

Music Box Films presents

TRANSIT

Dir. Christian Petzold (BARBARA, PHOENIX)

Official Selection

Berlin International Film Festival 2018

Toronto International Film Festival 2018

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PRESS NOTES

Publicity Contacts

New York/National:

Sophie Gluck & Associates
Sophie Gluck
sophie@gluckpr.com
212-595-2432

Aimee Morris
aimee@gluckpr.com
212-595-2432

Los Angeles:

Fredell Pogodin & Associates
Fredell Pogodin/Ryan Langrehr
pr@fredellpogodin.com
323-931-7300

Regional Publicity:

Music Box Films
Kathleen Sachs
ksachs@musicboxfilms.com
312-508-5362

Music Box Films Contacts

Theatrical Bookings and Exhibition

Materials:

Kyle Westphal
kwestphal@musicboxfilms.com
312-508-5359

Marketing/Social Media:

Becky Schultz
bschultz@musicboxfilms.com
312-508-5360

LOGLINE

Past and present merge in this alluring puzzle from Christian Petzold, which follows Georg (Franz Rogowski), a refugee from fascism who pursues Marie (Paula Beer), the wife of the dead man whose identity he has assumed.

SYNOPSIS

As fascism spreads, German refugee Georg (Franz Rogowski) flees to Marseille and assumes the identity of the dead writer whose transit papers he is carrying. Living among refugees from around the world, Georg falls for Marie (Paula Beer), a mysterious woman searching for her husband—the man whose identity he has stolen. Adapted from Anna Segher's 1942 novel, *TRANSIT* shifts the original story to the present, blurring periods to create a timeless exploration of the plight of displaced people.

DIRECTOR'S STATEMENT

The autobiography of Georg K. Glaser contains a wonderful sentence: "Suddenly, as my flight came to an end, I found myself surrounded by something I termed 'historical silence.'" Georg K. Glaser was a German communist during the time in which the novel "Transit" by Anna Seghers was set. He fled to France and then to its unoccupied "free zone," or "zone libre," to which Marseille belonged.

Historical silence is akin to windlessness or still air: the breeze ceases to propel the sailboat, which is enveloped by the vast nothingness of the sea. The passengers have been expunged—from history and from life. They're cornered in space and in time.

The people in *TRANSIT* have been cornered in Marseille, waiting for ships, visas, and further passage. They're on the run—there's no way back for them, and no way forward. Nobody will take them in or care for them. They go unnoticed—except by the police, the collaborators, and security cameras. They're borderline phantoms, between life and death, yesterday and tomorrow. The present flashes by without acknowledging them. Cinema loves phantoms. Perhaps because it, too, is a space of transit, an interim realm in which we, the viewers, are concurrently absent and present.

The people in *TRANSIT* long to be taken by the stream, the breeze, put into motion. They long for a story of their own and discover the fragment of a novel left behind by an author, the fragment of a narrative about flight, love, guilt, and loyalty. *TRANSIT* is a story about how these people turn this narrative into their own. — Christian Petzold

INTERVIEW WITH CHRISTIAN PETZOLD

What's your connection to "Transit," the novel by Anna Seghers?

The book was brought to my attention long ago by [renowned filmmaker and PHOENIX co-writer] Harun Farocki, for whom it was of great importance. Harun was born in 1944 in Sudetenland to parents fleeing their homeland, so I think he's always been trying to rediscover that connection to the 1920s, and to writers such as Franz Jung, Georg Glaser, and Anna Seghers. What existed before fascism was basically a lost home, and "Transit" is a book that was essentially written in transition. Over the years, we've read the novel time and again because it was a book that we could both relate to: being in this state of transition and having a character whose story develops in this space, who gets by without a home, that's what's so great about the book. In "Transit," there's no fixed home. Home is basically homelessness.

How did the idea come about of having the story of "Transit," which takes place in 1940, take place in modern-day Marseille?

