were nationals and obviously there were roles for Americans, for Russians, for Germans and we were glad that we could find someone as international as Moritz Bleibtreu to play David.

FILMOGRAPHIES

ISTVÁN SZABÓ

Director

Oscar-winner István Szabó was born in Budapest in 1938. In 1961 he graduated as a director from the 'Academy of the Art of Theatre and Film'. His graduation project at University was shown all round the world. In 1964, as a member of the newly founded Béla Balázs Studios, the 26-year-old directed his first feature film *The Age of Daydream*, which made him an icon amongst the new generation of 1960's Hungarian filmmakers.

István Szabó was nominated three times for an Academy Award® (*Confidence*, *Colonel Redl*, *Hanussen*) and won the prize for *Mephisto*. He has received numerous other international prizes including the 'British Academy Award', the 'David di Donatello Prize' and the 'Visconti Award'.

The Age of Daydream (1963)

Father (1964)

Love Film (1970)

25, Fireman Street (1971) Grand Prix of the Jury, Locarno; Best Foreign Film, Atlanta

Budapest Tales (1976)

Confidence (1979) Academy Award® nomination, Hollywood; Silver Bear, Berlin; Interfilm Prize, Berlin; Golden Bear, nomination, Berlin

Mephisto (1980)

Academy Award® for Best Foreign Film; Best Screenplay Cannes; FIPRESCI Prize, Cannes; Hungarian Film Critics Prize for Best Director Budapest; Grand Prix at the Hungarian National Film Festival; Pécs; Efebo d'oro Prize, Agrigento; David di Donatello Prize for Best Foreign Film Rome; British Film Critics Prize for Best Foreign Language Film; London; Italian Film Critics Prize for Best Foreign Film, Sorrent; Film Review Prize for Best Foreign Language Film, New York; Polish Film Critics Prize for Best Foreign Film, Warszawa

Colonel Redl (1986)

Academy Award® nomination; Special prize, Cannes; Golden Palm nomination, Cannes; Gene Moskowitz Prize at the Hungarian National Film Festival Budapest; Special prize, Valladolid; Second prize, Rueil-Malmaison; British Academy Award for Best Foreign Language Film, London

Hanussen (1987)

Academy Award® nomination; Golden Palm nomination, Cannes; European Film Prize nomination, Berlin

Meeting Venus (1991)

Sweet Emma, Dear Böbe (92) Silver Bear, Berlin

Sunshine (1999)

3 Golden Globe nominations; Silver Bear, Berlin

Taking Sides (2001)

RONALD HARWOOD CBE

Screenwriter

Ronald Harwood, born in 1934, studied at the Royal Academy of Dramatic Art (RADA) in London. He worked as an actor before turning his hand to writing in 1960. In 1969 Harwood became head of the famous Writers Guild in Great Britain. From 1989 until 1993 he was President of the English P.E.N.- Club and in 1993 he became President of the WorldWide Authors Organization P.E.N.- Club.

Ronald Harwood was honored with the status of 'Knight of the National Medal for Art and Literature' and this year he received the 'Stefan Mitrov Ljubisa Prize' for his contribution to European literature. In 1999 he was awarded a 'CBE' (Commander of the British Empire).

Harwood recently won the Academy Award® for Best Screenplay (*The Pianist*).

Novels: *All the Same Shadows, The Girl in Melanie Klein, Articles of Faith, The Genoa Ferry, Cesar and Augusta, Adventures in the Film Trade*

Theatre: *Country Matters, The Ordeal of Gilbert Pinfold* (by Evelyn Waugh), *The Dresser, After the Lions, Reflected Glory, Poison Pen, Taking Sides* (1995 premiere in The West End, directed by Harold Pinter, on Broadway 1996, directed by David Jones), *The Handyman* (1996 premiere at the Chichester Autumn Festival), *Equally Divided*, and *Quartet* (1999 premiere at the Albery Theatre). The radio play *Goodbye Kiss* was broadcast on BBC radio in 1997. *The Guests* and *Goodbye Kiss* were recently staged at the Orange Tree Theatre. *Taking Sides* has been nominated for 11 'Molière Awards'.

