

Red Envelope Entertainment
in Association with
Laemmle/Zeller Films

A Provobis Film Jürgen Haase Production
in CoProduction with
BR/ARTE, Paises Films, Mediapolis Film

STRIKE

(Strajk – Die Heldin von Danzig)

With Katharina Thalbach

Andrzej Chyra

Dominique Horwitz, Andrzej Grabowski

Dariusz Kowalski, Ewa Telega, Wojciech Pszoniak

Executive Producer: Wolfgang Plehn

Producer: Jürgen Hasse

Co Producer: Maciej Slesicki

Screenplay: Andreas Pflüger, Sylke Rene Meyer

Director: Volker Schlöndorff

The film's press kit and high res photos may be downloaded from:
www.LaemmleZellerFilms.com/Strike

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Running Time: 104 Minutes

This Film is Not Rated

In Polish with English Subtitles

www.LaemmleZellerFilms.com/Strike

Bauten Andrzej Rychtarczyk

Baubuhne Władysław Janik

Józef Ziemianek

Mieczysław Chrobak

Paweł Dziurny

Dariusz Pazik

Stanisław Kustwan

Jan Jagiela

Andrzej Janczura

Zygmunt Kamiński

Zenon Barnowski

Aushilfen Marek Raśniewski

Marcin Malinowski

Stunts Robert Piotr Brzeziński

Jacek Długosz

Grzegorz Jurek

Tomasz Krzemieniecki

Jarosław Nowikowski

Paweł Pliszka

Andrzej Ponęta

Józef Stefański

Krzysztof Sztabiński

SFX Janusz Bykowski

Witold Gajzler

Michał Wićko

Dolly/ Grip Hannes Staehle

Krzysztof Szostko

Catering Maciej Szaszkiewicz

Renata Szydłowska

Rafał Szydłowski

Ilona Świetoń

Hubert Duszyński

Waldemar Samojłowicz

Seite 4 von 6

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Janusz Kowalski

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Unter Verwendung der Musik

SHIPYARD OVERTURE (REVOLUTION INDUSTRIELLE)
Composed by Jean Michel Jarre
Published by Jean Michel Jarre & Francis Dreyfus Music

SPACE OF FREEDOM (MARCH 23)
Composed by Jean Michel Jarre
Published by Jean Michel Jarre & Francis Dreyfus Music

SUITE FOR FLUTE
Composed by Jean Michel Jarre
Published by Jean Michel Jarre

THEREMIN MEMORIES
Composed by Jean Michel Jarre
Published by Jean Michel Jarre

TRIBUTE TO JEAN PAUL II (ACROPOLIS)

Composed by Jean Michel Jarre
Published by Jean Michel Jarre

PLEASURE PRINCIPLE

Composed by Jean Michel Jarre
Published by Jean Michel Jarre

POLISH JAZZ Vol.11

The Andrzej Trzaskowski Sextet
composed by Andrzej Trzaskowski
Published by POLSKIE NAGRANIA

der Traditionals

"Głęboka studzienka";

"Kasztań"

Regionalny Zespół Pieśni i Tańca "Kaszuby"

"Hymn kaszubski"

Composed by Hieronim Derdowski
Orkiestra Stocznia Gdynia S.A.

sowie

"Wala-Twist"

Adam Kaufhold - arrangement

Anna Domśalska - music elaboration and manager of the choir

Hanna Woźniak, Emilia Pollok, Agnieszka Rose, Monika Markiewicz - vocals

Der Film wurde gefördert aus Mitteln von
Polish Film Institute

Verleih

Weltvertrieb

eine deutsch-polnische Ko-Produktion von

Jürgen Haase

mit

MEDIOPOLIS FILM- UND FERNSEHPRODUKTION GmbH

und

PAISA FILMS

c 2006 PROVOBIS

Das Buch zum Film ist erschienen im Parthas-Verlag

Short storyline

Strike - the heroine of the shipyards - tells the story of a simple worker, who was the cause of the strike on the Gdansk shipyard in August 1980, which led to the creation of the first free unions and ultimately the downfall of the soviet system. She was an orphan, analphabet, communist activist and fervent catholic, a bundle of a woman who fought with wit and cunning for justice at her workplace, not knowing that she would end up changing world history, just by being stubborn. Inspired by historical events and a true character, the film tells her tale like a ballad, showing that it may be neither 'Great Men', like Mao, Churchill or Napoleon, nor the struggle of classes that makes History, but that like in the story of human evolution a small mutation can make big changes.

Synopsis

This is the story of Agnieszka - the smallest crane operator in the world, an orphan who becomes a mother, a refugee who finds a home, an illiterate who writes history. On the one hand, the film deals with the paradigmatic aspect of history, that is, the recurring genesis of political movements. First come the dreamers, then the rebels, then the radicals and finally the politicians. And they remain. In the civil rights movements, the Green parties, the French Revolution, the Russian Revolution and so on... And it is often the women who start the ball rolling. It is always those who follow their calling; the secular saints - they are the people whose strength and vision empower countless others.

On the other hand, **Strike** is an uplifting story of personal courage. Agnieszka's was a constant uphill struggle. She was an illiterate, an orphan, a poor and lonely soul who could just as easily have ended up as an alcoholic, a broken and embittered woman. That is what is so wonderful and enchanting about her life - and so inspiring: each and every one of us can change the world.

The life of this small but extraordinary woman is told in three decisive periods, beginning in 1961. Agnieszka is only 1,60 meters tall, nearly illiterate and yet manages to work her way up, with sheer diligence and discipline, from unskilled laborer to crane operator in the Gdansk shipyard. She accepts an invitation to receive an honor on International Woman's Day with the same good nature as she does the assurance of the shipyard management that her job will never be in danger. Agnieszka draws her strength from her illegitimate son Krystian and the budding love she has for Kazimierz, a trombone playing worker in the shipyard. But her short-lived happiness threatens to come to abrupt end when the shipyard doctor callously informs her that she has cancer and will soon die. Who will look after her son? Kazimierz wants to marry her now more than ever. He wants to be a good father to Krystian. The small family becomes the basis for each of them to support the other. But even before their borrowed time runs out, Kazimierz suddenly dies. Agnieszka quarrels with God and numbs herself with work.

The working conditions in the shipyard are disastrous and inhuman. When Agnieszka witnesses a fatal accident that was caused by insufficient safety measures, her

unswerving trust in her employers begins to waver. The death of the worker is not classified as an accident so that the shipyard will not have to pay the widow a pension.

Agnieszka's clear sense of justice mobilizes her. She helps the widow receive a pension by organizing public protests. Her personal commitment is not welcomed by the management. They try to silence her, offer her money, and even threaten her with refusing Krystian admittance to the university. In the face of all threats, Agnieszka persuades workers to initiate a solemn vigil to commemorate the unnecessary death of their co-workers.