I'd already made PHOENIX as a historical film with Harun, where we exist during that time and reconstruct that time, that situation, those feelings. Harun and I had also written our first treatment for TRANSIT where the whole thing was conceptualized as a historical film in the Marseille of 1940. After Harun passed away [in 2014], I resumed the project and had the feeling that the script was writing itself, but at the same time had no passion for it whatsoever. Then it hit me that I had absolutely no desire to make a historical film. I didn't want to reconstruct the past. There are refugees all over the world, and we live in a Europe of renationalization, so I don't want to revert to the safe zone of historical filmmaking.

I then made two TV movies that were set in the modern day, a world I'm familiar with. The reason I returned to "Transit" came down to two things: I was talking to an architect who explained to me that the wonderful thing about GDR architecture was that the old stuff hadn't been demolished, but the new stuff had just been built alongside it. Its history isn't hidden in layers but is rather side by side, where it remains visible. There was a debate in Munich over the Stolpersteine, brass-plated cobblestones set into sidewalks to remind us of the Jewish residents who had been deported to extermination camps. For me, these are some of the greatest artworks of the modern era: we witness the past as we pass through the present. There's something ghostly about them, and that suddenly reminded me of "Transit." A transit zone is by definition transitional. Like the boarding gate at an airport: you hand over your luggage, but you haven't even gone anywhere yet. Anna Seghers describes this transit zone as one between Europe and Mexico, but it can also be historical—as with the Stolpersteine, or architecture—a transit zone between the past and present.

Were the colliding worlds of 1940 and today's Marseille difficult to depict when writing?

Before I began writing the script, I just tried to imagine how depicting the movements of refugees in today's Marseille might look, without commenting on the issues. And I didn't find that unsettling. I was totally fine just imagining someone in a suit with a duffel bag walking along Marseille's harbor, booking a hotel room and saying, "The fascists will be here in three days, I have to get out of here." I didn't find that unsettling at all, and maybe that in itself is unsettling. I immediately understood the refugee movements, the fears, traumas, and the history of the people that were once so prevalent in Marseille. It surprised me that I didn't feel the need to explain those things.

Were you always clear that you wanted to shoot TRANSIT in Marseille?

I believe that the actors and everyone else involved in the project have a duty to in some way connect with the city in which the story is based. The world doesn't just belong to us, we actually have to find a way of relating to it, and this world, Marseille, is a complex one. It's a port town through which millions of tourists pass, but they go unseen. The city has such a rich tapestry that it doesn't need to rely on tourism. We stayed in a hotel in the Panier neighborhood and shot some scenes there; the Germans blew up most of it because it was a pocket of resistance, and it was redeveloped in the 1950s, but you still see the remnants of the old Le Panier. And as part of rehearsals, we often visited the places where we wanted to shoot, to get a feel for the city before we began shooting, before illuminating it with our floodlights.

Being in a place where the present and past are so visible can only enrich a movie about overlapping time periods. It was great fun just shooting there amidst everyday life. Scorsese once said he hates blocking off streets and creating these worlds of choreographed extras. We only ever had three extras in frame, otherwise we just filmed whatever was there.

What were your considerations with respect to equipment, costume, and production design?

Transit zones are always a balancing act. We wanted something that you see today but that wouldn't modernize the characters too much. We didn't want to create ghosts from long ago floating through Marseille; they needed to be ghosts of today. Katharina Ost, our costume designer, said from the outset: we won't go retro, nor will we go modern; we'll stick to the range of classic lines, classic shirts, and classic suits. It's how the clothes are worn that points to a specific social origin. It was similar with the production design. With the small hotels that we viewed in Marseille, for example, we hardly needed to change anything. We occasionally painted the walls because of aesthetic considerations, but that was it. Driss's apartment was shot entirely as we found it. We walked in and thought: this is it, we can shoot here. But other things weren't so easy. The original Mont Ventoux, for example, is still in Marseille, but

now there's a McDonald's there, so that was a no-go. But right next door, there are these restaurants that basically still look the same as they always have—checkered table cloths, pizza, rosé...nothing seemed out of place.