TV: *All the World's a Stage, Mandela* for HBO (in USA), *Breakthrough at Reykjavik, Countdown to War*

Film: *One Day in the Life of Ivan Denisovich, Operation Daybreak, The Dresser* directed by Alan Yates (nominated for five Academy Awards ® including Best Screenplay), *The Browning Version, Cry the Beloved Country, Taking Sides* directed by István Szabó (2001), *The Pianist* directed by Roman Polanski (2001)

HARVEY KEITEL

Major Steve Arnold

Harvey Keitel is among the top stars of the international film industry. As a member of the Actor's Studio, Keitel has worked extensively in the New York theatre community.

Keitel made his debut in Martin Scorsese's *Who's That Knocking at My Door* (1968) and went on to star in Scorsese's classic urban drama of small-time hoods in *Mean Streets* (1973). Keitel also teamed up with Scorsese on *Alice Doesn't Live Here Anymore* (1974), *Taxi Driver* (1976) and *The Last Temptation of Christ* (1988).

Harvey Keitel is well known for his compelling, intense and highly varied performances. His riveting role as the lover in Jane Campion's award winning *The Piano* earned him an

‘Australian Best Actor Award’. Keitel was also voted Best Supporting Actor by the National Society of Film Critics for his performances in Alan Rudolph’s *Mortal Thoughts*, Ridley Scott’s *Thelma and Louise* and Barry Levinson’s *Bugsy*, for which he also received an Academy Award® nomination.

More recently, Keitel’s more memorable roles have been as “Mr. White” in Quentin Tarantino’s *Reservoir Dogs* (which he co-produced), as “Winston Wolf” in *Pulp Fiction*, as “Augie Wren” in Wayne Wang’s *Smoke* (which garnered Italy’s ‘David di Donatello Award’ for Best Foreign Actor, among others), and as the eponymous *Bad Lieutenant*, under the direction of Abel Ferrara, for which he won an ‘Independent Feature Project Award’ for Best Actor. He was last seen in Campion’s *Holy Smoke* and in the submarine action drama *U-571*. Keitel also recently drew attention for his role in the daring live television production *Fail Safe* produced by George Clooney.

His own film production company, The Goatsingers, which has a first-look deal with KINOWELT USA, served as executive producers on Tony Bui’s *Three Seasons*, Wayne Wang and Paul Auster’s *Blue in the Face*, and as a co-producer on Quentin Tarantino’s *Reservoir Dogs*. The Goatsingers is currently involved in the development of a number of projects.

Keitel is renowned for the support he has provided to young and first time filmmakers, notably: Quentin Tarantino, Paul Schrader, Alan Rudolph, Ridley Scott, James Toback, Susanna Styron, Paul Auster and Toni Bui.

In *Taking Sides* Harvey Keitel plays the role of Major Steve Arnold, the American foil to Wilhelm Furtwängler.

STELLAN SKARSGÅRD

Wilhelm Furtwängler

“Stellan Skarsgård does his homework!” says the actor’s teacher Bo Widerberg. Laconically Skarsgård gives his entire being to the characters he plays. Over the last 20 years, and in more than 70 motion pictures, the actor has preserved his versatility and avoided typecasting. He plays both heroes and demons, effortlessly making the transition from Scandinavia to Hollywood, from the intimate drama to the big-budget blockbuster. Stellan Skarsgård’s unpredictability and superior acting makes him an actor to be reckoned with internationally. Enormous discipline, passion and a breathtaking spectrum define his acting.

Skarsgård was born in Göteborg, Sweden and by the age of 10 had already begun his acting career in Swedish television. From 1977 to 1988, he worked at the Royal Dramatic Theatre in Stockholm, where he appeared in Strindbergs’ *Ett Drömpsel*, *Mäster Olof* and *Vita Rum* among others.