It is around this time that she meets a young man who is working with others in the underground for free labor unions. Agnieszka's unconditional, straightforward nature appeals to them. They are arrested almost simultaneously. Agnieszka spends only one night in jail but the authorities let her know that they will stop at nothing if she continues her opposition.

By the time the year 1978 rings in, Agnieszka has had several grueling years behind her. The slight advances in the struggle against an increasingly draconian regime cannot make up for the fact that Krystian has turned away from her.

Agnieszka is fired. It's more than just losing a job. Up there on the crane with her co-workers and friends, with the magnificent view of the sea that is where her home is. Agnieszka refuses to eat humble pie and a miracle happens: thousands of shipyard workers go on strike on her behalf. Agnieszka sees that by spreading the strike to other large, state-run factories throughout Poland, they can mobilize the masses in the struggle for free labor unions. And again, it is she who is not fooled by the halfhearted concessions the powerful promise if the workers end the strike. She plays a decisive role in the inception of Solidarity and becomes the symbol and heart of the movement in Gdansk.

Interviews

Interview with Volker Schlöndorff on STRIKE:

What was the impetus for you to make this film?

Volker Schlöndorff: Most of all, it was to see in a concrete case how world history works: that it is not great men, like Churchill, Mao or Napoleon, who shape history, nor is it the struggle of the classes, as Marx would have it, but, like in the theory of evolution, it is chaos. In chaos, even an individual has no greater designs than just by their mere behaviour to achieve great things involuntarily and almost unbeknown to themselves. That struck me when I read this screenplay. Here you have a simple worker, illiterate, an orphan, who has no ideology or major view of how the world should be except that she can not tolerate the daily little injustices. So, she tries to tackle these and, step by step, becomes an idol for the other workers. When she is dismissed, first her brigade and then the entire shipyard, and finally the whole of Poland, go on strike. It is a strike out of solidarity which gives birth to the word and to the movement. But when the political wheelings and dealings begin, she retreats into the background and says "politics are not for me".

When did you join the project and what was the form you chose for this story?

When I was still working on "The Ninth Day", the producer Jürgen Haase said he had this follow-up project and asked me if I would be interested in directing. At the beginning, it was a very documentary-style project because it had been based on a documentary by Sylke Rene Meyer. She wrote a screenplay which was then further developed by Andreas Pflüger [of "The Ninth Day"] with me. The idea was to turn this true story into fiction mostly because of the main character, which could have come out of a Brecht play like "St Joan Of The Slaughterhouses" with a touch of "Mother Courage". We thought that we should bring out everything that is universal about her and beyond this specific case. When working on the screenplay, I thought back to the form of those ballads at travelling fairs as a way to recount the story of this woman who changed world history.

We decided to change the name of the lead character and took certain liberties in compressing the story, but this was also particularly necessary for the lead actress Katharina Thalbach because she didn't want to perform an imitation. She had the freedom to create her own character which would be believable in the story we wanted to tell. It is true that there is a strong similarity to "The Ninth Day" where I also changed the name of the central figure, but that's simply because I don't feel at ease with the genre of the so-called "true story". I am more a man of fiction.

The person who originally inspired the story, Anna Walentynowicz, was unhappy with the screenplay, but that had mostly to do with the fact that she wanted an entirely

different movie. She had said that it was more important to speak about Lech Wałęsa and how he was a traitor to the cause of Solidarność (solidarity). Her main goal was to use the film for the vendetta she has been carrying on for the past 20 years against Wałęsa. However, I was more interested in the genesis of Solidarność rather than in its aftermath and, furthermore, I didn't want to meddle in Polish internal history.

Had there been any previous attempts to make a film on the life of Anna Walentynowicz?

Strangely enough, no. In the Polish mind, all of "Solidarność" has become very remote from the original impetus. I can tell from the participation of the actors that they were very happy to be involved in the film and thankful to us for reviving this part of their history.

You had worked with Katharina Thalbach on your Oscar-winning film "The Tin Drum" in Gdansk in 1979, so this must have been something of a reunion?

I have never dealt with this kind of proletarian woman before and here Kati was a great help. She and the part are completely undistinguishable: she is Agnieszka and Agnieszka is Kati. She had this background of growing up in the German Democratic Republic where she had to work in the fields and factories during her vacations from studies, so this was home territory for her. 50% of the reasons I made the film are simply that when I read the script I thought of Katharina Thalbach and, from there on, I made it for her as well as for the deeper reasons. At the same time, what kept me going when we had our ups and downs in putting financing together was the promise I had made to Kati.

Apart from Katharina Thalbach and Dominique Horwitz as Kazimierz, the cast is made up exclusively of Polish acting talent. How did this mix of German and Polish actors work?

Originally, there had been the ideal of a purely German cast, but I said that would be fine if the film was being made for German television only. However, if we wanted a film that has relevance for the rest of the world - and particularly for the Polish people - then we would have to make the film in Polish. One exception was having Kati in the lead, but even Andrzej Wajda said that we wouldn't have found a better actress for this part in all of Poland.

We didn't go for a look alike for Lech Wałęsa, but took the most charismatic of the current Polish actors - Andrzej Chyra - who is wonderful. He's blond and blue-eyed and physically very different from Wałęsa, but he has presence and wit - that was more important. He has a great understanding of the irony in his relationship with Agnieszka, who is pushing him up as a front while at the same time keeping tight control in the background. They made a good couple. I was also very pleased to have Andrzej Grabowski who plays Sobiecki, the father of her illegitimate child - he is the most popular comedian in Poland and, for him, it was a challenge to switch from comedy to a dramatic part.

How do the Polish and German acting styles differ?

The Polish go more for understatement whereas Germans still tend to overact and perform the meaning as well as the situation. I was struck by how much the Polish actors held back. It is a very good school of acting.

And are all of the film's locations in Gdansk?

It was shot entirely in the shipyard. In fact, they have the same means of 'socialist' production as before, but they are, of course, in competition with the Asian shipyards. I became very conscious of the fact that this film may be the last document on 35mm about this shipyard and a certain way of building ships. So, I did that part of the film in a very documentary style on purpose because I felt that the audience should know by the end of the film how a ship is built - even to the point of including some historical footage. The thing is: the movie has two main characters: one is Kati as the heroine, and the other is the shipyard.

How was the Polish reaction the movie?

We organised a preview in Gdansk's main theatre. There was a lot of normal audience, some political figures and old Solidarność activists. They felt it was very 'Polish', very authentic. They showed great enthusiasm, even gratitude, and it was a very emotional night for all of us - and the greatest satisfaction for me and all of those who worked on it.

The score by Jean Michel Jarre is quite unexpected. How did this happen?