The place that was perhaps once Georg's home, his backstory, is only touched upon in the movie.

Anna Seghers wrote the story as a modern first-person narrative. One refugee tells a story to another. He's afraid of getting bored because he's surrounded by all these refugee stories. And as you tell that story—especially when you're traumatized, when you've lost something, your language, your home—fragments of your memory suddenly resurface. This production of memories exists in the novel: the mother's songs, smells, images from childhood, the light... They emerge from deeper layers, as if the memory had been locked away all that time, because it would be fatal for homesickness to surface while fleeing. These fragments are incredibly beautiful in the language of Anna Seghers. When the narrator remembers something, the text takes on a completely different rhythm. And when Georg reads the writer's manuscript or when he sings "Abendlied" ("Evening Song") by Hanns Dieter Hüsch, he's suddenly reminded of how beautiful language and music had been before the Nazis, and how their rhetoric, films, propaganda, and possession of the spirit had basically destroyed German culture.

Why did you decide against a first-person narrative like the one in the novel?

I have real trouble with first-person narratives in the movie theater. I just don't buy it. In a novel, the narrator turns in his solitude to the reader, who's just as alone. But a first-person narrator in the movie theater doesn't turn to a solitary subject; he turns to a room, an audience. When someone says "I" in cinema, it's not positioning oneself, it's simply talking too much. My role model was the narration style in *BARRY LYNDON* by Kubrick: you have a narrator who observes his character Barry Lyndon and loves him for his flaws. If we watch our protagonist in this manner, we adopt a certain attitude toward him. So I asked myself who the narrator in *TRANSIT* could be. Georg has no friends, he moves around, so it had to be someone who knows Georg's story and who's now passing it on as the story unfolds. It's therefore important that the barkeeper, who we later identify as the narrator, receives the writer's manuscript in the end.

Did you consider not having a voiceover at all in the movie?

I wanted to make the movie in such a way that it would work without a voiceover. What interested me were the passages. The terms "transit" and "passage" sit so close together. There's a famous text by Béla Balázs that describes a scene with Lillian Gish in which she learns that her child has died. She then turns and leaves, and the camera turns with her. Balázs calls this a "passage": the space that we fill ourselves. We see the character who remains to himself,

and we remain to ourselves, but there's a connection. That's how I saw the voiceover parts: as passages, or passage music.

You've spoken about the term "Geschichtsstille," or "history standing still," in the context of transit.

During preparation, I read "Geheimnis und Gewalt" ("Secret and Violence") by Georg K. Glaser, another of mine and Harun's favorite books, and a really important one for the script. Glaser also fled Nazi Germany, escaping from a prison camp near Görlitz. Like Anna Seghers, he was a Communist, but not an intellectual. By the time he wrote "Geheimnis und Gewalt," retrospectively, he'd already lost his second home, the Communist party. It was here that I came across the term "Geschichtsstille" (history standing still), and it really fascinated me. Once this Geschichtsstille has come to an end, he's able to start afresh and is granted French citizenship, with which he builds a new life, whereas Anna Seghers remains solitary; when you read her Mexican books, you notice that she attempts to write herself into the narratives, but that she doesn't belong.

In the novel "Transit," the manuscript that the writer Weidel leaves behind is essentially the text that Anna Seghers writes that could also have been found in a hotel room. The writing of this text, which at the same time is the text of the narrator, is an attempt to overcome the desperation and to start anew once the Geschichtsstille has come to an end. This is when Georg reads the manuscript and says, "This was the moment I understood the whole story. I understood myself, I understood the flaws of all these people. It was a narrative in which no one wanted to mock the ill-educated but in which this ill-education and helplessness rather became something human."

Did Georg internalize his being in transit and struggle for survival to such a degree that he found it difficult to have an end goal?

