

 57^e Internationale
Filmfestspiele
Berlin
Competition

NINA HOSS
DEVID STRIESOW
HINNERK SCHÖNEMANN

Yella

A FILM BY CHRISTIAN PETZOLD

THE MATCH FACTORY PRESENTS A SCHRAMM FILM KOERNER & WEBER PRODUCTION IN CO-PRODUCTION WITH ZDF AND ARTE "YELLA" NINA HOSS DEVID STRIESOW HINNERK SCHÖNEMANN
BURGHART KLAUSSNER BARBARA AUER CHRISTIAN REDL MICHAEL WITTENBORN WANJA MUES MARTIN BRAMBACH JOACHIM NITZ PETER BENEDICT PETER KNAACK SELIN BARBARA PETZOLD
WRITTEN & DIRECTED BY CHRISTIAN PETZOLD DIRECTOR OF PHOTOGRAPHY HANS FROMM EXEC. PRODUCED BY BETTINA BÜHLER SOUND ANDREAS MÜCKE-NIESZYKA MARTIN EHLERS-FALKENBERG PRODUCTION DESIGNER KADE GRUBER
COSTUME DESIGNER ANETTE GÜTHER LÖTTE SAWATZKI CASTING SIMONE BÄR MAKE-UP MONIKA MÜNNICH SOUND DESIGNER DIRK W. JACOB SOUND MIX MARTIN STEYER PRODUCTION MANAGER DORISSA BENNINGER
SCRIPT CONSULTANT HARON FARUCKI COMMISSIONING EDITOR ZDF CAROLINE VON SENDEN COMMISSIONING EDITOR ARTE ANDREAS SCHREINMÜLLER PRODUCER FLORIAN KOERNER VON GUSTORF MICHAEL WEBER
FUNDED BY FFA BKM MEDIENBOARD BERLIN-BRANDENBURG NORDMEDIA FONDS GERMAN DISTRIBUTION PIFFL MEDIEN WORLD SALES THE MATCH FACTORY WWW.YELLA-DE-FILM.DE

SCHRAMM FILM Koerner & Weber ZDF arte FFA BKM Nordmedia Filmförderung des Bundes medienboard nordmedia PIFFL MEDIEN THE MATCH FACTORY



BERLINALE SCREENINGS:

Wednesday, 14.2. | 7:30 p.m. | Berlinale Palast (world premiere)
 Thursday, 15.2. | 12:00 a.m. | Urania
 Thursday, 15.2. | 11:30 p.m. | Urania
 Sunday, 18.2. | 7:30 p.m. | Berlinale Palast



PRESS SCREENING:

Wednesday, 14.2. | 12:30 p.m. | Berlinale Palast (press only)

YELLA

Yella **Nina Hoss**
 Philipp **Devid Striesow**
 Ben **Hinnerk Schönemann**
 Dr. Gunthen **Burghart Klaußner**
 Barbara Gunthen **Barbara Auer**
 Yellas father **Christian Redl**
 Dr. Gunthens daughter **Selin Barbara Petzold**
 Sprenger **Wanja Mues**
 Schmitt-Ott **Michael Wittenborn**
 Dr. Fritz **Martin Brambach**
 Prietzel **Joachim Nimitz**
 Friedrichs' lawyer **Peter Benedict**
 Receptionist **Ian Norval**
 Insolvency administrator **Peter Knaack**
 Cashier **Thomas Giese**

Written & directed by **Christian Petzold**
 Director of Photography **Hans Fromm, bvk**
 Set Decorator **Kade Gruber**
 Costume Supervisor **Anette Guther, Lotte Sawatzki**
 Casting **Simone Bär**
 Editing **Bettina Böhler**
 Production Sound Mixer **Martin Steyer**
 Sound Recordist **Andreas Mücke-Niesytka,**
Martin Ehlers-Falkenberg
 Sound Designer **Dirk W. Jacob**
 Make Up Artist **Monika Münnich**

