soul kitchen

soul kitchen
a Film by Fatih Akin
with Adam Bousdoukos, Moritz Bleibtreu, Birol Ünel, Pheline Roggan, Anna Bederke,
Dorka Gryllus, Lucas Gregorowicz, Wotan Wilke Möhring and more!
CLASSIC
SOUL
NIGHT

Life is what happens while you're busy making other plans.
(John Lennon)

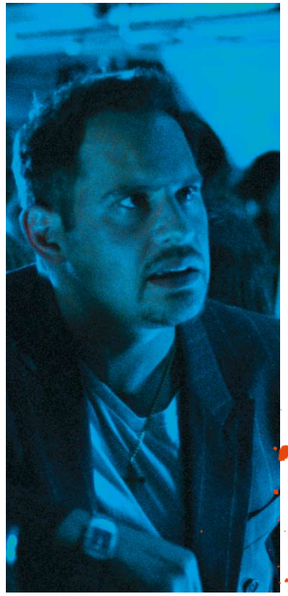
SOUL KITCHEN is about family and friends, about love, trust and loyalty and about the struggle to protect a place called home in an increasingly unpredictable world. Fatih Akin has gathered a best-of cast from his previous films - Adam Bousdoukos (SHORT SHARP SHOCK, HEAD-ON), Moritz Bleibtreu (SOLINO, IN JULY), Birol Ünel (HEAD-ON, IN JULY).

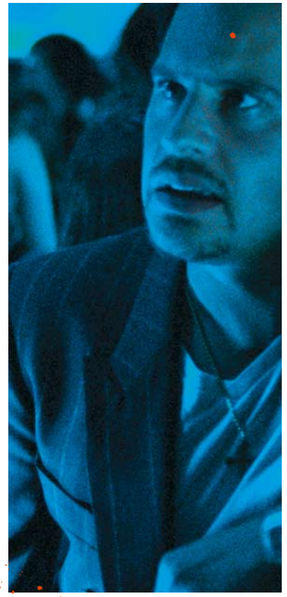
the story

Young restaurant owner Zinos is down on his luck. His girlfriend Nadine has moved to Shanghai, his Soul Kitchen customers are boycotting the new gourmet chef, and he‘s having back trouble! Things start looking up when the hip crowd embraces his revamped culinary concept, but that doesn‘t mend Zinos’s broken heart. He decides to fly to China for Nadine, leaving the restaurant in the hands of his unreliable ex-con brother Illias. Both decisions turn out disastrous: Illias gambles away the restaurant to a shady real estate agent and Nadine has found a new lover! But brothers Zinos and Illias might still have one last chance to get Soul Kitchen back if they can stop arguing and work together as a team.

synopsis

They serve frozen pizza, fish burgers with potato salad, Hawaiian hamburgers, and macaroni and cheese. Soul Kitchen in Hamburg-Wilhelmsburg isn't exactly famous for its fine cuisine, but the neighborhood regulars love the food that the German-Greek Zinos (Adam Bousdoukos) throws into his deep fryer, not to mention the great music. Soul, funk and rembetiko fill the air in the old warehouse that Zinos shares with the old boat builder Sokrates (Demir Gökgöl). Zinos has his hands full with his restaurant and ends up arriving too late to his girlfriend Nadine's (Pheline Roggan) farewell party. Nadine, a cool beauty from a good family is off to Shanghai to work as a correspondent for a major newspaper and is celebrating with her family in a high-class restaurant at the Elbe River.





There, Zinos witnesses how the restaurant owner (Peter Lohmeyer) fires his eccentric chef (Birol Ünel) because he refuses to make a warm gazpacho. "You're selling what can't be sold: love, sex and the soul!" Shayn cries out as he leaves the restaurant. Zinos is impressed. When he puts out his back trying to heave the dishwasher on his own, Zinos hires Shayn as the new cook, but that's when his problems start. Although Shayn makes excellent food, the regulars boycott the new gourmet chef because they want their old junk food back. Now the only people loafing about Soul Kitchen are Zinos's brother Illias (Moritz Bleibtreu) who is out on parole, and his two shady buddies (Cem Akin, Marc Hosemann).

Zinos starts to feel the pressure weigh down on him from all sides: Nadine wants him to move to Shanghai with her. The woman from the tax office (Catrin Striebeck) confiscates the stereo system and the health inspector (Jan Fedder) is threatening to close down the place. Yet despite his terrible back problems, under no circumstances does Zinos want to give up his restaurant and so he turns down an offer from real-estate shark Neumann (Wotan Wilke Möhring) to sell the place.

Then the tide turns: a dance school opens up next door. The new guests love Shayn's food and they party to the sound of his waiter Lutz's (Lucas Gregorowicz) rock band. Zinos's brother Illias falls in love with the waitress Lucia (Anna Bederke). He gets his criminal friends to steal a stereo system so he can impress her with his DJ skills. Word of the changes at Soul Kitchen gets round quickly. Within just a few weeks, the place becomes the hottest spot in town, and guests begin to storm Zinos's hip hangout. Now he can afford to renovate the kitchen and pay back his back taxes.

However, Zinos has a hard time enjoying all this success because his long-distance relationship is threatening to fall apart. Suddenly Nadine no longer wants him to come to Shanghai. He decides to go to China anyway to find out where he stands with Nadine. He considers selling Soul Kitchen to Neumann, but when he finds out that the buyer would only tear it down, Zinos decides to sign over the whole place to his brother Illias. His goodbye party at Soul Kitchen turns into an orgy after Shayn mixes too much of a powerful aphrodisiac into the dessert.

