



OFFICIAL SELECTION
FESTIVAL DE CANNES

A
FEATURE DOCUMENTARY
BY FATIH AKIN



polluting
paradise



THE MATCH FACTORY

presents

polluting paradise

a film by **Fatih Akin**

Produced by **corazón international** in coproduction with **NDR** in cooperation with **Dorje Film**
funded by **Filmförderung Hamburg Schleswig-Holstein · Deutscher Filmförderfonds · Filmförderungsanstalt**
im Verleih von **Pandora Film**

www.muellimgarteneden.de

TECHNICAL DETAILS

Length: 98 min

Sound: Dolby Digital 5.1

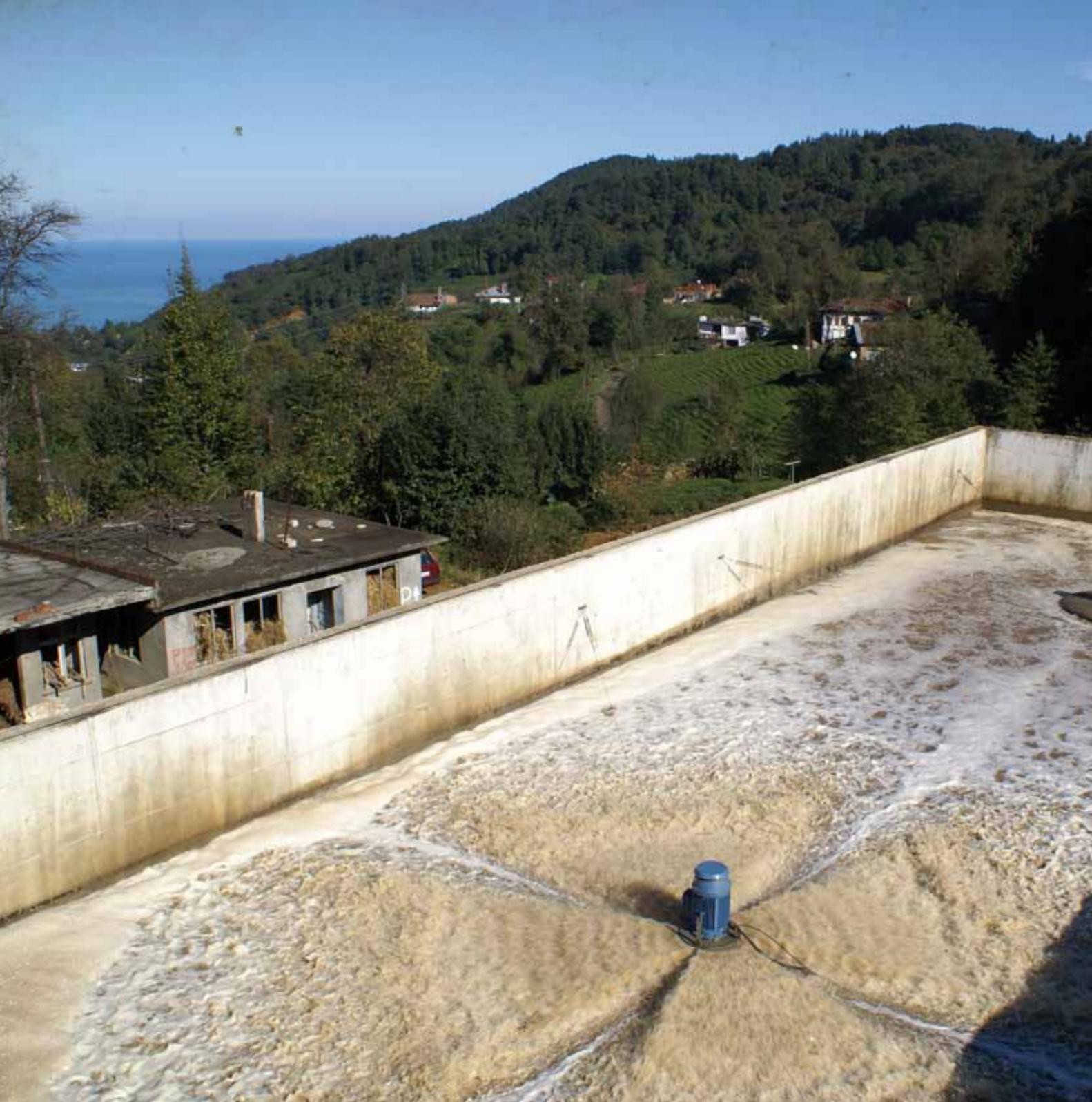
Ratio: 1:1,85



SYNOPSIS

Çamburnu is a small mountain village in northeastern Turkey. Blessed with the Black Sea's mild and humid climate, its villagers have lived for generations off tea cultivation and fishing in harmony with the nature surrounding them. But this idyllic landscape is threatened by the government's decision ten years ago to build a garbage landfill directly above the village. Despite protests by the mayor and the villagers, a waste disposal facility has been built that does not comply with the most essential security and building standards and since then has continued to pollute the environment through persisting accidents and disasters. The air is polluted, the ground water is contaminated, the annual rains flush the waste down the slopes, and flocks of birds and stray dogs have besieged the village. The tea growers, whose plantations lie beneath the landfill, have lost their livelihood. The consequences are devastating and clearly evident for everyone to see and yet tons of waste continues to be dumped in the landfill every day.

In 2006 award-winning filmmaker Fatih Akin (*Head-On*, *Crossing the Bridge – The Sound of Istanbul*) went to Çamburnu, his grandparent's home village, for the first time to shoot the finale of his film *The Edge of Heaven*. When he learns of the impending environmental disaster, he decides to take action in the best way he knows how. Over a period of more than 5 years, he documents the small village's struggle against the country's powerful institutions and records the inevitable disasters that consistently plague this former paradise. **POLLUTING PARADISE** is a remarkable portrait of a Turkish community far removed from the major urban centers and a moving plea for civil courage.



INTERVIEW WITH FATİH AKIN

When and how did you first find out about Çamburnu and the planned waste landfill?