Script Consultant **Harun Farocki**
 Production Manager **Dorissa Berninger**
 Commissioning Editor ZDF **Caroline von Senden**
 Commissioning Editor ARTE **Andreas Schreitmüller**
 Producer **Florian Koerner von Gustorf, Michael Weber**

»Road To Cairo«
 written and composed by David Ackles,
 performed by Julie Driscoll, Brian Auger & The Trinity
 courtesy of WARNER/CHAPPELL MUSIC GERMANY GMBH & CO. KG
 courtesy of UNIVERSAL MUSIC GMBH

»Sonate 14 Cis-Moll Op 27/2«
 by Ludwig van Beethoven
 performed by Dietmar Löffler

A Coproduction of
SCHRAMM FILM Koerner & Weber
 and ZDF and ARTE
 Funded by
FFA Filmförderungsanstalt
BKM Kulturelle Filmförderung des Bundes
Medienboard Berlin-Brandenburg
Nordmedia Fonds GmbH

World Sales:
THE MATCH FACTORY

GER 2007, 89 min, 35 mm, 1:1,85, Dolby Digital



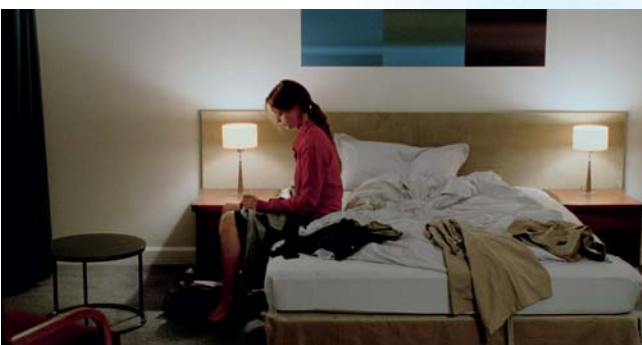
SYNOPSIS

Yella has decided to leave her small town for a promising job and new life, leaving behind her failed marriage and broken dreams. Nothing can stop her: not even a freak car accident with her psychotic ex-husband driving on the day of her departure.

Ambitious, beautiful Yella might finally get everything she ever wanted when young executive Philipp introduces her to the thrills of big business negotiations. But strange truths from her past and a psychotic ex-husband come back to haunt her. From the director of GHOSTS (Gespenster), WOLFSBURG and THE STATE I AM IN (Die Innere Sicherheit).

After a humiliating professional setback, the winds change for pretty Yella when young executive Philipp takes a chance on her as his assistant. Although she has no experience in high risk venture capital, coincidence lends a hand and Yella soon discovers she has a knack with ruthless businessmen. Negotiations become a thrilling game of quick wits in which Yella's looks and icy demeanor are major assets.

Yella sees a potential future with Philipp. He is serious, determined, and his goals could become shared projects. It seems ambitious Yella could finally get everything she ever wanted ... But strange sounds and events plague Yella. Truths from her past come back to haunt her. Her new life could be too good to be real.





YELLA

Comments from Director Christian Petzold



A STATE OF SUSPENSION

I like characters who want to bring something together, who have a plan. I like their work on the plan, the scheme, but also their failures. Yella is both a very modern and very old-fashioned young woman. She wants to go out into the flexible and drifting world, but she also wants to stay home. While we were making the film, we often thought about those American ballads that often convey this idea, being in movement, being on the road, but yet always singing and dreaming and telling stories about home. This is why the David Ackles song "The Road to Cairo" is heard in the film. This inner conflict, Yella has it too. A state of suspension: enduring this is what Yella has to deal with.

CARRYING AROUND THE GHOSTLY

I often work with characters who have been presumptuous, who have wanted a little too much and who are now on the outside, shut out, no longer belonging. Their plans and intrigues, and their work towards getting back in again, into life, into society,

into love ... The East is a region that can no longer feed its inhabitants in dignity. People are forced to leave there, but walking away is the hard part. The world they leave behind, the towns and villages which have been emptied, ghost towns. Someone who has come from a ghost town like this and who wants to enter into life, but carries around the ghostly with them, that is what Yella is all about.