Illias appears to be having an uneventful first night as the new manager of Soul Kitchen, hanging out with his buddies, smoking, drinking and betting pocket change in a poker game. Then suddenly Neumann enters the restaurant. At first, he just wants to drink a beer, but then he joins the poker round. The stakes get higher, the hours pass and Illias is winning one hand after another. That is until the tide turns once again...

producers note

SOUL KITCHEN is an audacious, dirty Heimatfilm. As was typical for this German genre from the 50's, it is about friendship, love and life in a village-like community – Soul Kitchen. It's about "Heimat" or home as a place of family and friends, as a place of escape and of magic where you fall in love or fail in love. SOUL KITCHEN is not only about relationships; it is an attack on so-called gentrification that turns the old working-class districts into hip neighborhoods and then into real estate speculation projects. The story of SOUL KITCHEN can take place in many large cities all over the world. Here it plays in Fatih Akin's home city Hamburg and especially in the suburb of Wilhelmsburg, which is currently very much the focus of the Hamburg urban development.

SOUL KITCHEN is our attempt to produce classical storytelling cinema but in the most original way possible – to remain true to the genre and yet to still maintain our very own style. The story is authentic, and so are the actors.

An important protagonist in this film is the music, once again following the tradition of HEAD-ON. "Music is the food of the soul," yells a desperate Zinos at the tax office inspector as she leaves Soul Kitchen with his stereo system, confiscated because he hasn't paid his taxes. Soul is the heart of this restaurant in Wilhelmsburg: from funky instrumentals with Kool & The Gang, Quincy Jones or Mongo Santamaría to classical R&B tracks by Sam Cooke or Ruth Brown. But it's not all soul music – the soundtrack is a mix of Hamburg hip hop and electro sounds, live rock music, Greek rembetiko and „La Paloma". A typical Fatih Akin DJ-set, and of course you simply can't have a Hamburg heimat film without a song by Hans Albers, one of the biggest and most popular German actor-singers in the 30's and 40's .

FATIH AKIN ON ...

THE IDEA

The idea for SOUL KITCHEN has been there for a while now. I always had to think about my old friend Adam Bousdoukos and his Taverna in the Ottensen quarter of Hamburg. This was more than just a restaurant for us: it was a playground for adventure, a collecting tank, a place to celebrate, a home. I wanted to capture that feeling and way of life that I so deeply connect with the Taverna, and I wouldn't have been able to do it had I been much older. I can't party forever or go out on the town five nights a week anymore. At some point, you start to get headaches, you find the music too loud, you can't handle all the smoke. We're getting older, and that's okay, because at some point this lifestyle simply disappears. Yet, making a film about it is still valuable because in the end it's about an existential issue. It's about drinking, eating, partying, dancing and about home. I wanted to make a film about home, not one that is defined by any nationality, not Germany or Turkey, home not as a location but as a state of being and an attitude.

FATIH AKIN ON ...

HOW THE FILM CAME TO BE MADE

The story of how SOUL KITCHEN came to be made is an odyssey that began in 2003. At first, I had just wanted to test my new word processing program. Adam and his girlfriend had just broken up and I just basically started typing: “Adam is broken-hearted, the restaurant could be running better”. Next thing you know, I had written 20 pages of script and I finished the first version in five days. Then came the Golden Bear for HEAD-ON. After that, I didn’t find SOUL KITCHEN important enough. I couldn’t entirely free myself from the pressures that came through the success. However, we needed a new story to keep our production company corazón international going. We had founded the company for HEAD-ON. So we shot CROSSING THE BRIDGE. And SOUL KITCHEN remained in the drawer even though we had continued to develop the story. At some point, I had decided that I only wanted to produce the film and and I would find another director for it. But then I was also annoyed at the fact that since HEAD-ON and THE EDGE OF HEAVEN, I seemed to have become fixated on making more serious films. I didn’t want to be a slave to my success and so I asked myself, “Who am I actually doing this for?”

SOUL KITCHEN is not the third part of my „love, death and devil trilogy.“ The first two parts of the trilogy (HEAD-ON and THE EDGE OF HEAVEN) were extremely strenuous and grueling, demanding a lot of sacrifice. With SOUL KITCHEN, I wanted to recover. It was supposed to be a finger exercise, something to remind me that life is not only about pain and introspection. A kind of time-out before I start dealing with the devil – and I know for sure that won’t be a breeze. I also wanted to make SOUL KITCHEN before it became too late for it to be credible. Not for a moment did I think this would turn out to be one of the most strenuous, most expensive and most time-consuming and complicated projects! There is a strange philosophy in filmmaking that says: if you don’t suffer while you’re making the film, then it won’t turn out too good. Up until SOUL KITCHEN, that was just all talk to me, but making the “easy” film had clearly taught me that lesson.

FATIH AKIN ON ...

HAMBURG

I felt that I owed this city a film. Recently, two film people from New York came to visit me. At first they both asked me, “Hey, why are you still living here? When are you moving to New York?” I answered, “Because I feel really good here. I know every shortcut, I know the cinemas, the bouncers, I know where to find a good doctor, where to get the best vegetables. Why should I move to another city?” We had dinner and then went out on the town. First, we went to an electro party in the former Frappant building in Altona, then to the Schanzen district, to the Mandalay and then the Bernstein bar. Finally, we ended up at the Kiez, Hamburg’s red light district. At 6 in the morning, people were all coming out of the clubs and were standing around on the Hamburger Berg, a popular hangout street. It was warm, dawn was breaking, and my two New Yorker friends were amazed. Bars close at 4 a.m. in New York. They finally said, “Okay, we get it now why you don’t want to leave. This is one super-duper city with great architecture, great food, great clubs and the most beautiful women.” I hope we managed to capture a little bit of all that in SOUL KITCHEN.