His music is for me a very important part of the movie, because it adds the feeling of an epic, of a story that goes way beyond its heroine, and because of his contemporary feeling. I heard his concert for the 25th anniversary of Solidarność in Gdansk and asked him to expand his themes for the film. He worked exactly along the lines of the shipyard sounds, the hammering of steel, all these sounds reminding one of Wagner's "Rheingold", plus the trumpet as a solo instrument, the tribute to Pope John Paul II and, above all, the freedom theme of "Solidarność" - all these elements fitted perfectly into my own aesthetics, and I think his score is just as efficient as his father's score was for "The Tin Drum". My hope is to some day work with both of them together on a film, maybe the upcoming "Pope Joan".

Interview with Andreas Höfer, Director of Photography on STRIKE

How did you like working with Volker Schlöndorff?

Andreas Höfer: I enjoy working with him. We've worked together before. One could say we were friends. We met six years ago on "The Legends of Rita" and afterwards we shot a few shorts and documentaries. This is our second feature film. His experience shows that even in the most difficult situations you can come up with something good. Working with him is very creative, friendly, collaborative, and not at all competitive. And Volker is around my father's age so we almost have a father-son relationship.

What kind of preparation did you do for the film?

Well, of course I looked at a lot of archive footage. Mostly documentaries of the time. To inspire me. Since the original locations still look the same as back then, you don't have to do much with the camera to make them look historical. Anyway, it's a part of recent history that everyone has their own memories of. Basically, you handle the images as you would shooting a picture that's set in the present.

What was it like shooting at the Gdansk shipyard?

Next to Katharina Thalbach, who is grandiose in the film, the shipyard is the other star. It's absolutely unbelievable from a visual aspect. All you have to do is put the camera somewhere and the shots just come. The shipyard is incredible. It was very exciting because it won't look the way it does now for much longer. So the feature film has an additional documentary function by showing the shipyard the way it still is. Probably no one will believe that we didn't build any sets and that everything was as we found it.

You shot in the fall?

When you shoot in fall it's more interesting visually because it's not as friendly, it's less green, less colorful. Of course it's colder, it's not light as long, and the days are shorter. So you have to be very focused, for instance the shooting schedule has to allow you to shoot interiors after 4 pm. It's very often the case that interesting films are shot in fall and winter. Boring films or comedies are shot in summer.

Is it possible to shoot different seasons on the same shoot? A November day and then a day in July?

I don't think it would be worth it trying to get the seasons that exact. I don't think it's that important for the story. I think for the people who worked in the shipyard, it was always basically the same weather in summer, spring or fall. It was always gray, it was always strenuous and I don't think it's necessary to go to enormous trouble to have summer in the fall. We did have luck with the weather and had a lot of sunny days. It's not as if we wouldn't have shot otherwise. The important thing is that the story works and the people follow the woman. What's also important is that you see the passing of time.

**Dr. Marek Prawda, Ambassador of the Republic of Poland,
on the premiere of STRIKE in Berlin on 7 March 2007**

For many of us, "Solidarność" (Solidarity) has become the founding myth of the new, independent Poland. For 17 years now, we've been telling each other various versions of the story. Some emphasize the role of the brave people who accomplished the impossible: not realizing that it couldn't be done, they simply did it. For others, what was miraculous was the intelligent, self-limiting revolution itself—one of the few that was ultimately successful.

The legend of "Solidarność" has become an essential part of contemporary European history. In this sense, it has a life of its own even beyond Poland—something that we should consider a gift and a privilege. One example of this is Volker Schlöndorff's film. We are very curious to see both his ballad and how German and international audiences react to it. We look forward to a discussion about it.

The film helps show that the Berlin Wall did not fall by itself. It also underscores how "Solidarność" was a decidedly collective achievement—just as Europe is a collective undertaking in which the term "solidarity" should also play a part. For me, this is the film's real message.

The European Union needs a new, stronger community spirit. And this film shows where we can find its roots: in the Danzig shipyards, but also in Budapest, Prague, East Berlin and the St. Nicolai Church in Leipzig. This is important to us not because of the past, but because of the future: so that we, the newest EU members, are seen as a source not just of problems, but of political ideas as well.

Because maybe if we are accepted as the "suppliers of a positive, political energy," it will be easier to reach agreements regarding, say, energy supplies—on the basis of partnership.

The example is arbitrary, yet unavoidable.

I watched **Strike** with my 12-year-old daughter. Clearly, a difficult, moody and politically unformed viewer. And yet, she followed the narrative on screen with fascination and curiosity. And has been pestering me with endless questions about "Solidarność" and the incredible story of a little woman from Danzig ever since. You should consider that a special compliment, Ms. Thalbach.

I hope the film will enjoy many perceptive viewers and an interesting debate.

Katharina Thalbach on the making of the film at original locations: "I followed the struggle in Poland with my heart pounding..."

In 2003, I read a draft of the script for the first time. It was a shock. Because I didn't know this side of the story. Because I had been born and brought up in a socialistic country, I followed the struggle in Poland with my heart pounding and realized very soon that something incredible was happening there. But the fact that a courageous woman was involved in this turning the wheel of history was new to me. Her tenacity in regard to matters of social justice made a strong impression on me.

Volker Schlöndorff said he'd like to shoot it with me. And that almost 30 years after "The Tin Drum. And in Danzig again. Unbelievable - it sounded like predestination.

Of course there was the fear of my, as a German of all people, playing this role in this explicitly Polish story. But after the many encounters with the Polish cast and crew these fears grew less. When we started to shoot in the same shipyard in Danzig where everything happened, when I saw the ships being built and met the people who work there or who brought history back to life as extras, I felt very close to them and I'm proud, even if only for a short time, of being a part of it all.

Personal Statement Andrzej Chyra

Acting Lech Wałęsa was a challenge and a venture. To deal with a living legend, a character, whom everybody knows and has a very specific opinion on, whose image, like nobody's else, maybe except for the Pope, everybody has engraved in their memories (not only in Poland). Anyways, many people have advised me against this part.

Even more than playing Wałęsa, I was interested in meeting Volker Schlöndorff, the director of some of the movies most important to me, such as "Young Törless" and "The Tin Drum". And, after first meeting him, I knew it was a good decision.

I think we entered into great communication, right from the first moment. Like me, Volker treated this movie like a great adventure with an unforeseeable outcome. Thanks to Volker I understood that I do not have to recreate a picture of Lech Wałęsa, faithfully render his history. Instead I have the possibility to create a dream about him - the man I want him to be. Who knows, perhaps the real one.

And obviously then there was Katharina Thalbach - a great actress and personality - and the peculiarity of acting, she - in German. Me - in Polish, and still striking the right chord.

I am waiting for this joyful movie about our history and maybe about the future as well.

Cast

Wojciech Pszoniak

He gained international visibility following Andrzej Wajda's 1975 *Ziemia obiecana* movie (*Promised Land*) where he played Max, one of the three main characters (the other being portrayed by Andrzej Seweryn and Daniel Olbrychski).