INTO THE BOARDING ZONE

Marc Augé's book "Non-Place: Introduction to an Anthropology of Supermodernity" begins with a story. A Parisian businessman is sitting in a taxi in a traffic jam at rush hour on his way to the airport. Upon finally arriving, soaked in sweat, he checks in his luggage, then goes to the boarding gate area, this world of glass and leather, Burberry and Rolex shops and glossy magazines. He is no longer carrying anything with him, except for his passport, boarding card and credit cards. The man suddenly feels light and free. Later, in the airplane, over Dubai, there is an echo of reality once more, of the social, as no alcohol may be served in business class while they are flying over Dubai. There is a loneliness surrounding this traveller, one which does not romanticize. A modern, still unknown loneliness ... Yella enters this zone, too. She crosses the

river, into the West. Into the boarding zone. The old, the heavy, the ballast, the very things that she has run away from, surface in her new world, like the alcohol ban over Dubai. Only this seems to get stronger, heavier, threatening to pull her under.



PHILIPP AND BEN

Philipp drives a car the same colour as Yella's husband, who she has just left. He is also wearing the same suit as her husband, Ben. Yella keeps finding herself in situations which remind her of Ben. Sometimes you could think that she is dreaming about a man who has qualities that she once loved in Ben. But she is also dreaming of a love with a "modern" man, which Ben has never been. Phillip, however, is modern. He doesn't flirt, he is respectful, he is disciplined. He first accuses her of being a woman who has sold her beauty, sold herself. But Yella fights back to disprove this judgment. When she wins this struggle and they are able stand eye-to-eye with one another, something begins: they become companions. And then lovers.

THE FACE OF MODERN CAPITALISM

Modern capitalism, there has to be something sexy about it. Years ago, racketeers hid themselves away in a temple. Like thieves, they were ugly, devious, conniving. These days they are breezy, charming, healthy, Buddhist. But we still portray this world in old pictures, caricatures. We don't have a picture of it, no story. These new pictures and new stories, that was what it was about for me.

THE WORLD OF NEGOTIATIONS

I'm not familiar with this world. I can only guess what it's like and I didn't want to build on hunches. People often base this world of negotiations on something that they already know. So I watched Harun Farocki's 2004 documentary film NICHT OHNE RISIKO (Not Without Risk). He is also interested in negotiations. In his film, he observes, he doesn't comment. All the scenes, all the negotiations, in YELLA are inspired by material that Harun, who I've been writing with for more than 10 years, had already researched and filmed. In every one of those negotiations, there is suspense and humour, intrigue and strategies. In one of the negotiations, after three days of argument, one of the negotiators says that the result was actually already a foregone conclu-

sion, that they are actually only meeting because it's fun, because it's the culture.



MOVING CARS

I became familiar with the idea of the car as a setting in WOLFSBURG and in THE STATE I AM IN. You are close, but strangely disembodied. There are lots of glances, a lot of silence, lots of looking away when two people sit next to each other in a car. And really driving. That has a great deal to do with cinema. There is cinema of trains. And cinema for the car. In both, the dramatics stop. I like this. American cinema has recognized this – although filming in a car is an absolute pain in the ass. It is unbelievably laborious and restrictive, but it is better than in a studio.

NINA HOSS

This is the third film I make with Nina Hoss. I came up with the idea for YELLA the first time we worked together on SOMETHING TO REMIND ME. We were standing near the Elbe River. We were working on a film about a woman who wants revenge, a woman who had been made completely subordinate by the archaic, the brutality, and therefore travelled from the West to the East, from modern production to the relics and ruins of industrial society. We thought then about a story which goes in the other direction, from East to West.