In addition to his career in the theater, he has also been seen in exceptional motion picture roles. He received the ‘Silver Bear’ at the Berlin International Film Festival and the ‘Guldbagge Award’ for Best Actor for his performance in the drama *The Simple Minded Murder*. In 1988 he won a ‘Best Actor Award’ at the Rouen Film Festival and the following year he received his second ‘Guldbagge Award’, again as Best Actor. Italy honoured him in 1990 with the ‘Prix Italia’ and the following year he received the ‘Silver Hugo’ at the Chicago Film Festival as the Best Actor in a lead role category. In 1992 he was again honored at the

Rouen Film Festival with the award for 'Best Male Actor' and in 1995 he won the 'Special Jury Prize' at the San Sebastian International Film Festival. Three years later, in 1998 he was honoured for his role in *Amistad* with the award 'Best European Achievement in World Cinema'. Winning the 'Palme d'Or' in Cannes for his role in Lars von Trier's *Breaking the Waves* marks a highlight in his career thus far.

Stellan Skarsgård has appeared in *Good Will Hunting* (1998), *Ronin* and *Deep Blue Sea* (1999), *Signs and Wonders*, *Aberdeen* and *Timecode* (2000). He has most recently worked on *City of Ghosts* (2001), the actor Matt Dillon's directorial debut, and *No Good Deed* (2001) directed by Bob Rafelson.

R. LEE ERMEY

General Wallace

Born in Emporia, Kansas, in 1944, Ronald Lee Ermey served 11 years in the US Marine Corps. During this time, he did two tours of duty in Vietnam. He rose to the rank of Marine Corps Drill Instructor.

He later enrolled at the University of Manila to study drama. Francis Ford Coppola was filming *Apocalypse Now* (1979) near Manila at the time and he cast Ermey as a helicopter pilot. Ermey's most well-known credits are *The Frighteners*, *Dead Man Walking*, *Murder in the First*, *Leaving Las Vegas*, *Sommersby*, *Mississippi Burning* and his starring role in Steve James' highly acclaimed *Prefontaine*.

His 1988 'Golden Globe' nomination and 'Boston Society of Film Critics Award' (also 1988) for best supporting actor in Stanley Kubrick's *Full Metal Jacket* (1987) lend credence to his reputation. One of Ermey's most recent projects is the as yet unreleased feature film *Going West*, in which he appears alongside Dennis Quaid and Danny Glover.

MORITZ BLEIBTREU

Lieutenant David Wills

Moritz Bleibtreu was born in Munich in 1971, but went abroad early, where he spent three years at drama schools in Paris, Rome and New York. His first stage acting experience came at the Hamburg Schauspielhaus in *Romeo and Juliet* and in *Richard III* at the Thalia Theatre.

In 1993 Moritz Bleibtreu teamed up with director Nico Hofmann to appear in *Schulz & Schulz* and the following year he appeared in Rainer Kaufmann's *Unschuldengel*. In 1995, his performance in another Rainer Kaufmann film, *Stadtgespräch* saw him celebrated as a great new talent.

Since his appearance in *Knocking on Heavens Door*, for which he was awarded both the 'Ernst Lubitsch Prize' and the 'German Film Prize', Moritz Bleibtreu has become one of the shooting stars of modern German cinema. Since then he has appeared in Tom Twyker's popular film *Run Lola Run* and Detlev Buck's *Liebe Deine Nächste*. This summer he appeared in both Bakhtyar Chudojnazarow's *Luna Papa* and *In July* by Fatih Akins. Moritz Bleibtreu was awarded the German Prize for best Actor in 2001 for *Das Experiment*.