We specifically chose locations in the city that will soon no longer be there: The Mandarin Casino, where the old Mojo Club used to be. The Astra Stube at the Sternbrücke, which is going to be torn down with the reconstruction of the bridge. Or the club in the old Karstadt building in Altona in the Grossen Bergstrasse. I bought my first vinyl record in that Karstadt department store: “Parade” by Prince & the Revolution. And of course Wilhelmsburg stands for the transformation of the city. The whole suburb is set to become a trendy location, and the old industrial quarter with its many workers and immigrants is slowly disappearing. What I also liked about the Wilhelmsburg location was that the hero had to cross the bridge to get to work. Just like the Bosporus in Istanbul: You have to cross the sea to get from one part of the city to another.

FATIH AKIN ON ...

THE CASTING

My wife Monique, who has a keen sense for faces, people and stories, supported me in putting together this ensemble. Naturally, we had written many of the characters to match our All-Stars: Adam Bousdoukos is Zinos, Birol Ünel is Shayn, and Moritz Bleibtreu is Illias. We searched and found the other actors based on how they matched these three. More than twelve roles had to fit to each other, not be too similar, all stand out as individuals but still work well together as a whole, so no one steals the show. It was especially important to make sure that the three women Anna (Dorka Gryllus), Nadine (Pheline Roggan) and Lucia (Anna Bederke) are quite distinctive from one another and yet they all portray objects of desire and longing. In this aspect, Monique did an excellent job.

ZINOS

Zinos is generous and self-sacrificing, somewhat clumsy, but he's a good-hearted person. He is also a bit opportunistic of course, like people working in gastronomy usually are. They're always looking at the business. He has a typical middle-class dream – perhaps Zinos is the most middle-class of all the characters. What he wants the most is to have a couple of children with Nadine and while she takes care of them, he can run the restaurant. But the way these people often tick, in their melancholy, they end up falling in love with the impossible. Nadine is simply one size too big for him, also physically. Zinos is basically a classic comedic figure. His back problem, a slipped disc, is both tragic and comic. When at a nightclub he starts to do a few stretching exercises while everyone else around him is dancing wildly, we are feasting on his tragedy. There's a kind of humor that ignites everywhere because it works visually and not over language, like with the great heroes of the silent film era Buster Keaton and Charlie Chaplin. For me, Zinos is a modern-day Charlie Chaplin.

The back problem by the way is autobiographical. After editing HEAD-ON, I suffered a slipped disc. And I did the same thing Zinos does, I went to see the bone crusher of Hamburg. He really does exist. My father sent me to him, and he actually managed to adjust my pelvis – using the exact same method we show in the film. My German orthopedist was dumbfounded: "How on earth did you do that? But that's just not possible!"

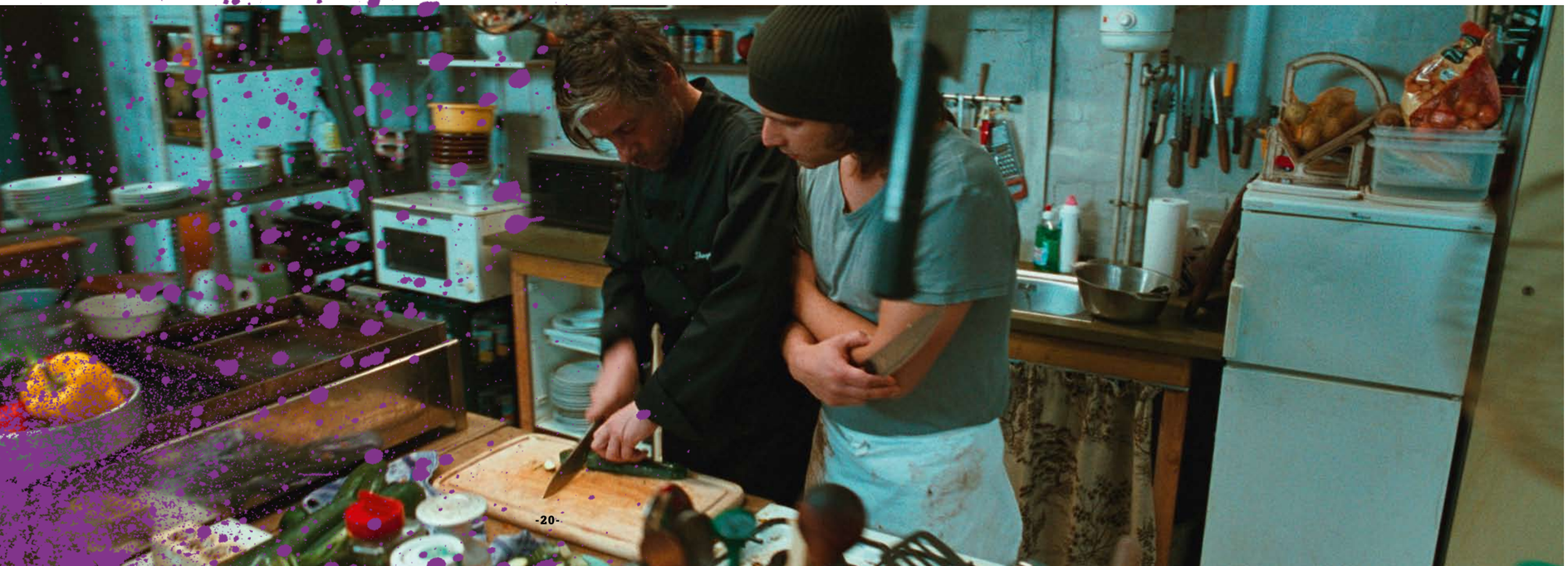
FATIH AKIN ON ...