"Italian rehearsal" is what Jean Renoir calls his method of preparing a film with the actors. This goes beyond what Americans call "cold readings." You empty your mind. You read, you don't act. You think and explore and research, but you don't act. You search. Nina and I are very similar in this respect. Working, getting to the core, abandoning diversions, savouring and discarding dead ends. Since our first film together, Nina has become more consistent and tough. More radical.



FILMOGRAPHY



FICTION FEATURES

- 2007 YELLA
- 2005 GHOSTS (Gespenster)
- 2003 WOLFSBURG
- 2002 SOMETHING TO REMIND ME (Toter Mann)
- 2001 THE STATE I AM IN (Die Innere Sicherheit)
- 1998 DIE BEISCHLAFDIEBIN
- 1996 CUBA LIBRE



SELECTED FILMOGRAPHY

- 2007 YELLA (dir. Christian Petzold)
- 2006 LEBEN MIT HANNAH (dir. Erica Von Moeller)
- 2006 ELEMENTARY PARTICLES aka ATOMISED (dir. Oskar Roehler)
- 2005 THE WHITE MASSAI (dir. Hermine Huntgeburth)
- 2003 WOLFSBURG (dir. C. Petzold)
- 2003 LEONCE AND LENA (dir. Robert Wilson) - TV
- 2002 EPSTEIN'S NIGHT (dir. Urs Egger)
- 2002 NAKED (dir. Doris Dörrie)
- 2002 SOMETHING TO REMIND ME / TOTER MANN (dir. C. Petzold) – TV
- 2000 DIE GEISELN VON COSTA RICA (dir. Uwe Janson) - TV
- 1999 THE VOLCANO (dir. Ottokar Runze)
- 1998 FIRE RIDER (dir. Nina Grosse)
- 1998 LOVE THY NEIGHBOR! (dir. Detlev Buck)
- 1996 A GIRL CALLED ROSEMARY (dir. Bernd Eichinger) - TV
- 1996 UND KEINER WEINT MIR NACH (dir. Joseph Vilsmaier)

CHRISTIAN PETZOLD, WRITER AND DIRECTOR

Christian Petzold is one of the leading directors of New German cinema. The German Film Critics Association has twice awarded him Best Film awards, for urban drama GHOSTS and THE STATE I AM IN. He was twice named Best Director at the German Film Awards, for psychological drama WOLFSBURG and THE STATE I AM IN. His first fiction feature, 2000's political drama THE STATE I AM IN, also won Best Screenplay at Thessaloniki (Greece) and the Grand Prize at Valenciennes (France).

Petzold has also received much acclaim for the made-for-TV features SOMETHING TO REMIND ME (TOTER MANN, 2002), Die Beischlafdiebin (1998) and CUBA LIBRE (1995).

Born in 1960, Petzold studied German and Theater Studies at the Free University in Berlin, then graduated from the German Film & Television Academy (DFFB) in 1994.

NINA HOSS (AS YELLA)

YELLA marks actress Nina Hoss' third collaboration with director Christian Petzold, following 2003's WOLFSBURG and 2002's TOTER MANN (SOMETHING TO REMIND ME). Her numerous acting accolades include Best Actress at the 2006 Bavarian Film Awards for THE WHITE MASSAI, the Adolf Grimme Award in 2005 for WOLFSBURG and in 2003 for TOTER MANN, and Best Actress at the 1999 Montreal World Film Festival for THE VOLCANO.

An accomplished theater actress, Nina was recently seen on stage in the title role in "Medea", in "Minna Von Barnhelm" and in "Faust II" at Berlin's Deutsches Theater as well as in "Jedermann" at the Salzburg Theater Festival in 2005 and 2006. She played Lena in Robert Willson's 2003 Berliner Ensemble production of "Leonce and Lena," which was also produced for television. Other acclaimed theater performances include "Emilia Galotti" and "Don Carlos."