In 2005 I was looking for a new idea for a film. I was working on *The Edge of Heaven*, but was still at the beginning. At the time I had just seen Martin Scorsese's film about Bob Dylan, *No Direction Home*. I was so inspired by the phenomenon of Dylan that I then read his biography "Chronicles". And that's when I found out that Dylan's grandmother had originally come from Trabzon. My paternal grandparents also originally came from Trabzon, but were forced to leave the place. My grandmother's parents were against her marriage to my grandfather so the two eloped and settled down 1000 km away further west. I really wanted to see this place and so in 2005 I traveled with my father to Çamburnu. The beauty of this place blew me away. It was a hot and humid summer and everything was so lush and green. You could immediately see that Turkey is an Asian country, the place looked like somewhere in Cambodia or Vietnam. I kept walking around saying: "This place is paradise!" But then the villagers said to me: "Not for much longer. They're building a waste landfill here soon." They showed me the site, which had once been an abandoned copper mine, and this immediately triggered my sense of justice. No, no landfill is going to be built here; let's all try and prevent it together! People had protested long before I came there for the first time but this small village had no lobby. I then organized demonstrations and brought TV press to Çamburnu. And because I loved the nature and landscape so much, I integrated it into the ending of *The Edge of Heaven*. In the same year we began working on the documentary about the waste landfill.

What moved you to not only protest but also to make a film about the events taking place there?

The initial naïve idea was that I threaten to make a film about it, mobilize worldwide press and media and that way stop the construction. It was really intended as a threat. We shot and shot and they simply continued to build this landfill and so I had to keep going. That was the dangerous thing about this project: I began to shoot and had no idea where it would lead. The

landfill was built and that could have been the end of the film. It would have become the tragic story of a village that struggles unsuccessfully to prevent the construction of a landfill. But of course that was just the beginning and so I continued working on it all these years without knowing the outcome. POLLUTING PARADISE was initially not planned as a long-term documentary.

At the beginning it was "only" about the construction of a landfill. But then it all turned out to be much worse. Did you know or fear these catastrophes would happen?