The best thing about a coming-of-age novel such as "Transit" is that you understand how someone grows to become a person with a purpose, with memories, desires, and needs. Georg is empty to begin with, a pawn, a victim of history; he walks around, sits in bistros, has no past and no future; he simply lives in the present. He struggles on through life because he thinks he has nothing to lose and is yet to have lost anything. He's clever; almost like a criminal, he can read the signs around him and has a knack for pretending. It's only when he reads the manuscript while fleeing—while his friend dies beside him—that he suddenly becomes something of a tragic hero. That's his development. He falls in love. Someone else's identity gives him a goal in life, albeit one built on lies. But over the course of the story, he acquires this identity of someone who has desires and needs, and who ultimately has to make sacrifices.

Does Georg's relationship to Driss, the young boy, provide him with an opportunity to stay?

I thought the actors put in a really strong performance in the scene where Georg sings a children's song to Driss. The presence of the child gives Georg a past, a memory. At that moment, he himself becomes a child. They're then joined by the mother, who originally expressed her disdain for him, because she immediately recognized him as an irresponsible drifter. But that all changes when he starts to sing. Then he's accepted. It offers him the opportunity to join a family and to justify his own being. And he does. After years on the move, his self-centeredness is more pronounced than his sense of solidarity. But it makes him feel guilty, and this feeling of guilt is something new to him.

The author's manuscript is incomplete. The end of the novel suggests that the narrator goes off into the mountains.

Yes, it's possible that he does. But he's also sitting up in Mont Ventoux at the start of Anna Seghers' novel, even though he should've left long before. It's a lovely image when he says Marie comes from the land of the shadows. And every time the door opens and a shadow appears on the wall, he looks up. He watches the shadows that enter the cafe, thinking the next shadow could be Marie. That's probably the nicest part, for someone who's already in a fictitious world to say: "If our rootlessness can become a beautiful and passionate story, and not destroyed because it's modern, then I can wait here in this restaurant until Marie returns from the realm of the dead."

Would you describe TRANSIT as a love story?

Yes. I think the story of someone fleeing can only be told as a love story. Love requires time, but love has something that fleeing can't destroy. Lovers can create their own space and time. They can take a step away from the story. I think that's wonderful.

Marie seems ambivalent, caught between devotion and self-interest.

During our preparation, Paula Beer said that the Marie in the novel—despite the author being a woman—was like a male projection. She's a kind of refugee Joan of Arc. Her physical features are barely mentioned, you have no real idea what she looks like. What I really liked about Marie is her duplicity, she's not just pure and saintly. Unlike Georg, she has these feelings of guilt. She's left her husband and won't get on the boat until she has atoned for this guilt. She says, "I need to find my husband. I'm present, I love, but I can't start a new life if I still have unredeemed debts in the old one." She can't live with that betrayal.

Why did you opt for the cinemascope format?

It was important to me that the spaces we were working in allowed for a choreography where the characters not only communicate with each other through dialogue. Instead, their presence, their movements, and the distances they maintain from each other, tell so much more than them constantly talking ever could. Cinemascope gives you that space to move in, and it allowed us to do long takes and follow the actors' choreography. Like, for example, when Marie comes into the room where Georg is, walks past him, goes over to the window, and then he walks over behind her. We rehearsed that many times to get the choreography right.

How did you find Franz Rogowski and Paula Beer, your two lead actors?

For Georg, I was looking for an actor who gives the impression of scrapping his way through, someone who carries himself a certain way. When I was writing the film, I had someone like Belmondo in *BREATHLESS* in mind. Simone Bär, who I always have do the castings with me, and Bettina Böhler, both suggested Franz Rogowski right away. I'd already seen him in *LOVE STEAKS*. The first thing Franz said when we met up was that he didn't like the pinball machine in the Parisian café scene. He said pinball machines don't exist anymore and that it was like some kind of reminiscing about the 1960s, and that the movie was more about putting the present and the past in the same space. He was absolutely right, and I got rid of the pinball machines right away.

It was François Ozon who drew my attention to Paula Beer. I only knew her as a young girl in *THE POLL DIARIES*, but I didn't know anything about her career since then. François let me watch dailies of *FRANTZ* before it had been released, and I was so impressed. Paula is only 22. I have no idea where she gets her maturity. She exudes worldly wisdom and youthfulness in equal measure, in a way I've never seen before.