FINE FOOD AND KUNG FU

In the Taverna, they served typical cliché food like fried calamari, fish skewers, lamb cutlets, etc. At some point, Adam and I were in Thessaloniki at a film festival and there we ended up having really good traditional home-style food. We loved it. It totally changed our impression of Greek food and both Adam and I wanted to have that. So he asked his mother if she could cook at the Taverna. It was the best food they had ever had in that restaurant, but no one wanted to eat it. All people wanted was their French fries, their tasteless fish, and their crappy fried calamari!

In SOUL KITCHEN, we show that fine food drives out the regulars. Shayn, the new cook, says in the film, “For the same money, I can cook you four dishes.” Regulars don’t leave because it’s more expensive, they leave because it’s different. But some of them do come back. In the end, they also liked the food. Sometimes you have to be pushed into your luck.

We took our inspiration from the classical Kung Fu movies. That’s why we shot the montage scene in which the cook Shayn, played by Birol Ünel, reveals the secrets of cooking to his student Zinos: whisking, cutting, decorating, etc. It’s like in the old ROCKY movies, where, in a fast montage, Rocky runs, pumps iron, practices on the punching bag. Or like in the Jackie Chan films: there’s always a master who teaches the hero all the fighting techniques; the snake, the crane, the small and big dragon. And when the student has learned all that, the master either dies or goes away. Shayn also disappears the moment Adam doesn’t need him anymore. Shayn is the classical mentor. He teaches Zinos how to cook.

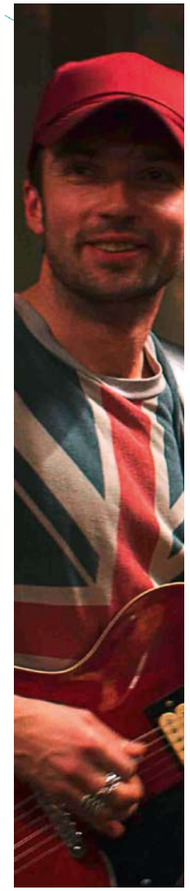


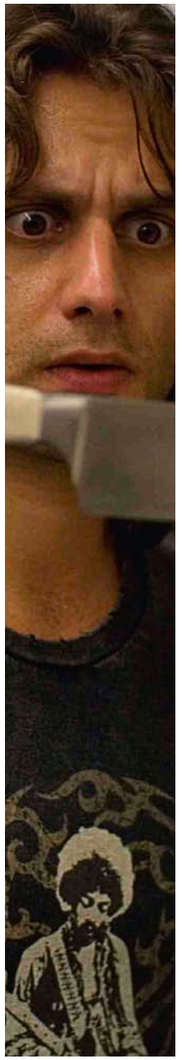
CAMERA, LIGHTS, SOUND AND MUSIC

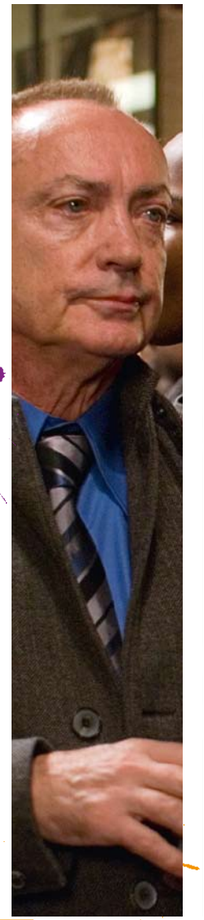
In HEAD-ON there were no tracks, no steadicams, the camera was always on the shoulder. We used existing light; we wanted to work fast. Films like TRAFFIC and BREAKING THE WAVES were the inspiration here. THE EDGE OF HEAVEN was totally different, we were very influenced by Iranian film. We wanted to give the story a lot of time and quiet space and we dove very deeply into it using very little movement.

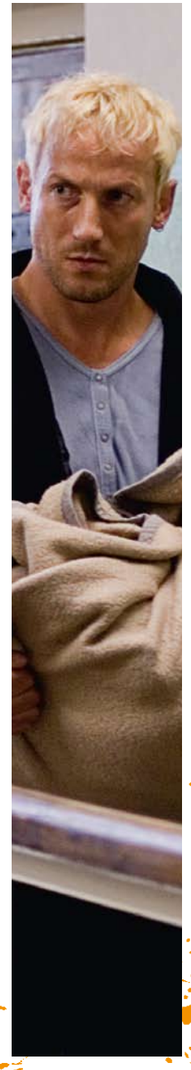
For SOUL KITCHEN, we wanted to speed things up a little in the way we told the story and its visual language. The camera is constantly either moving towards the characters, away from them, or with them. At the same time, we wanted it to be classy, no hand-held look. Films like BOOGIE NIGHTS and GOODFELLAS served as a guide – two films that are also about capturing a certain way of life. But we also didn't want to make it too loud or colorful. We didn't want to force people into laughing. No exaggerated colors, no loud and piercing voiceovers; we wanted to eliminate everything that would get in the way because, for all the comic elements in the film, we are actually telling the story of a breakup and a separation. The clothes, the locations, all of that was kept in subdued colors. We wanted it to look like a tragedy, but we also wanted to keep the lights bright. We actively worked with lighting, also using a lot of backlighting to give the characters, and especially the women, a certain definition and edge. When Illias falls in love with Lucia, we should also fall in love with her. When Nadine becomes unapproachable, we should see that. We also wanted to have a musical camera; we always had the songs from the soundtrack with us on set. That's how we could get the right feeling for the camera movements and to experiment with it. The soundtrack has a lot of soul instrumentals from the seventies, like Quincy Jones and Kool & The Gang. It made everything very transparent. I like to use songs as a kind of commentary, a way of bringing in a second or third level. At the end of the film, when at the auction of the Soul Kitchen Zinos's competitor chokes on a button, we play Louis Armstrong's "The Creator Has A Master Plan". It's a gag but it's also something divine. I believe in that. I believe in a force that makes things like that possible.