BIRGIT MINICHMAYR

Emmi Straube

Born in Linz, the 23-year-old Birgit Minichmayr studied drama at the Max Reinhardt Seminar in Vienna. She is also an experienced singer and dancer. She had her first break with the Burgtheatre in Vienna, where she appeared in numerous plays, including *Der Reigen* by A. Schnitzler (Director: S. E. Bechtolf), *Troilus and Cressida* by William Shakespeare (Director: D. Donellan) and *Der Färber und sein Zwillingsbruder* by J. Nestroy (Director: K. H. Hackl).

She made her cinema debut in 1999 as Barbara Brecht in Jan Schütte's *The Farewell*, playing alongside Sepp Bierbichler and Monika Bleibtreu. In 2000, Birgit Minichmayr appeared in Peter Sämann's television thriller (in the Tatort series) *Böses Blut*.

Birgit Minichmayr was awarded the Austrian 'Nestroy Prize' for Best Young Talent in 2000.

In her first international film production, *Taking Sides* by István Szabó, she plays the part of "Emmi Straube", the secretary of Major Steve Arnold and daughter of a German officer who was executed for his involvement in the plot to murder Hitler.

YVES PASQUIER

Producer

Yves Pasquier began his career in film and television some 25 years ago. He started off as a correspondent for the French film magazine *Le Film Français*, and subsequently went on to work on screenplays.

In 1976, he became part of the Munich-based Kirch Group, where he worked on international productions and co-productions such as Thomas Mann's *Magic Mountain*, Stefan Zweig's *Ungeduld des Herzens*, and Carlos Saura's global success *Carmen*.

In 1984 Yves Pasquier left Munich to set up Grandplay in London. During this time he was responsible for the series *Hemingway* with Stacey Keach, and *Beate Klarsfeld* with Farah Fawcett.

On his return to France in the late eighties, Yves Pasquier joined the production company Revcom-Ariane that, amongst other major success stories, co-produced the highly acclaimed *Cinema Paradiso*. He later went on to work as an independent producer, responsible for mini series such as *The Free French Men*, directed by Jim Goddard. He also co-produced *The Cabinet of Dr. Ramirez*, directed by Peter Sellars, Melvin van Peebles' *La Bonne À Tout Faire* and, most recently, Peter Goedel's film essay *Tangiers, Legend of a City*, which won the Grande Premio "Imagens e Documentos" in Figueira da Foz and the Gold Special Jury Award (Theatrical Feature Film Award, Documentary) at Worldfest Houston 2001.

Pasquier has spent the past four years developing and preparing *Taking Sides*.

LAJOS KOLTAI

Cinematography

Lajos Koltai, born in Budapest in 1946, is one of the world's most well-known cinematographers. His artistry is held in high esteem both in Europe and America. He has worked with Jodie Foster, Luis Mandoki, Andrei Konchalovsky and Giuseppe Tornatore.

His works include, among others, the films *Malena* (2000, dir: Giuseppe Tornatore) *Out to Sea* (1997, dir: Martha Coolidge), *Mother* (1996, dir: Albert Brooks), *Home for the Holidays* (1995, dir: Jodie Foster), *Just Cause* (1995, dir: Arne Glimcher), *When a Man Loves a Woman* (1993, dir: Luis Mandoki), *Born Yesterday* (1993, dir: Luis Mandoki), *Wrestling Ernest Hemingway* (1993, dir: Randa Haines), *White Palace* (1990, dir: Luis Mandoki).

Some 20 years ago, he got to know the director István Szabó on the film *Confidence* (1979). Since then, the two have worked in close collaboration, and people speak poetically of Koltai as being "Szabó's eye". He has been behind the camera for István Szabó on such films as the prize-winning *Meeting Venus* (1990), *Hanussen* (1988), *Colonel Redl* (1984) and the Oscar-winning masterpiece *Mephisto* (1980). *Taking Sides* is the continuation of the successful collaboration between Lajos Koltai and István Szabó.