Did the fact that the refugee issue is so current right now influence how you worked on TRANSIT?

You always have to be careful. The camp in Calais—"the Jungle"—had just been cleared when we were preparing for *TRANSIT*. People told us to go and film it, to get shots of all the African refugees, the boats, the bodies washing up in Lampedusa. But you can't. You can't film African refugees. I have no right to do that. I have no idea what it's like. Instead, we filmed "the Maghreb of Marseille," but that's part of the city and part of France's colonial history. It's there. We were tasked with using that space in our story to depict what it's like there.

The war and the reasons for displacement are taken for granted and not dramatized in TRANSIT.

I think that's rooted in the fact that you tend to forget when you flee. You hate whatever it is you fled from, and you don't have a language that makes you feel at home or that opens up the world for you. Franz Rogowski grasped that very well. When Georg is at the American consulate, he says, "I'm not writing any more essays," which stems from Anna Seghers' original text. And he says it in such a way that he suddenly understands and feels what he's been through. And when he says "der Krieg" ("the war") at the end, it sends shivers down my spine.

We sometimes had difficulties during the shoot, because France was still in a state of emergency following the terror attacks in Nice and Paris. When we then walked through the streets accompanied by these special task force police, people were scared to begin with. What I realized during the shoot, when reconstructing the present and the past, is how easy it was to imagine being a refugee myself. Deep down inside, our identity is that of a refugee.

ABOUT CHRISTIAN PETZOLD (DIRECTOR)

Christian Petzold studied German philology and theater at the Free University of Berlin and subsequently studied directing at the German Film and Television Academy of Berlin between 1988 and 1994. Additionally, he worked as an assistant director for Harun Farocki and Hartmut Bitomsky. Petzold's award winning features include: PILOTS (1995), CUBA LIBRE (1996; Jury's Sponsorship Award at the Max Ophüls Festival), THE SEX THIEF (1998; Producer Award at the Max Ophüls Festival), THE STATE I AM IN (2001; German Film Award for Best Feature Film; the Hessen Film Prize), SOMETHING TO REMIND ME (2002; Grimme Prize, German Television Prize; Fipa d'Or—Biarritz), WOLFSBURG (2003; the International Film Critics' Prize—Panorama of Berlinale; Grimme Prize), GHOSTS (2005; Berlinale; German Film Critics' Prize), YELLA (2007; Silver Bear at the Berlinale and the German Film Prize for Nina Hoss), JERICHOW (2008; Venice Film Festival; German Film Critics' Prize), and DREILEBEN—SOMETHING BETTER THAN DEATH (2011; Grimme Prize and German Television Award, collectively with Dominik Graf and Christoph Hochhäusler). For BARBARA (2012), Christian Petzold was awarded the Silver Bear at the Berlinale for Best Director. Other awards for the film include the German Film Prize in silver and the nomination for the European Film Prize. As with BARBARA, PHOENIX (2014) was listed in the "Top Five Foreign Language Films" of the National Board of Review in the USA and was awarded the Fipresci Prize in San Sebastián, the Director's Award in Lisbon and Hong Kong, the German Film Award for Nina Kunzendorf as best supporting actress, and the Actor's Award for Nina Hoss at international film festivals in Mons and Seattle, among others. Most recently, Petzold wrote and directed the TV crime dramas KREISE (CIRCLES, 2015) and WÖLFE (WOLVES, 2016) with Matthias Brandt and Barbara Auer.