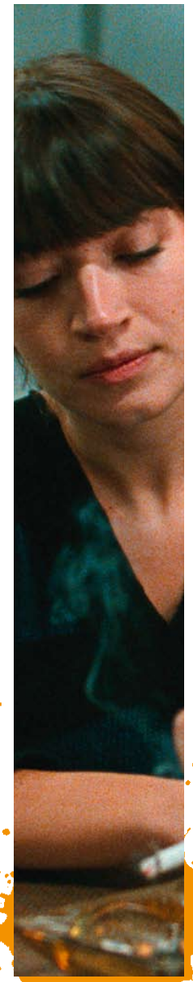
the cast

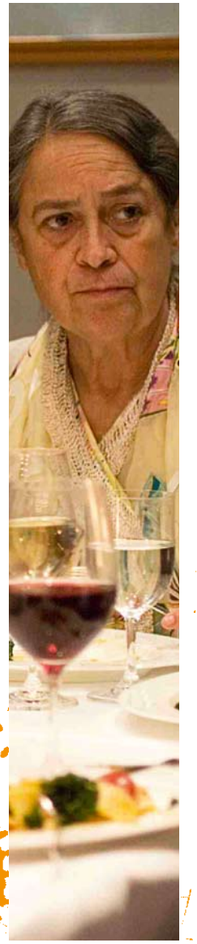












ADAM BOUSDOUKOS

Zinos Kazantsakis, the owner of Soul Kitchen

Adam Bousdoukos is the muse of SOUL KITCHEN: He is not only the leading actor, he also co-wrote the script and the character of Zinos is based on him. Alongside his acting career, he also delivered a first-class performance as a restaurant owner when he took over the Taverna in Hamburg-Ottensen ten years ago. “That place was our home,” says Adam Bousdoukos – and that’s how his Taverna became the most important inspiration for the restaurant Soul Kitchen in the film. Adam Bousdoukos, born 1974, grew up the son of Greek parents in Altona and, since his role in the short film SENSIN - YOU‘RE THE ONE! he has become one of the most important actors in Fatih Akin’s films. For his role of Costa in SHORT SHARP SHOCK, he won a Bronze Leopard in Locarno in 1998 and an Adolf Grimme Award in 2001. He is also a passionate musician and co-producer of the recently released CD “Ottensen Sampler”, and of course his deep knowledge of rembetiko and Greek soul music greatly shaped the soundtrack for SOUL KITCHEN. By the way, Adam sold the Taverna at the beginning of 2009. “It was just time for something new,” he said.

His favorite soul song is “Ghetto Child” by Curtis Mayfield.

MORITZ BLEIBTREU

Illias Kazantsakis, Zinos's brother

Moritz Bleibtreu and Fatih Akin have enjoyed a long-term collaboration. In 1999 they worked together on IN JULY and two years later on the drama SOLINO. Working on a third film with Fatih Akin was especially dear to Moritz Bleibtreu.

Born 1971 in Munich and a Hamburg-resident, Moritz Bleibtreu studied acting in Paris, Rome and New York. After initial theater experience in Hamburg as well as several cinema and television productions, Moritz Bleibtreu’s breakthrough came with the surprise hit TALK OF THE TOWN and for his role in KNOCKIN‘ ON HEAVEN'S DOOR for which he received the Ernst Lubitsch Award and the German Film Award as Best Actor in a supporting role.

Moritz Bleibtreu has also gained international acclaim. His roles in Tom Tykwer’s RUN LOLA RUN and Oliver Hirschbiegel’s THE EXPERIMENT (German Fim Award for Best Actor) have made Moritz Bleibtreu one of the most versatile and sought-after actors in Germany. For his role of Bruno in the Houellebecq adaptation THE ELEMENTARY PARTICLES (dir. Oskar Roehler), he received the Berlinale Silver Bear for Best Actor in 2006. His recent films include Özgür Yildirim’s impressive debut film CHIKO and as Andreas Baader in Uli Edel’s Oscar-nominated THE BAADER MEINHOF COMPLEX.

His favorite soul song is „I Can Sho’ Give You Love“ by Willie Hutch.

BIROL ÜNEL

chef Shayn Weiss

Birol Ünel went through intensive preparation for his role as the uncompromising Shayn. He was coached by star chef Ali Güngörmüs of the prestigious Hamburg restaurant Le Canard, and he read Arthur Rimbaud on the set, taking from the poet his line in the film "You're selling what can't be sold." Birol Ünel, born in 1961 in Southern Turkey, has been living in Germany since 1968. He studied at the Academy of Music and Theater in Hanover, gaining attention as an exceptional talent in many stage productions including Albert Camus' "Caligula" and Frank Castorf's "The Nibelungen – Born Bad".