Important dates

1942. 05. 02 - Born in Lwów, Poland.

1968 - Graduation from The National Theatre School in Krakow

1972 - Awarded a prize (December) in the name of Leona Schiller).

1975 - Awarded by Minister of Culture and Art the prize II grade for eminent achievements in theatre and film as an actor.

1977 - Awarded at I FPTTV in Olsztyn for a part in the TV spectacle "Nie do obrony")

1998 - 16 of October on Piotrkowska Street in Lodz founding of a star of Wojciech Pszoniak on Alley of Celebrity

2001 - Awarded in the name of Aleksander Zelwerowicz by the magazine "Theatre" for his part of Leon in "Pracowna krawiecka" by Jean-Claude Grumberga in TV Theatre and for acting the role of Pignon in "Kolacji dla głupca" by Francisca Vebera in Theatre Ateneum in Warsaw)

Actor Filmography

2006 - OFICEROWIE (Pieczura)

2006 - HOPE (Benedykt Weber)

2006 - HELDIN (Kamiński)

2004 - VIPERE AU POING (Volitza)

2003 - LE PACTE DU SILENCE

2003 - LA-HAUT, UN ROI AU-DESSUS DES NUAGES

2001 - KAVANAGH QC (Elek Zimanyi; in episode "The End of Law")

2001 - GARDEROBA DAMSKA (barman Miecio)

2001 - CHAOS (2001) O (Pali)

2000 - DUEXIEME VIE (father Vincenta)

2000 - BAJLAND (Jan Rydel, candidate for president)

1999 - L' ATELIER (Monsieur Leon)

1997 - OUR GOD'S BROTHER (Stranger)

1997 - ANNE LE GUEN (Barsky; in episode "Fatalite")

1996 - LA CHICA

1995 - TO VLEMMMA TOU ODYSSEA

1995 - WIELKI TYDZIEŃ (Zamojski, householder)

1994 - THE DEEP BLUE SEA (Mr. Miller)

1994 - FALL FROM GRACE (doctor)

1993 - J'AIME PAS QU'ON M'AIME (Sammy)

1992 - LE BAL DES CASSE-PIEDS (Groboniek)
 1992 - VENT D'EST (Lew Czeko)
 1992 - KIEDY ROZUM ŚPI (Ottenhagen)
 1991 - GAWIN (Pierre / Xerkes)
 1990 - LES ENQUETES DU COMMISSAIRE MAIGRET (Ozep; in episode "Stan letueur")
 1990 - MONSIEUR (Kaltz)
 1990 - KORCZAK (Korczak Janusz)
 1989 - COUPE-FRANCHE (Gyuri)
 1988 - LES ANNEES SANDWICHES (Max)
 1988 - LE TESTAMENT D'UN POETE JUIF ASSASSINE (judge)
 1988 - TO KILL A PRIEST
 1988 - SUEURS FROIDES (Pr. Zimmersheim; in episode "Louis-Charles, mon amour"),
 1988 - ROUGE VENISE (Vivaldi Antonio)
 1988 - NOTTURNO (Kajetan / priest)
 1988 - DEUX (Walkowicz)
 1986 - MIT MEINEN HEISSEN TRANEN (Kajetan)
 1986 - JE HAIS LES ACTEURS
 1985 - BITTERE ERNTE
 1984 - LES CERFS-VOLANTS (Staś Bronicki; in episode "Ballade polonaise")
 1984 - LA DIAGONALE DU FOU (Felton)
 1982 - DANTON (Robespierre Maximilien de)
 1982 - AUSTERIA (Rudy Josele)
 1981 - WINDOW (waiter)
 1981 - LIMUZYNA DAIMLER-BENZ (Bogdański)
 1980 - Olympics 40 (Otto Schultze),
 1979 - DIE BLECHTROMMEL (Fajngold)
 1979 - GOLEM (prizoner)
 1979 - Aria for an Athlete (Siedelmayer)
 1978 - Hospital of the Transfiguration (doctor Marglewski)
 1977 - The Gorgon Case (professor)
 1977 - Recollections (Marek)
 1976 - The Shadow Line (conductor)
 1976 - MISTRZ ZAWSZE TRACI w PARADA OSZUSTÓW Obsada aktorska (doktor Grewe, arcymistrz szachowy)
 1976 - MOTYLEM JESTEM CZYLI ROMANS 40 - LATKA Obsada aktorska (redactor Oswald z telewizji)
 1975 - Promised Land (serial tv) (Welt Moryc)
 1975 - Convicted (Ryszard Bielczyk)
 1974 - PROMISED LAND (Welt Moryc)
 1974 - GNIAZDO (Mieszko I)
 1974 - WPADNIJ KIEDY ZECHCESZ CZYLI BODŹCE STĘPIONE (3) w 40 - LATEK (homosexual in caffè)
 1972 - The WEDDING (1972) (Stańczyk)
 1972 - RELOKATION (Andrzej Nowicki)
 1972 - DEVIL (1972) (stranger - Devil)

1971 - PILATUS UND ANDERE (Jezua Ha-Nocri)

1970 - TWARZ ANIOŁA (father of Tadka)

1965 - Incident On the Dead-End Street (Europe: English title) (French police inspector)

Movie Awards

1991 - KORCZAK Nagroda Szefa Kinematografii za twórczość filmową w dziedzinie filmu fabularnego *za kreacje aktorskie w dziedzinie filmu fabularnego*

1983 - DANTON Montreal (World Film Festival) nagroda za rolę męską

1975 - ZIEMIA OBIECANA Gdynia (do 1986 Gdańsk) (Festiwal Polskich Filmów Fabularnych) nagroda za pierwszoplanową rolę męską

Crew Biographies

Volker Schlöndorff

Writer, Director

Born in 1939 in Wiesbaden, the son of a family of doctors, Volker Schlöndorff was sent in 1956 to a Jesuit boarding school in Brittany. After leaving school he studied Political Science in Paris. From 1959 on he had close ties with the directors of the Nouvelle Vague, and worked as AD to Louis Malle, Alain Resnais and Jean-Pierre Melville. It was then that Schlöndorff wrote his first film "Young Toerless", which became the first international success of the young German cinema. In 1966 the film won the International Critics' Prize at Cannes.

With "The Lost Honour of Katharina Blum" (1975) adapted from the novel of the same name by Heinrich Böll (co-director: Margarethe von Trotta), Schlöndorff scored another international success. Hans-Werner Henze wrote the music for "Katharina Blum". The contact with the composer inspired Schlöndorff to direct several operas between 1974 and 1984. Among these were: Henze's "We come to the River", "Katia Kabanova" and "The House of the Dead" by Leos Janacek, "La Bohème" by Giacomo Puccini and "Lady Macbeth from Mzensk" by Shostakovich.