ABOUT FRANZ ROGOWSKI (GEORG)

Since 2007, Franz Rogowski has been an actor, dancer, and choreographer in productions of the Zagreb Theater, HAU and the Schaubühne (both in Berlin), and the Thalia Theater in Hamburg, among others. Rogowski made his movie debut in 2011 with the lead role in *FRONTALWATTE* (2011, dir. Jakob Lass). The award-winning *LOVE STEAKS* came next (2013, dir. Jakob Lass), for which he won the Actor's Award at the Munich Film International Film Festival. He continued his theater work at the Schaubühne (Berlin) in Falk Richter's "Disconnected Child" (2013/14; awarded the Friedrich Luft Prize). In 2015, he became a member of the Münchner Kammerspiele (Munich Studio Theater). His other film roles include Sebastian Schipper's multi-award-winning *VICTORIA* (2015, Silver Bear at the Berlinale and the German Film Award in six categories), *WE ARE FINE* (2015, dir. Henri Steinmetz), *BEDBUGS* (2017, dir. Jan Henrik Stahlberg), *TIGER GIRL* (2017, dir. Jakob Lass), Michael Haneke's *HAPPY END* (2017), and *LUX—WARRIOR OF LIGHT* (2017, dir. Daniel Wild). Besides starring in *TRANSIT*, Rogowski plays the lead in *IN THE AISLES* (dir. Thomas Stuber), both in competition at the 2018 Berlinale, where he was named one of the European Shooting Stars by European Film Promotion.

ABOUT PAULA BEER (MARIE)

Born in 1995, Paula Beer is one of Germany's rising young stars. She started her career as young member of the theater ensemble of the Friedrichstadtpalast Berlin. At 14, she was cast by director Chris Kraus as the female lead in his film *THE POLL DIARIES* (2010), for which she was immediately honored with the Bavarian Film Award for Best Young Actress. While concurrently attending school, she continued the acting classes she had begun while shooting *THE POLL DIARIES*, including at London's Guildhall School of Music and Drama. Following roles in *THE TASTE OF APPLE SEEDS* (2012, dir. Vivian Naefe) and *LUDWIG II* (2012, dirs. Peter Sehr and Marie Noëlle), she appeared in *THE DARK VALLEY* (2014, dir. Andreas Prochaska), for which Beer was nominated for the Austrian Film Award for Best Actress, *PAMPA BLUES* (2015, dir. Kai Wessel), and *4 KINGS* (2015, dir. Theresa von Eltz). Beer's role in François Ozon's *FRANTZ* (2016) propelled her international profile further. She was honored with the Best Young Actress award at the Venice Film Festival, and received Most Promising Actress nominations for the César and Lumières awards, as well as for the Best Actress Award at the 2017 European Film Awards. She also starred in Florian Henckel von Donnersmarck's acclaimed new film, *NEVER LOOK AWAY*, alongside Tom Schilling.

ABOUT HANS FROMM (DIRECTOR OF PHOTOGRAPHY)

Hans Fromm studied cinematography at the Berlin State College for Optics and Phototechnology between 1986 and 1988. Since 1989, he has worked as a freelance cameraman, and since 1999 has been a lecturer of image composition at both the German Film and Television Academy of Berlin and the Film Academy of Ludwigsburg. Fromm has been the director of photography for all of Christian Petzold's movies. Additionally, he filmed *TROUVILLE BEACH* (1998, dir. Michael Hofmann), *FARLAND* (2004, dir. Michael Klier), *PRISONERS* (2006, dir. Ian Dillthey), *MESSY CHRISTMAS* (2007, dir. Vanessa Jopp), *BORDER WALK* (2013, dir. Brigitte Bertele), and *FLIGHTS OF FANCY* (2014, dir. Christian Bach), among others. His accolades include the nomination for the Camera Sponsorship Prize for *NOT A LOVE SONG* (1997, dir. Jan Ralske), the Grimme Prize for *SOMETHING TO REMIND ME* (2001, dir. Christian Petzold), the nomination for the German Film Award and the German Film Critics' Prize—Best Image Design for *YELLA* (2007, dir. Christian Petzold), and the Grimme Prize for *DREILEBEN—SOMETHING BETTER THAN DEATH* (2011; dir. Christian Petzold). For *BARBARA* (2012, dir. Christian Petzold), Fromm was nominated for the German Film Award for Best Camera.