It's such a perverse ambivalence because you naturally don't want these things to happen, but at the same time you need material for the film. This of course begs the moral question: What am I waiting for? And meanwhile all these disasters occur that end up being my film. You mustn't forget that people predicted all these catastrophes would happen. Even during the construction, the village photographer Bünyamin Seyrekbasan had said that the sewage pipes were not wide enough, the wastewater basin was too small, and both would not be able to hold the large amounts of water that pour down during the rainy season. So here you have someone who is not a specialist and he can see all these things that the experts building this landfill should have seen from the start. He had predicted that the basin would overflow and that the wastewater would pour into the village. And that's exactly what happened. These images are so significant and meaningful that ultimately you don't need an expert. You don't need a report that would have been refuted by a report by the other side. These images speak for themselves. And it's unfortunate that we had expected these images to arise.

How did the villagers react?

They're basically proud that I'm a child of this village, a kind of "lost son". I'm quite famous in Turkey and they celebrate this far more than they do in this country (Germany). The villagers see me as an advocate and have always regarded me as part of the village and its struggle. And I see myself in their faces; I see the genetic code. I'm proud to come from this area because in



the last six years these people have become my heroes. A role Bob Marley, Bob Dylan and Bob Geldof can no longer play because they're too far away. The people of Çamburnu are struggling everyday for their survival, fearing no authority to fight for their rights. These people have truly enriched my life.

How did the shooting take place?

After researching in 2006, we went to Çamburnu in April 2007 to shoot for the first time. The last pictures were shot in February 2012. At the beginning I didn't even know what the final concept of POLLUTING PARADISE would be. Initially I thought to be part of the film as a kind of protagonist, like Alexander Hacke was in *Crossing the Bridge*. But it quickly became clear that this would distract too much from the subject. The people in the village are the real protagonists. Like the mayor of Çamburnu, Hüseyin Alioğlu, who very clearly recognized the problem and could voice it, and who, as a member of the ruling party AKP, decides to go against its decisions and instead chooses to support his community. That made him very interesting for me.

How do you manage a project that is so far away and is being produced over such a long period?

It quickly became clear to us that we always had to be immediately on site when something happened. But by the time we put together a team here in Hamburg, the catastrophe is already happening in Çamburnu or is perhaps over. The village photographer Bünyamin Seyrekbasan, who had documented the events right from the start, was a godsend for us. We knew that if anyone was going to document specific events on location, it would be him. We gave him a camera crash course and then sent him off to do the work. I gave him my directing instructions mostly by phone. Bünyamin's job was to shoot whenever something happens at the landfill. At first I had to correct him but he became better with time until finally his film footage worked seamlessly with the material that my longtime cinematographer Hervé Dieu had shot. I knew as early as 2007 which protagonists would be important for the film and so I asked Bünyamin to document their everyday life and portray them. He then sent us his tapes, a significant number of hours over a period of six years, which I then viewed and made a pre-selection. My editor Andrew Bird then edited this pre-selection and sorted it into sequences. And so before my last shoot I knew quite well what was still missing for the film and could then focus on getting it. I mostly shot interviews that worked as commentary for

the images that I already had. And then when finally in December 2011 one of the sidewalls of the wastewater basin collapsed I knew: This is the ending of my film!

Did you have problems with getting filming permits? Were there any attempts made to hinder or prevent the shooting?

At the beginning there was quite some animosity between my team and the people responsible for the landfill. This went so far that I once almost ended up in a physical fight with the truck drivers. At some point I applied for a shooting permit because prior to that I had only been filming from outside. Initially I was advised to only show the perspective of the villagers, but it was clear that the film would be more complex and say much more about Turkey if I also gave the other side a chance to speak. The film itself makes no judgments but these people do manage to expose themselves.

Were there people who didn't want to be filmed?

Several. The people responsible for managing the landfill as well as the Environment Minister in Ankara who in 2007 refused to give us an interview and asked us to leave his office.

What were your biggest challenges?

Not to lose sight of what's going on and also not to lose my faith in the film. Many eventually gave up hope of my ever finishing the film. There was neither a script nor a clear concept. As a documentary filmmaker, you're always a bit of a hunter. You wait and stay on the look out. And sometimes it just takes years. Patience is very important. I had patience but I had to watch out not to be infected by the impatience of others. My sense of justice helped me a lot here. I can no longer prevent the landfill but this film can reveal the disastrous extent and magnitude of such a decision.