Nina was born in Stuttgart, Germany, in 1975. At age seven, she was already performing in radio plays, and at 14, she was in her first theater production. She studied at Berlin's prestigious Ernst Busch School of Performing Arts (HFS). She made a breakthrough performance in Bernd Eichinger's 1996 made-for-TV movie A GIRL CALLED ROSEMARY.



SELECTED FILMOGRAPHY

- 2007 YELLA (dir. Christian Petzold)
- 2007 DIE FÄLSCHER (dir. Stefan Ruzowitzky)
- 2006 EDEN (dir. Michael Hofmann)
- 2006 VALERIE (dir. Birgit Möller)
- 2006 THE RED COCKATOO (dir. Dominik Graf)
- 2005 I AM GUILTY / Falscher Bekenner
(dir. Christoph Hochhäusler)
- 2004 DOWNFALL (dir. Oliver Hirschbiegel)
- 2004 BEFORE THE FALL / Napola (dir. Dennis Gansel)
- 2004 MARSEILLE (dir. Angela Schanelec)
- 2003 DISTANT LIGHTS / Lichter (dir. Hans-Christian Schmid)
- 2003 THEY'VE GOT KNUT (dir. Stefan Krohmer)
- 2002 MY FIRST MIRACLE (dir. Anne Wild)
- 2002 BUNGALOW (dir. Ulrich Köhler)
- 2001 WHAT TO DO IN CASE OF FIRE (dir. Gregor Schnitzler)
- 2000 COLD IS THE EVENING BREEZE (dir. Rainer Kaufmann)



DEVID STRIESOW (AS PHILIPP)

Actor David Striesow was named Best Actor by the German Film Critics Association in 2003 to honor his performance as the bullying older brother Max in *BUNGALOW*, as well as his role of Ingo, the ambitious mattress salesman, in *DISTANT LIGHTS*.

Born in 1973, David studied at Berlin's prestigious Ernst Busch School of Performing Arts (HFS). Since 1999, he has regularly performed in theater at the Schauspielhaus in Hamburg and Düsseldorf. In 2004, he won the "Theater Heute" Award and the "Alfred Kerr" Prize for his theatre work.

In addition to an ongoing role in the popular TV series "Bella Block" and guest starring appearances on "Polizeiruf 110," David played the young Karol Wojtyla in the 2006 ZDF television miniseries about the life of Pope John Paul II.

HINNERK SCHÖNEMANN (AS BEN)

Hinnerk Schönemann was born in 1974 and trained at the University of the Arts in Berlin before accepting an engagement at the Thalia Theatre in Hamburg from 2001 to 2003. He has appeared in several films, including Sven Taddicken's *GETTING MY BROTHER LAID* (Mein Bruder der Vampir, 2001) and *EMMA'S BLISS* (Emmas Glück, 2006), as well as *BAADER* (2001 / Director: Christopher Roth), Sylke Enders' *KROKO* (2003) and *HAB MICH LIEB!* (2005), *GATE TO HEAVEN* (Tor zum Himmel, 2003 / Director: Veit Helmer), *DER BOXER UND DIE FRISEUSE* (2004, Director: Hermine Huntgeburth), *NVA* (2005, Director: Leander Haussmann), *UNVEILED* (Fremde Haut, 2005, Director: Angelina Maccarone), *ARNIES WELT* (2005, Director: Isabel Kleefeld), *LUCY* (2006, Director: Henner Winckler), *The Life Of Others* (Das Leben Der Anderen, 2006 / Director: Florian Henckel von Donnersmarck) and *COME CLOSER* (Komm Näher, 2006 / Director: Vanessa Jopp). He has also received several prizes and awards, including the Solo Award for Students of Acting in 2000 and the Special Award in Baden-Baden for *DER BOXER UND DIE FRISEUSE* in 2005. In 2003 he was nominated for the German Film Award in Gold for best actor in a supporting role for his appearance in *KROKO*.

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