ABOUT BETTINA BÖHLER (EDITOR)

Bettina Böhler has worked as an assistant editor since 1979 and an independent editor since 1985. She has worked together with Dani Levy (*SAME TO YOU*, 1985); Michael Klier (*OSTKREUZ*, 1991; *HEIDI M.*, 2001; etc.); Yilmaz Arslan (*PASSAGES*, 1992); Oskar Röhler (*LULU & JIMI*, 2009; *SÜSS THE JEW*, 2010); Valeska Grisebach (*LONGING*, 2006; *WESTERN*; 2017); Angela Schanelec (*PLACES IN CITIES*, 1998; *PASSING SUMMER*, 2001; *MARSEILLE*, 2004; *AFTERNOON*, 2007; *THE DREAMED PATH*, 2016, etc.); Henner Winckler (*SCHOOL TRIP*, 2002; *LUCY*, 2006); Angelina Maccarone (*IN ORBIT*, 2005; *HOUNDED*, 2006; *TO LIVE*, 2007; *THE LOOK*, 2011, etc.); Thomas Arslan (*GOLD*, 2013); Margarethe von Trotta (*HANNAH ARENDT*, 2012; *THE MISPLACED WORLD*, 2015); and Nicolette Krebitz (*WILD*, 2016). Her features in cooperation with Christian Petzold include: *CUBA LIBRE* (1996), *THE STATE I AM IN* (2000), *SOMETHING TO REMIND ME* (2001), *WOLFSBURG* (2003), *GHOSTS* (2005), *YELLA* (2007), *JERICHOW* (2008), *DREILEBEN—SOMETHING BETTER THAN DEATH*, (2011), *BARBARA* (2012), and *PHOENIX* (2014). Böhler was awarded the Editing Prize and the German Film Critics' Award for *THE STATE I AM IN*, the Femina Film Award at the 2007 Berlinale for *YELLA*, and the Bremer Film Award and the German Film Critics' Award for *BARBARA*.

A FILM BY CHRISTIAN PETZOLD

Franz Rogowski...Georg
Paula Beer...Marie
Godehard Giese...Richard
Lilien Batman...Driss
Maryam Zaree...Melissa
Barbara Auer...Woman with two dogs
Matthias Brandt...Mont Ventoux Bartender / Narrator
Sebastian Hülk...Paul
Emilie de Preissac...Paris hotel owner
Antoine Oppenheim...George Binnet
Ronald Kukulies...Heinz
Justus von Dohnányi...Conductor
Alex Brendemühl...Mexican Consul
Trystan Pütter...US Consul
Agnes Regolo...Hotel owner
Thierry Otin...Mexican Consulate Secretary
Elisa Voisin...Claire
Kommissar Marseille...Jean-Jerome Esposito
Gregoire Mansaingeon...Reeder

Directed by...Christian Petzold
Written by...Christian Petzold
Based on the novel "Transit" by Anna Seghers
Director of Photography...Hans Fromm bvk
Editor...Bettina Böhler
Production Designer...K.D. Gruber
Costume Designer...Katharina Ost
Makeup Artists...Kitty Kratschke, Sonia Salazar Delgado
Production Sound Mixer...Andreas Mücke-Niesytka
Gaffer...Christoph Dehmel
Casting...Simone Bär, Joanna Delon
Composer...Stefan Will
Sound Designers...Dominik Schleier, Christian Conrad
Sound Re-Recording Mixer...Martin Steyer
Production Managers...Dorissa Berninger, Juliette Lambours
Assistant Directors...Ires Jung, Andreas Meszaros
Commissioning Editors...Caroline von Senden (ZDF), Andreas Schreitmüller (ARTE), Olivier Père, Rémi Burah (ARTE France Cinéma)
Co-Producer...Antonin Dedet
Producers...Florian Koerner von Gustorf, Michael Weber

Production Company...SCHRAMM FILM Koerner & Weber

in Co-Production with...NEON PRODUCTIONS and ZDF, ARTE, ARTE France Cinéma

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ABOUT MUSIC BOX FILMS

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