He played several cinema and television roles, working with directors such as Jean-Jacques Annaud, Andy Bausch, Tony Gatlif, Pia Marais and Hiner Saleem. He also gained international recognition for his performance in Fatih Akin's HEAD-ON. For his role as Cahit he received several awards including a European Film Awards nomination as Best Actor.

His favorite soul song is "Tobacco Road" naturally in the long version by Eric Burdon & War.

ANNA BEDERKE

waitress Lucia Faust

Anna Bederke is the real surprise of SOUL KITCHEN's cast list. When Fatih Akin invited her to the casting, he had only wanted to show his actor Moritz Bleibtreu who he was thinking of while he was writing the character of Lucia: his former student in his film class at the Hochschule für bildende Künste in Hamburg (University of Fine Arts - HfbK). However, Anna Bederke, born 1981 in Hamburg, delivered such a convincing performance for the role of the hard-drinking beautiful barmaid that she instantly managed to kick half a dozen well-known actresses out of the race. Even though she has had no acting training, she does have extensive bar experience. In real-life, Anna Bederke prefers to be behind the camera. In 2007, she graduated in film directing from the Hamburg's HfbK with her graduation film, LEMNISKATE (which included Nikolai Kinski and Paule Klink) and POSTCARDS TO DREAMLAND. In her thesis, she explored the theme of "Dream and Film". SOUL KITCHEN is her first film as an actress, and she really likes the film: "It's a story about my city, a bizarre heimat film that also has a documentary element to it."

Her favorite soul song is "Even After All" by Finley Quaye.

PHELINE ROGGAN

Nadine Krüger, Zinos's girlfriend

Pheline Roggan is another discovery in SOUL KITCHEN. Fatih Akin took interest in her after seeing her supporting performances in CHIKO (dir. Özgür Yildirim) and KEBAB CONNECTION (dir. Anno Saul), and had actually considered her to play the part of Lucia. That is until it became clear that she was practically made for the part of the cool beauty Nadine. Pheline Roggan, born 1981 in Hamburg, had an early start, seeing much of the world as a model. She moved out of her parent's home at the age of 17 and set up base in Hamburg's Schanze district. After graduating from high school, she began taking acting classes to get away from a modeling world that was becoming more alien to her. Alongside her acting career, she is also studying Literature. Working on SOUL KITCHEN came very close to her ideal of intensive artistic collaboration, even when Fatih Akin's instructions were at times not the easiest to follow, "Like when he says: Be an electric guitar!"

Her favorite soul song is „I'm Lonely" by Screaming Jay Hawkins

LUCAS GREGOROWICZ

waiter Lutz

Lucas Gregorowicz not only shines through his acting talent in SOUL KITCHEN, but also through his musical talent. As a lone guitarist, he spreads a soft version of "La Paloma" through the abandoned Soul Kitchen and he brings the house down with his rock band Bad Boy Boogiez. Lucas Gregorowicz, born 1976, completed his acting studies at the Acting Academy in Bochum. Already in 1997, he was invited to be guest performer at the Schauspielhaus Bochum, working there with director Leander Haussmann in Shakespeare's "Much Ado About Nothing." After several performances in various television series, Lucas Gregorowicz film debut came in Christian Zübert's pothead comedy LAMMBOCK, playing alongside Moritz Bleibtreu. In 2001, he played in Fatih Akin's SOLINO, working with the director for the first time. He has since worked with, among others, Vivian Naefe und Sönke Wortmann ("The Miracle of Bern").

His favorite soul song is "River Deep, Mountain High" by Ike & Tina Turner.

DORKA GRYLLUS

physiotherapist Anna Mondstein

When Fatih Akin gave her the script for SOUL KITCHEN, Dorka Gryllus said to him: “I don’t have to read this. I’ve always wanted to work with you!” When the beautiful Hungarian with the melancholic eyes came to Berlin 5 years ago, she had only wanted to learn the language so she could improve her chances of working in Germany. But then she stayed and captured the hearts of international audiences with her role in not a German but an English-language film: as Luisa in IRINA PALM, alongside Marianne Faithfull. Dorka Gryllus, born 1972, studied acting at the Theater and Film Academy in Budapest and worked for five years at the National Theater in Kaposvár. She has also worked on stage in New York and Berlin. In Hungary, she has been a star since the mid-nineties, having played roles in some two dozen cinema and television films. As the lead singer of the Berlin band Rotfront, she has recently made it to the German music charts. She knows Hamburg from her first shoot ever in Germany for the film KOLLAPS (dir. Rolf Schübel). “It’s a beautiful city – a little more Nordic than Berlin, both the weather and the people.”

Her favorite soul song is *„Az aki szép, az reggel is szép“* by Charlie Horvath.

WOTAN WILKE MÖHRING

real-estate developer Thomas Neumann

Wotan Wilke Möhring didn’t have to prepare too much for the world of SOUL KITCHEN. He’s no newcomer to urban nightlife. Before he started acting, he was a club owner and a bouncer. He has also been a punk rocker, a model, a musician and he studied communication at the Hochschule der Künste Berlin (Berlin Academy of the Arts). Möhring was born 1967 in Detmold and is a trained electrician. He made his acting debut in 1997 in Roland Suso Richter’s THE BUBI SCHOLZ STORY. Since then he has displayed his versatility in several award-winning cinema and television productions, among them Oliver Hirschbiegel’s THE EXPERIMENT and Christian Zübert’s LAMMBOCK. He recieved nominations for the German Film Award for both Mark Schlichter’s LIEBE UND VERRAT and Kai Wessel’s HAT ER ARBEIT?. With the ensemble for Niki Stein’s drama DIE KONFERENZ, he received a Hessen Film Award. For his performance in ANTIKÖRPER, he won the Best Actor Award at the Festival de Cine Español in Málaga. SOUL KITCHEN is the first time he works with Fatih Akin.