You've worked together with the film editor Andrew Bird Since your first short film? What makes him special?

Birdie is one of the best film editors in the world, especially for documentaries. He's very skilled at creating structures and developing narrative forms. I'm good at playing Lego with existing building blocks. That's why I need Birdie.

The score was written by Alexander Hacke, whom you worked with on Head-On and Crossing the Bridge. What is special about your collaboration?

We are totally different, but we like each other a lot. We complement each other well. He's the least pretentious musician I know. He enriches my ideas. I come to him with very vague concepts and he adapts them. And his work is incredibly fast and precise.

Is there environmental awareness in Turkey? Had there been any public interest in the Çamburnu case before you began shooting?

The older generation throws everything on the ground: cigarettes, bottles, everything. Though the Turks are a very patriotic people, they pollute their sacred land with plastic and sewage. This behavior probably originated in preindustrial times when waste was mostly organic and you just simply tossed your potato peels in the corner. It has remained unchanged to this present day, despite economic prosperity and the information age.

POLLUTING PARADISE is also a film about civil courage? What chances do the citizens have in such a power struggle?

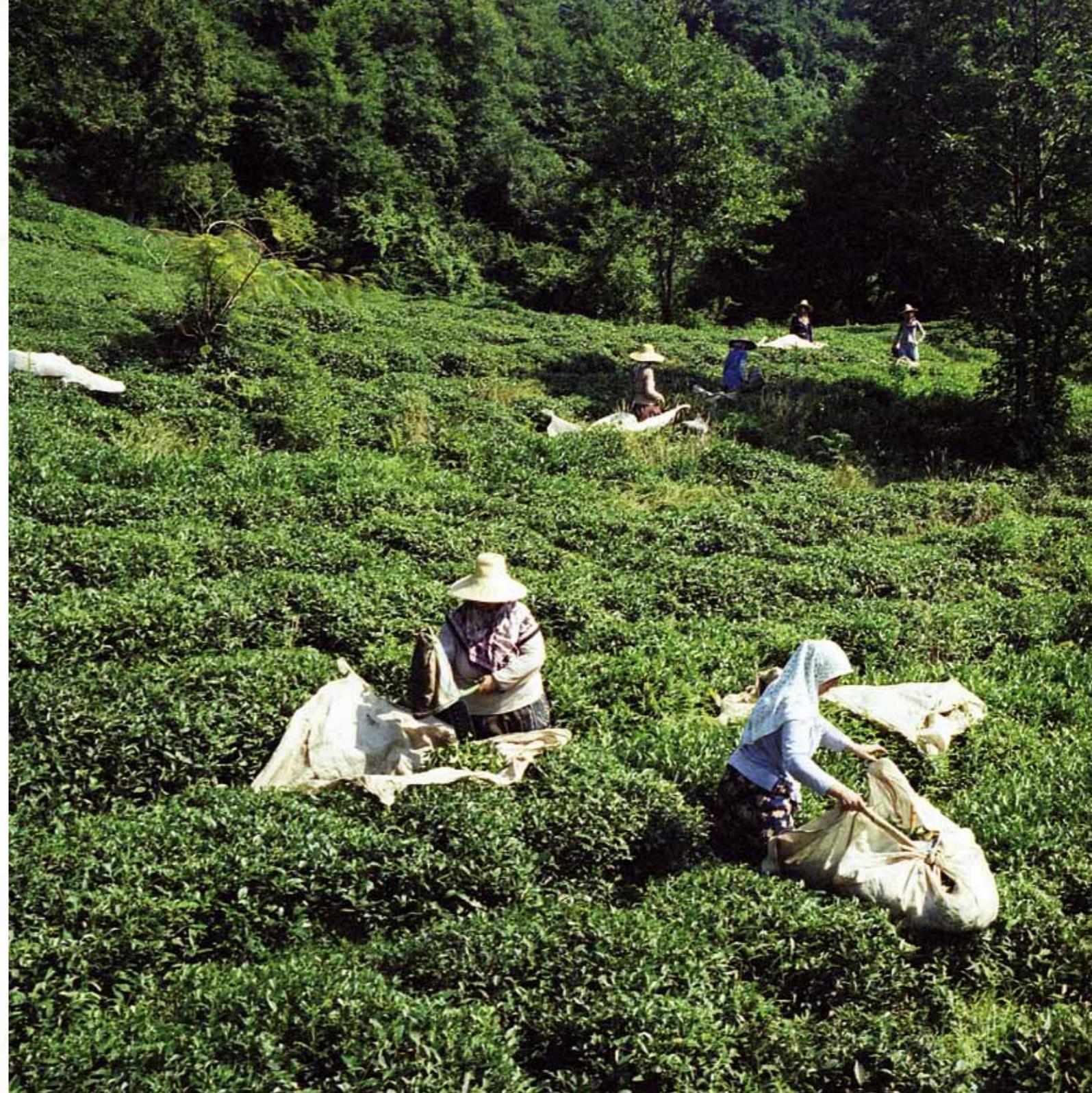
Hope is the last to die. Today citizens can connect and organize themselves much better though Facebook and Twitter and so fight back more effectively. You can see that in the Occupy movement. Something is changing in people's consciousness around the globe.