His 1979 adaptation of Günter Grass' "The Tin Drum" was the first film by a German director to be awarded the Golden Palm at Cannes. Likewise, it was the first German film since 1927 to win the Oscar.

Schlöndorff has also directed several Franco-German co productions, notably "Swann in Love" (1983) adapted from the novel by Marcel Proust.

In 1984, he shot a filmed version of "Death of a Salesman" by Arthur Miller with Dustin Hoffman in New York. This film gave him the opportunity to work with John Malkovich

for the first time. In the United States, where he lived for several years, he also made "A Gathering Of Old Men" (1985) with Holly Hunter and "The Handmaid's Tale" (1990) from a screenplay by Harold Pinter.

After the fall of the Berlin Wall, he decided to return to Germany to film "Homo Faber" (Voyager) with Sam Shepard. At the same time he took charge of saving the old UFA/DEFA film studios at Babelsberg. From 1992 to 1997 he has dedicated himself exclusively to the rebuilding of the studios.

"The Ogre", adapted from Michael Tournier's novel "The Erl King", is his first film since 1991. It is also Studio Babelsberg's first large-scale production. The film causes a controversy in Germany, but got excellent reviews in America. In 1998 Volker Schlöndorff made the "Film Noir" "Palmetto" in Florida. Parallel to this, he and Wolfgang Kohlhaase had been developing "The Legend of Rita" since 1993, the story of a West German terrorist hiding in East Germany. The picture was awarded the BLUE ANGEL for best European production at the Berlin Film Festival in 2000, both actresses sharing a SILVER BEAR for best performance.

Eric-Emmanuel's play THE ENIGMA VARIATIONS marked his return to the stage in 2004. He also prepared a production of HOUSE OF THE DEAD for the Berlin Opera under Christian Thielemann.

"The Ninth Day" is based upon the diary of priest Jean Bernard about his deportation to the camp of Dachau in 1942.

FILMOGRAPHY

- 1965 - Der junge Toerless / YOUNG TOERLESS / Les Désarrois de l'Elève Toerless
- 1966 - Mord und Totschlag / A DEGREE OF MURDER / Vivre à Tout Prix
- 1967 - (short film) Der Paukenspieler/THE DRUMMER / Le joueur de tambour
- 1969 - Michael Kohlhaas - Der Rebell
- 1970-Der ploetzliche Reichtum der armen Leute von Krombach / THE SUDDEN WEALTH OF THE POOR PEOPLE OF KOMBACH / La Soudaine Richesse des Pauvres Gens de Kombach
- 1971 - Die Moral der Ruth Halbfass
- 1972 - Strohfeuer / A FREE WOMAN / Feu de Paille
- 1974 - Übernachtung in Tirol
- 1975 - Die verlorene Ehre der Katharina Blum / THE LOST HONOUR OF KATHARINA BLUM / L'Honneur Perdue de Katharina Blum
- 1976 - Der Fangschuss / THE COUP DE GRACE / Le Coup de Grâce
- 1977 - Nur zum Spass - Nur zum Spiel / portrait of Valeska Gert
- 1978 - Deutschland im Herbst / GERMANY IN AUTUMN / L'Allemagne en Automne
- 1979 - Die Blechtrommel / THE TIN DRUM / Le Tambour
- 1980 - Der Kandidat / THE CANDIDATE
- 1981 - Die Fälschung / CIRCLE OF DECEIT / Le Faussaire

- 1982 - Krieg und Frieden / WAR AND PEACE / Guerre et Paix
 1983 - Un Amour de Swann / Eine Liebe von Swann / SWANN IN LOVE
 1985 - DEATH OF A SALESMAN / Tod eines Handlungsreisenden / Mort d'un
 Commis-Voyageur
 1987 - A GATHERING OF OLD MEN / Ein Aufstand alter Männer / Colère en
 Louisiane
 1989 - THE HANDMAID'S TALE / Die Geschichte der Dienerin / La Servante Ecarlate
 1991 - Homo Faber/ THE VOYAGER / Le Voyageur
 1996 - Der Unhold / THE OGRE/ Le Roi des Aulnes
 1998 - PALMETTO
 2000 - Die Stille nach dem Schuss / THE LEGEND OF RITA / Les Trois Vies de Rita
 2001 - TEN MINUTES OLDER / ENLIGHTENMENT / THE CELLO
 2003/4 - DER NEUNTE TAG / The Ninth Day
 2005/6 - STRAJK – Die Heldin von Danzig / STRIKE

Director Filmography

- 2002 - Ten Minutes Older: The Cello (segment "The Enlightenment")
 2000 - Stille nach dem Schuß, Die
 1998 - Palmetto as Volker Schlöndorff
 1996 - Unhold, Der
 1992 - Michael Nyman Songbook, The
 1992 - "Billy Wilder, wie haben Sie's gemacht?" (TV Series)
 1991 - Homo Faber
 1990 - Handmaid's Tale, The
 1987 - Gathering of Old Men, A (TV)
 1985 - Death of a Salesman (TV)
 1984 - Un amour de Swann
 1983 - Krieg und Frieden
 1981 - Fälschung, Die
 1980 - Kandidat, Der
 1979 - Blechtrommel, Die
 1978 - Deutschland im Herbst
 1977 - Nur zum Spaß, nur zum Spiel
 1976 - Fangschuß, Der
 1976 - "Nouvelles de Henry James" (mini) (TV Series) (segment "Raisons de Georgina,
 Les")
 1967 - Mord und Totschlag
 1967 - Paukenspieler, Der (segment "Unheimlicher Moment, Ein")
 1966 - Junge Toerless, Der

Writer Filmography

- 2000 - Stille nach dem Schuß, Die
 1996 - Unhold, Der
 1991 - Homo Faber

- 1984 - Un amour de Swann
- 1983 - Krieg und Frieden
- 1981 - Fälschung, Die
- 1980 - Kandidat, Der
- 1979 - Blechtrommel, Die
- 1978 - Deutschland im Herbst
- 1977 - Nur zum Spass, nur zum Spiel
- 1976 - "Nouvelles de Henry James" (mini) (TV Series) (segment "Raisons de Georgina, Les")
- 1975 - Verlorene Ehre der Katharina Blum oder: Wie Gewalt entstehen und wohin sie führen kann, Die
- 1974 - Übernachtung in Tirol (TV)
- 1972 - Strohfeuer (TV)
- 1972 - Moral der Ruth Halbfass, Die
- 1971 - Ploetzliche Reichtum der armen Leute von Kombach, Der (TV)
- 1970 - Baal (TV)
- 1969 - Michael Kohlhaas - Der Rebell
- 1967 - Mord und Totschlag
- 1967 - Paukenspieler, Der (segment "Unheimlicher Moment, Ein")
- 1966 - Junge Toerless, Der