His favorite soul song is “Amerykahn Promise” by Erykah Badu.

DEMIR GÖKGÖL

boat builder Sokrates

Demir Gökgöl, born 1937, is an actor, literature buff, music lover and a pioneer of German-Turkish cultural life. In 1968, he arrived in Germany as a 30-year-old at a time of upheaval and change. He became a reader and storyteller – his work includes recording two audio books of poetry by Nazim Hekmet – and he ran a jazz club in the eighties. His portrayal of Hodja in the 1985 multiple award-winning film 40 SQUARE METERS OF GERMANY (dir. Tevfik Baser), left a powerful and lasting impression on audiences. Alongside several roles in cinema and television film productions, his numerous poetry readings and literature sessions, which he organizes together with his musician friends, form the core of his artistic work. His collaboration with Fatih Akin began with HEAD-ON and SOUL KITCHEN is their second film together.

Demir Gökgöl's favorite soul song is "Georgia On My Mind" by Ray Charles.

Also including:

Nadine's Grandmother	**Monica Bleibtreu**
Ziege, Illias's Buddy	**Marc Hosemann**
Milli, Illias's Buddy	**Cem Akin**
Ms. Schuster from the Tax Office	**Catrin Striebeck**
Ms. Schuster's Assistant	**Hendrik von Bültzingslöwen**
Mr. Meyer from the Public Health Department	**Jan Fedder**
Tanja, Neumann's Fiancé	**Julia Wachsmann**
Tschako	**Simon Görts**
Han, the Chinese Guy	**Maverick Quek**
Nadine's Father	**Markus Imboden**
Nadine's Mother	**Gudrun Egner**
Bad Boy Boogiez	**Arne Benzing, Lucas Gregorowicz, Piotr Gregorowicz, Hans Ludwiczak, Jan Weichsel**
Owner of Le Papillon Restaurant	**Peter Lohmeyer**
Complaining Guest in Le Papillon	**Gustav Peter Wöhler**
Waitress in Le Papillon	**Zarah Jane McKenzie**
Notary Public	**Peter Jordan**
Doctor	**Wolfgang Schumacher**
Kemal, The Bone Crusher	**Uğur Yücel**
Electro-DJ	**Philipp Baltus**
District Court Judge	**Lars Rudolph**
Priest	**Fritz Renzo Heinze**
Prison Officer	**Francesco Fiannaca**
Rocker guest Ali Davidson	**Bülent Celebi**
Other guests in Soul Kitchen	**Bernd Gajkowski, Herma Koehn**
Pharmacist	**Joana Adu-Gyamfi**
Comissioner	**Maria Ketikidou**
Police Officer	**Till Huster**
Anna's Patient	**Torsten Lemke**
The Bone Crusher's patients	**Klaus Maeck, Erňest Hausmann, Salman Kurtulan**
Young Real Estate Agent	**Emek Kavukcuŏglu**
Prisoner	**Senol ‚Shayn' Ugurlu**
and	
Mr. Jung, the Investor	**Udo Kier**

THE CREW

Fatih Akin – Writer, Director, Producer

Fatih Akin knows what it's like to work behind the bar. During his studies at the Hochschule für bildende Künste (University of Fine Arts - HfbK), he earned a living working in popular nightspots such as the Hamburg Fabrik and the Kiez clubs Kaiserkeller and Docks. He also knows his way around pots and pans: "I come from a family with a tradition of male cooks," he says. "It was very important for my mother that both me and my brother learn how to cook."
He was born in 1973 to Turkish immigrants. After a short stint in a teenage gang in the North Altona borough of Hamburg, he began playing the "resident Turk" in several television films. After two short films, he became the shooting star of German film with his debut SHORT SHARP SHOCK in 1998. Two years later, he made the road movie IN JULY, starring Moritz Bleibtreu and Christiane Paul, as well as the documentary film WIR HABEN VERGESSEN ZURUECKZUKEHREN, in which he explores his immigrant family's story. In 2002, he made SOLINO, a chronicle of an Italian immigrant family in Duisburg. His international breakthrough came with the powerful and furious HEAD-ON, for which he received the Berlinale Golden Bear, as well as Best Director at the German Film Awards and the European Film Awards. In 2005, he presented his documentary film CROSSING THE BRIDGE - THE SOUND OF ISTANBUL, about the multifaceted Turkish music scene today. In 2007 he made his fifth feature film THE EDGE OF HEAVEN, which also won several awards including Best Screenplay at the Cannes Film Festival and the European Film Awards. Alongside SOUL KITCHEN, Fatih recently shot an episode for the upcoming omnibus feature NEW YORK, I LOVE YOU. Fatih is currently working on the documentary film GARBAGE IN THE GARDEN OF EDEN (working title) about the struggle of the Turkish mountain village Camburnu against a proposed garbage dump in the midst of their idyllic tea-growing region.
His favorite soul song (at the moment) is "Beat It" by Michael Jackson.