Lajos Koltai has received several international awards for his work. In 1977, he received the 'Béla Balázs Prize', and in 1985 was awarded the 'Kossuth Prize' for *Colonel Redl*. The Hungarian Film and TV Critics have presented him with eight awards since 1985. In 1985 and 1986, he received the Prize for 'Best Cinematography' at the National Feature Film Festival. In 1999, he was awarded the 'European Film Award' for his camerawork on the film *Sunshine* (1999, dir: István Szabó) and *The Legend of 1900* (1998, dir: Giuseppe Tornatore) for which he also received the 'David Award' the same year. Koltai has been nominated five times for an Academy Award ®.

KEN ADAM

Production Design

Born in Berlin in 1921, Academy Award ® winner Ken Adam is one of the most high-profile production designers in the world. His work includes 84 feature films, some of which have been awarded international prizes.

He was first nominated for an Academy Award ® on the film *Around the World in Eighty Days* (1956). Five further nominations were to follow, and for *Barry Lyndon* (1975) and *The Madness of King George* (1995) he received the much-coveted award. He has been nominated for the "British Academy Award" nine times, and won it twice for his work on *Dr. Strangelove or How I Learned to Stop Worrying and Love the Bomb* (1963) and *The Ipcress File* (1965).

A selection from his filmography:

Around the World in Eighty Days (1956)
Dr. No (1960)
Dr. Strangelove or How I Learned to Stop Worrying and Love the Bomb (1963)

Goldfinger (1964)
Thunderball (1965)
You only live twice (1967)
Diamonds Are Forever (1971)

Barry Lyndon (1975)
The Spy Who Loved Me (1977)
Moonraker (1979)
King David (1985)
The Deceivers (1988)
The Freshman (1990)

The Madness Of King George (1994)
In & Out (1997)
The Out-Of-Towners (1999)
Malena (2000)
Taking Sides (2001)

SYLVIE LANDRA

Editor

Sylvie Landra has long been regarded a star editor within the French film industry. She received international critical acclaim for her work on Luc Besson's feature films *The Professional* (1994), *The Fifth Element* (1997) and *The Messenger: The Story of Joan Arc* (1999) with a nomination for the 'César' for all three films.

GYÖRGYI SZAKÁCS

Costume Design

Györgyi Szakács has been a costume designer since 1975 and designed costumes for about 500 theatre performances, 15 films and television productions.

As a member of several theatre companies in Hungary she has created the costumes for almost all Shakespeare dramas. She also is a member of the Katona József company since its foundation and made the costume designs for almost all productions by Gábor Zsámbéki and Tamás Ascher, like *Coriolanus*, *Three Sisters*, *The Government*, *Inspector*, *Catullus*, *Le Misanthrope*, *Platonov*, *Hamlet*, *Katharina Blum*, *The Miser*, *Presidents*, *The Broken Jug* and *Art*.

Some of her most important works abroad were in 1992 on *Kaffeehaus* by Goldoni at the Schauspielhaus Düsseldorf and *Kleinbürgerhochzeit* by Brecht at the Theater in Stuttgart, and in 1993 on *Don Giovanni* by Mozart at the Lyon Opera. In 1997 and 1998 she worked on *Ivonne* by Gombrowitz and *Die kahle Sängerin* by Ionescu at the Burg Theater, Vienna and in 2000 on *Tartuffe* by Molière at the Berliner Ensemble.

Györgyi Szakács previous collaborative work with István Szabó includes 1993/'s *Il Travatore* at the Vienna Opera and *Boris Godunow* at the Leipzig Opera, 1995's *Offenbachs Geheimnis* a ZDF – ARTE Film, and 1999's, *Sunshine*.

She has won many artistic prizes and awards, among them in 1985 the 'Mafilm Prize', in 1986 the 'Jászai Prize', and since 1983, she received the 'Hungarian Theatre Critic's Award' for the best costume design of the season thirteen times. In 1998 Györgyi Szakács won the 'Kossuth Prize' (the highest Award from the Hungarian State) and in 2000 she was nominated for the 'Genie Award' for her work on *Sunshine*.