Actor Filmography

- 2001 - Marlene Dietrich: Her Own Song ... Himself
- 2001 - Blechtrommel - Erinnerungen von Volker Schlöndorff, Die (V) ... Himself
- 2000 - Schrott - Die Atzenposse
- 2000 - Fritz Lang, le cercle du destin - Les films allemands (TV) ... Himself
- 1995 - Nacht der Regisseure, Die (uncredited) ... Himself
- 1993 - Ich will nicht nur, daß ihr mich liebt ... Himself
- 1992 - "Billy Wilder, wie haben Sie's gemacht?" (TV Series)... Himself
- 1986 - Private Conversations
- 1981 - Rece do góry
- 1977 - Nur zum Spaß, nur zum Spiel
- 1970 - Warum läuft Herr R. Amok?
- 1970 - Mathias Kneissl ... Station master
- 1966 - NDF-Report ... Himself
- 1964 - Chance et l'amour, La ... Le militaire allemand
(segment "Chance du guerrier, La")
- 1961 - Doulos, Le (uncredited) ... Man in Bar

Second Unit Director or Assistant Director Filmography

- 1965 - Viva María! (assistant director) (as Volker Schlöndorff)
- 1963 - Feu follet, Le (assistant director)
- 1963 - Méditerranée (assistant director)
- 1961 - Année dernière à Marienbad, L' (second assistant director)

- 1961 - Doulos, Le (first assistant director) (as Volker Schlöndorff)
 1961 - Léon Morin, prêtre (assistant director)
 1961 - Vie privée (assistant director) (uncredited)

Producer Filmography

- 1995 - Une femme française (associate producer)
 1979 - Beto Nervio contra el poder de las tinieblas (associate producer)

Miscellaneous Crew Filmography

- 1971 - Rio das Mortes (TV) (dedicatee)
 1961 - Année dernière à Marienbad, L' (assistant camera)

Jürgen Haase

Producer, Director, Managing Director

8 March 1945 born in Berlin

- 1963 - 1966 - Young Talent Foundation for Film and Television, Hamburg
 1967 - 1968 - Film Academy, Berlin
 1970 - 1982 - Author and director of TV films for German TV ARD / ZDF
 1983 - Managing Director of film production
 PROVOBIS Gesellschaft fuer Film und Fernsehen mbH
 Hamburg / Berlin / Dresden / Leipzig
 1983 - Producer of several feature films and TV movies
 1994 - Member of the Board / Managing Director of TELLUX Holding Company
 1997 - Managing Director of Progress Film Distribution
 2002 - Board Chairman of Managing Directors of TELLUX Holding Company
 1996 - Guest Lecturer at the University for Film and Television "Konrad Wolf" Potsdam
 Babelsberg
 Guest Lecturer at the Film Academy and Academy of Arts Sofia - Bulgaria
 2002 - Guest Lecturer at the FAMU in Prague
 2004 - Guest Lecturer at the University of Technology Magdeburg

FEATURE FILMS:

- 1982 - 1984 - Guelibik - producer, author, director
 Awards: CIFEJ, Berlinale, OCIC, Gijon / Spain
 FBW: rating "especially valuable"
 American Film Festival Awards, New York
 1983 - Der Beginn aller Schrecken ist Liebe
 Director: Helke Sander

- 1986** - Quatre Mains
Director: Hans Fels
- 1986 – 1989** - Das Spinnennetz
Director: Bernhard Wicki
- 1989** - Das Spinnennetz
awards: official German competition entry at Cannes
- 1990** - Das Spinnennetz
Awards: German Oscar nomination
four German film awards: Screenplay,
Direction, Set Design and Acting
- 1991** - Hard Days - Hard Nights
Director: Horst Koenigstein
FBW: rating "valuable"
- 1992** - Es waere gut, daß ein Mensch wuerde umbracht fuer das Volk - Johannespassion
Director: Hugo Niebeling
FBW: rating "valuable"
- 1994** - Mario und der Zauberer
international co-production
Director: Klaus Maria Brandauer
first night: December 1994
FBW: rating "valuable"
- 1995** - Mario und der Zauberer
German Cinema Guild: Award in silver
Andrej-Tarkowski-Award
Golden St. Georg of the XIX. Moskow Film Festival
International Film Festival Riga "Baltic-Pearl-Award"
- 1995** - Nikolaikirche - feature film
Director: Frank Beyer
release date: 25.01.1996
FBW: rating "valuable"
Awards: "Golden Dolphin" (best film-script)
"6. International Cinema Festival in Pescara (Italy) 1996
"Golden Pyramide" (best film script)
XX. International Film Festival Cairo, 1996
- 1996** - Lorenz im Land der Luegner (feature film)
Director: Jürgen Brauer
FBW: rating "valuable"
Awards: "The golden Unicorn", Bludenz, Austria
Children's Film Festival Alpinade 08/1997
- 1997-1998** - Fire Rider - (feature film)
Director: Nina Grosse
FBW: rating "valuable"
release date: 12/1998
participation at fifteen festivals
Awards: for the best production design of the SFK-association for set

designers, film architects and costume designers in Europe and Hochschule fuer Film und Fernsehen, Muenchen, Studiengang Szenographie
Ulrich Matthes Bavarian film award as best male actor

2001 - PINKY (feature film for children)

Director: Stefan Lukschy

FBW: rating "valuable"

Participation at the International Children Film Festival Chicago

2003 - Casanova (feature film)

Director: Richard Blank

2004/2005 - Der Neunte Tag (The Ninth Day) (feature film)

Director: Volker Schlöndorff

release date: 11.11.2004

Awards: Peace award, German Films

Bad Biberach Film festival "The Golden Beaver"

Film Festival Teheran - Award: Best film - Best director - Best actor

and participation at more than 30 Film Festivals worldwide (see attachment)

2005/2006 - STRIKE

Director: Volker Schlöndorff

TV-MOVIES:

1986 - Seine letzte Chance

Director: Alexander von Eschwege

1990 - Eine Liebe in Istanbul

Director: Juergen Haase

1991 - Moffengriet

Director: Eberhard Itzenplitz

TV Award of the German Union (DAG)

1995 - Nadja - Heimkehr in die Fremde (two part TV-movie)

Director: Thorsten Naeter

Nikolaikirche (two part TV movie)

Director: Frank Beyer

TV award (silver) of the German Union (DAG) (script)

"Goldener Stern", Muenchener Abendzeitung

"Best TV-movie of the year 1996" ("Die Welt" 29.12.1995)

"Golden Chest" Grand Prix Int. Film festival 1996, Bulgaria

Bei Auftritt Mord (series: Tatort)

Director: Hans Werner

1996 - Tanz auf dem Vulkan (three part TV-movie)

Writer: Juergen Haase, Sibylle Durian

Director: Juergen Brauer

Buntes Wasser (series: Tatort)

Director: Pete Ariel

1997 - Mordsgeschaeft (series: Tatort)