Klaus Maeck – Producer, Music Supervisor

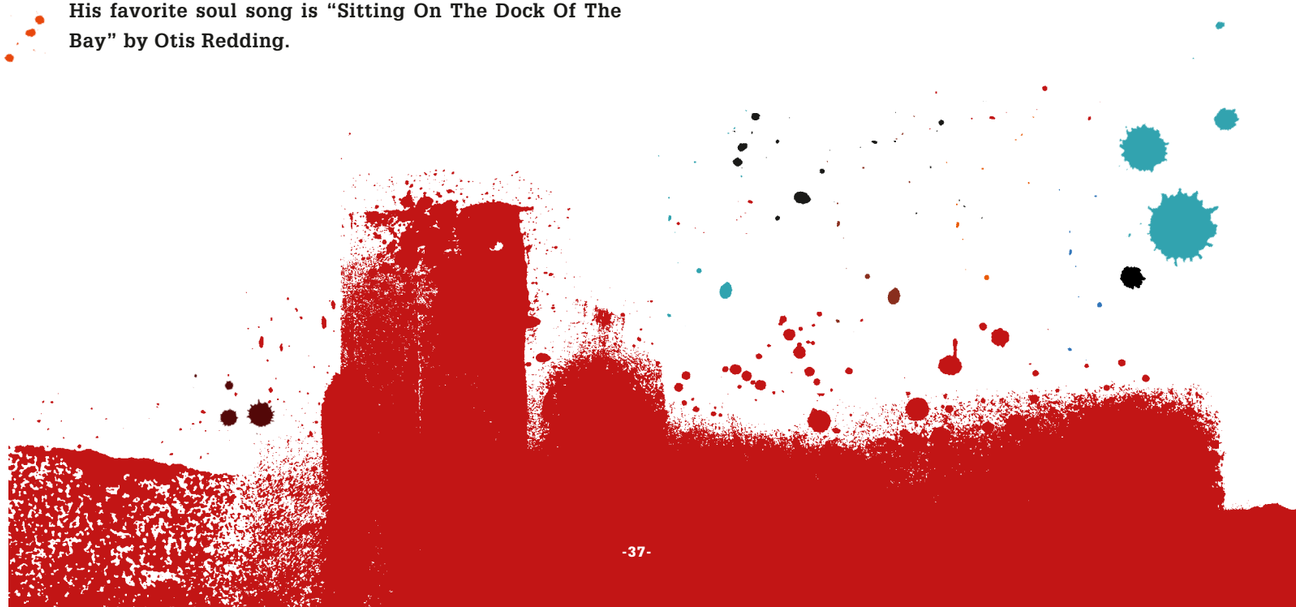
Klaus Maeck, born 1954 in Hamburg, founded one of the first punk music record shops in Germany, called "Rip Off", in 1979 in Hamburg's Karo district, and made a name for himself in the Punk and New Wave scene with his super-8 films in the early eighties, co-producing the 1984 cult film DECODER. He was working as a DJ and concert promoter until in 1988 he was the cofounder of the independent music publishing company Freibank and later managed the band "Einstürzende Neubauten" about which he not only published the book "Hör mit Schmerzen: Listen With Pain" but also made the documentary LIEBESLIEDER (1993). Every year since 1995, he puts out CDs with a selection of „music for film". He has been the music supervisor for all of Fatih Akin's films since HEAD-ON. Since 2004, he is also Akin's partner and producer on all corazón international films.
His favorite soul song is "It's a Man's Man's Man's World" by James Brown.

Rainer Klausmann – Director of Photography

Since SOLINO, Rainer Klausmann has been the Director of Photography on all of Fatih Akin's films. "We immediately clicked," he says about his first meeting with the director. "We felt an immediate connection, a real sense of kinship." The Swiss cinematographer, born 1949, learned his craft with the likes of Werner Herzog's director of photography Thomas Mauch. Since 1983, he has shot countless films for cinema and television. For Fatih Akin's HEAD-ON, he received a German Film Award for Best Cinematography. Recent work includes the Oscar-nominated THE BAADER MEINHOF COMPLEX. The musical fast-paced camera in SOUL KITCHEN was a special challenge for Rainer Klausmann: "The camera was constantly moving, we kept trying to put pressure on the scenes. In every scene it was a tricky balancing act on the edge."
His favorite soul song is "Sitting On The Dock Of The Bay" by Otis Redding.

Andrew Bird – Editor

The British resident of Hamburg, born 1956, has been an indispensable partner for Fatih Akin for many years. Andrew Bird has edited all of his films. Even more, Akin's first feature SHORT SHARP SHOCK had brought him back to the editing table: „I was close to working only as a translator," he recalls. "But then one day Fatih's script ended up on my table." His more than ten-year collaboration with Fatih Akin was rewarded in 2008 with the German Film Award for Best Editing for THE EDGE OF HEAVEN. Andrew Bird has not only worked with successful international filmmakers but also makes his contribution towards supporting young directors.
His favorite soul song is "Midnight Train to Georgia" by Gladys Knight & the Pips.



SOUL KITCHEN

a film by Fatih Akin
2009, Germany, 99 minutes, 35 mm, Color

www.soul-kitchen-film.de

A corazón international production
In coproduction with Pyramide Productions (France) and the NDR
In collaboration with Dorje Film (Italy)

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Director of Photography: Rainer Klausmann (BVK)
Editor: Andrew Bird
Sound: Kai Lüde (BVFT)
Production Design: Tamo Kunz
Costume Design: Katrin Aschendorf
Make-Up: Nica Faas, Maike Heinlein
Sound Mixer: Richard Borowski
Line Producer: Christian Springer
Production Manager: Andrea Bockelmann
Producer: Ann-Kristin Homann
Casting: Monique Akin
Music Supervisor: Klaus Maeck, Pia Hoffmann
Screenplay: Fatih Akin, Adam Bousdoukos
Director: Fatih Akin
Comissioning Editor: Jeanette Würl
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