Director: Juergen Brauer

- Rot ist eine schoene Farbe (series: Polizeiruf)
Director: Peter Patzak
- Mama ist unmoeiglich (series: MDR)
Director: Renata Kaye
- Eine unmoeigliche Freundschaft (documentary)
- 1998** - Ein Hauch von Hollywood (series: Tatort)
Director: Urs Odermatt
- Der zweite Mann (series: Tatort)
Director: Sylvia Hoffmann
- Berliner Weiße (series: Tatort)
Director: Berno Kuerten
- Mama ist unmoeiglich (series: MDR)
Director: Renata Kaye
- 1999** - Mama ist unmoeiglich (series MDR)
Director: Peter Hill
- 2000** - Das letzte Rodeo (series: Tatort)
Director: Pete Ariel
- Der Trippler (series: Tatort)
Director: Michael Laehn
- 2001** - Berliner Baerchen (series: Tatort)
Director: Detlef Roenfeldt
- Der lange Arm des Zufalls (series: Tatort)
Director: Ralph Bohn
- Tot bist Du (series: Tatort)
Director: Diethard Kuester
- Verhaengnisvolle Begierde (series: Tatort)
Director: Michael Laehn
- Zahltag (series: Tatort)
Director: Peter F. Brinkmann
- 2002** - Operation Rubikon (two part TV-movie)
Author: Andreas Pflueger
Director: Thomas Berger
- Zartbitterschokolade (series: Tatort)
Director: Erhard Riedlsberger
- Filmriss (series: Tatort)
Director: Ralph Bohn
- Die Liebe und ihr Preis (series: Tatort)
Director: Erhard Riedlsberger
- Rosenholz (series: Tatort)
Director: Peter Ristau
- Tochter meines Herzens (TV-movie)
Director: Dietmar Klein
- 2003** - Eine ehrliche Haut (series: Tatort)

- Director: Ralph Bohn
Dschungelbrüder (series: Tatort)
Director: Lars Becker
Brücke zum Herzen (TV-movie)
Director: Martin Gies
Der vierte Mann (series: Tatort)
Director: Hannu Salonen
- 2004 - Todesbrücke (series: Tatort)**
Director: Christine Hartmann
Wen die Liebe trifft... (TV-movie)
Director: Dagmar Damek
Endlich Urlaub (TV-movie)
Director: Jan Ruzicka
Hoelle im Kopf (TV-movie, thriller)
Director: Johannes Grieser
- 2005 Die Unzertrennlichen (series: Tatort)**
Director: Uwe Janson
Der Petersdom
Director: Ingo Langner
Mit den Augen der Seele - Strassensaenger und Kaiser wollt' ich werden (Portrait Ernst Fuchs)
Director: Juergen Haase

PUBLICATIONS:

- Anthology Die großen Helfer (The great Helpers)
Arena Verlag (Author)
Denn wir sind Menschen voller Hoffnung (For we are people full of hope)
Conversation with the 14th Dalai Lama
Christian Kaiser Verlag (Editor)
Schauplatz Spinnennetz (In the Spider's Web: The book to the film)
M & B Productions (Author and editor)
Mario und der Zauberer (Mario and the Magician: The book to the film)
Henschel Verlag (Editor)
René Kollo
Parthas Verlag (Editor)
Seligpreisungen - The book to the film
Pattloch Verlag (Editor)
Feuerreiter (Fire Rider: The book to the film)
Parthas Verlag (Author, editor)
Die Braut (The bride: The book to the film)
Parthas Verlag (editor)
Novel: Operation Rubikon
Herbig (editor)
Der neunte Tag (The Ninth Day: The book to the film)
éditions saint-paul (editor)

Maciej Slesicki

Co-Producer

Graduated: The Radio and Television Department Of the University of Silesia, faculty of Cinematography.

Son of Barbara Pec- Ślesicka a Production Manager

1966 - Born in Warsaw, Poland

Filmography

2003 - SHOW Director, Script

2000 - POLICE STATION no 13, Director, Script

1998 - 12 episode POLICE STATION no 13, acting role (Director)

1997 - SARA Director, Script

1997-1998 - 13 POSTERUNEK Director, Script

1996 - WIRUS (1996) Script, (withdrew his name from credits)

1995 - TATO Director, Script

1994 - Series of movies WHY MY FRIEND HAS IT, AND I DON'T in PSYCHODRAMY MAŁŻEŃSKIE Director, Script

1993 - THE SECRET OF COACH 13 Script - idea

Movie Awards

2003 - SHOW Nowogard (International Festival of Film-Music-Art "Summer with Muse") Main Prize "Laurel Yew"

1997 - SARA Polish Film Festival in Gdynia (FPFF) Distribution prize

1996 - TATO Golden Duck (awarded by magazine "Film") in category: *best Polish Film in 1995*

1996 - TATO Tarnów (Tarnów Film Festival) Prize of youth jury for *director debut*

1996 - TATO Tarnów (Tarnowska Movie Prize) Maszkaron - Public Prize

1995 - TATO Polish Film Festival in Gdynia (FPFF) Prize for Directing

Personal Statement Maciej Ślesicki

I am both proud and happy that I was the Polish co-producer of the new Volker Schlöndorff film, **Strike**.

First of all, I am Polish and the film describes several decades of history of Poland, giving a very favorable account of what we accomplished. There emerged a very beautiful film telling a story of people whose honesty and dignity made possible a series of changes not only in Poland, but also throughout Europe. I hope this true story that is reflected in the movie script will show to the European audience that the events leading to the fall of the Berlin Wall were really initiated in Gdańsk in 1980.

Another reason for my joy is the fact that the film was directed by Volker Schlöndorff, one of the most renowned film makers. I grew up watching and admiring his works. His talent made **Strike** pulsate with life and emotion.

Last but not least, I am glad that it is a truly European film. The German-Polish crew working on the set together and then enjoying their time in the evenings - this was a very pleasant view for myself. I am convinced that bonds of friendship were established during this period and that they will lead to many future productions that we will conduct together.

“That concert for such a warmhearted audience is one of my fondest memories.”

Jean Michel Jarre referring to his Solidarity concert

Jean Michel Jarre was born in Lyon on August 24th, 1948. His father was a musician, his mother, France Péjot, was active in the resistance. He began playing piano at the age of five. Jazz musician Chet Baker played at his 10th birthday. In 1967, Etienne Perier's Boys and Girls, the first movie he did the score for, opened in theaters. More film scores followed in the Seventies and as early as 1971, his electronic opera, Aor, premiered at the Paris Opera, making him the youngest composer to have his work performed there.

In 1976, Jean Michel Jarre released electronic compositions under the title Oxygène and quickly sold eight million copies worldwide. His next record was his first concert. On Bastille Day in 1979, he delighted an audience of over a million with music, light effects and fireworks on the Place de la Concorde in Paris. Jarre's first concert, as the Guinness Book of Records attests, was, until then, the largest concert of all time.

Jarre was the first musician from the West to give concerts in the People's Republic of China in the Eighties. He was invited to perform a concert on the 25th anniversary of the NASA. For the event Jarre intended to use Rendez-vous. He had planned to have Challenger astronaut Ronald McNair join in on saxophone from aboard the space shuttle. The launch of the Challenger, however, turned into the worst catastrophe in the history of space travel and the Rendez-vous Houston - A City In Concert was dedicated to the astronauts of the Challenger.

The next Rendez-vous concert was held in Lyon on the occasion of the Pope's visit in 1986. In the following years, the most unlikely places became the venues for his concerts: 1988 in London's Queen Victoria Docks, the 1990 concert Paris La Défense - Une Ville En Concert in which Caribbean steel drums were used to honor marine biologist Jean-Jacques Cousteau and which more than two million people attended. A concert, which was to take place during the solar eclipse on July 11, 1991 in Teotihuacan in Mexico had to be cancelled because the ship carrying the stage and technical equipment sank in the Atlantic. During his Europe In Concert-Tour in 1994, Jarre had his first German concert

in Berlin. He returned again in 1997. For the city of Moscow's 850th anniversary, an audience of 3.5 million showed up for Oxygen In Moscow - his personal record to date.

For the turn of the millennium, he performed Twelve Dreams Of The Sun, a twelve hour concert at the pyramids in Gizeh. He has since performed with Tetsuya Komuro in Okinawa, at the Acropolis in Athens and in the Windpark in Aalborg in Denmark. His most recent concert took place at the Gdansk Shipyard and was called 'Przestrzeń Wolności' which means 'place of freedom'. Lech Wałęsa initiated this concert on the occasion of the 25th anniversary of Solidarity on August 26, 2005.

The Solidarity concert is considered by many critics to be one of Jean Michel Jarre's best concerts. The setting is spectacular: an almost apocalyptic stage design provided a moving atmosphere and included the hulls of freighters as well as rusty boathouses. Behind the stage, an enormous warehouse served as the screen of a high definition laser show, with the cranes and shipyard buildings in the background illuminated by the light show and fireworks.

For over a quarter of a century, since the beginning of Solidarity, Polish music fans have considered Jarre's compositions the musical equivalent of freedom. On August 26, 2005, 170,000 enthusiastic people came to the Gdansk Shipyard, where the first free labor union behind the Iron Curtain was founded and seven million Poles watched the spectacular concerts on their televisions at home.

Personally invited by Nobel Peace Prize Winner Lech Wałęsa, Jean Michel Jarre played pieces from his repertoire like Oxygène, Chronology und Aero for two hours. His selections for the program also included new pieces composed especially for the occasion. One of the highpoints of the Solidarity concert is Jarre's adaptation of the Solidarity Anthem, played by the Gdansk Symphony Orchestra and a Polish Men's Choir. Also world premieres were the pieces composed for this concert, the Shipyard Overture and Solidarność.

Particularly those compositions were well-suited for the film score. Jarre takes the rhythms of the shipyard and develops a symphony out of the din of the machines, the hissing of the welding equipment, the clattering of the cranes, which together form a harmony and become an acoustic symbol of Solidarity.

CAST

Agnieszka-----Katharina Thalbach
Kazimierz-----Dominique Horwitz
Lech, Electrician-----Andrzej Chyra
Sobecki-----Andrzej Grabowski
Krystian (young man)-----Wojciech Solarz
Krystian (child)-----Raphael Remstedt
Maria-----Marta Straszewska
Mirka-----Ewa Telega
Bochnak-----Dariusz Kowalski
Elwira-----Barbara Kurzaj
Chomska-----Maria Maj
Mateusz-----Krzysztof Kiersznowski
Kamiński-----Wojciech Pszoniak
Jagielski-----Adam Treła
Dobrowolska-----Jowita Budnik

FILMMAKERS

Directed by-----Volker Schlöndorff
Screenplay by-----Andreas Pflüger, Sylke Rene Meyer
Polish version -----Maciej Karpinski
Produced by-----Jürgen Haase
Executive Produced by-----Wolfgang Plehn
Co-Produced by-----Maciej Slesicki
Original Music by-----Jean Michel Jarre
Costume Design by-----Ewa Krauze
Production Design by-----Robert Czesak
Director of Photography-----Andreas Höfer
Edited by-----Peter Przygodda, Wanda Zeman

Redaktionsassistentz Postproduktion Renata Borowczak
Koordination Postproduktion Oliwia Przecherska
Produktionskoordination Inga Kruk
Produktionsassistentz Anna Wydra
Piotr Woźniak-Starak

Kostum-Assistentz Ela Kaczmarek
Alicja Hornostaj
Karina Baran

Maskenbildner Beatrix John
Monika Chojnacka
Ela Malka

Zweite Kamera Max Penzel

Kamera - Assistent Jorg Guntner

Material - Assistenten Marius von Felbert
Sascha Werdehausen
Arite Szadkowski

Oberbeleuchter Klaus "Grube" Venn

Licht Nils Rausch
Matthias Baumer
Maciej Gienza
Robert Kwiecień

Musikberatung Michael Beckmann/ Cinesong

Head of Feature & TV Drama - ARRI Sepp Reidinger

Projektbetreuung Kopierwerk Angela Reichenberger

Negativschnitt Renate Siegl
Andrea Voggenauer

Lichtbestimmung Mary-Ann Oteman

Videomuster Daniel Schwerdtfeger

Betreuung Telecine Andreas Thomas
Chris Berg

Scanning Daniel Plappert

Sound Editing Hubert Bartholomae/ Solid Sound
Pit Kuhlmann
Andreas Musolff

Foley Joern Poetzl

Synchronisation Studio Babelsberg AG
Christa Kistner
Studio Sonoria
Dorota Suske

Dialogregie Lothar Kompatzki
Barbara Sołtysik

Synchrononmeister Bruno Nellessen
Grzegorz Lindemann

Synchronschnitt Mark Meyer
Michał Bagiński

Titelherstellung Moser + Rosie Film GmbH

Originalton-Assistent Christian Czako
Originalton-Trainee Anne Rabethge

Komparserie Piotr Jankowski

2. Regieassistentz Julia Popkiewicz

3. Regieassistentz Jarosław Rędziaś

Script / Continuity Katarzyna Trzaska

Assistenz des Herstellungsleiters Cornelia Schacht

Standphotograph Norbert Kuhrober
Maciej Lisiecki

2. Production Designer Adam Magajewski
Requisite Emil Kostecki
2. Requisite Karolina Sawicka
Set Dresser Katarzyna Filimoniuk
Assistenz Set Dresser Michał Czesak
Requisiten-Assistenz Paweł Kamionka
Picture Car Coordinator Mariusz Książ
Requisitenfahrer Piotr Sinkowski