Do you think the film can make a difference?

Absolutely. That's why I'm a filmmaker. Of course I'm also a storyteller and stories hold a morality that is more subversive in narrative form than pure information. But I don't believe that POLLUTING PARADISE will suddenly stop the landfill. That would be naïve. However, I do believe that the film could create awareness and perhaps generate a discussion in Turkey so that in future such things will be dealt with differently.

What happens next in the village?

The landfill is supposed to be closed in two or three years but that's not certain. Soil will then be dumped onto the waste. The waste will then seep





MAYOR HÜSEYİN ALİOĞLU



BÜNYAMIN SEYREKBASAN



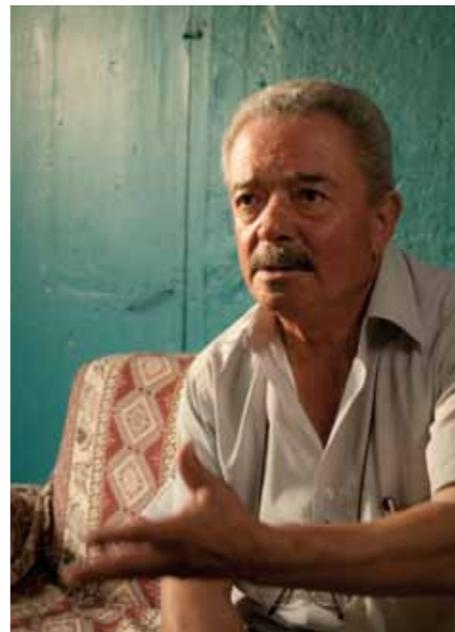
NEZİHAN HAŞLAMAN



SABAHAT HAŞLAMAN & SUNA HAŞLAMAN



AZIZE SEYREKBASAN & FURKAN SEYREKBASAN



İSMET BODUR

into the earth and will need centuries before it completely decomposes. But they're currently looking for a new site for another landfill that will be built under the same conditions and so the struggle continues. Perhaps POLLUTING PARADISE can at least convince those responsible to build a waste incineration plant that meets international standards, because they will finally get to see that their simple solutions are making them more enemies than friends.

The film has its world premiere in Cannes. What are your expectations?

I hope that POLLUTING PARADISE will get the attention it deserves. Probably many will be surprised at how much democracy exists in Turkey. So I also hope that people watch the film with a sense of openness and curiosity, because many people are still quite skeptical of the regions in Turkey outside of Istanbul.

THE MAIN PROTAGONISTS

Mayor HÜSEYİN ALİOĞLU ~ Hüseyin Alioğlu is a member of the ruling party AKP and the mayor of the village of Çamburnu. He fights against the central government's decision to build a waste landfill above the village. Though he represents his party's politics, he doesn't stand by its decision as it becomes evident that grave mistakes are being made during the construction of the landfill and that construction standards are not being met. As a consequence of his commitment, Hüseyin Alioğlu is being charged with the prevention of state interests.

BÜNYAMIN SEYREKBASAN ~ The hobby photographer is the chronicler of the village. Over many decades, his camera has captured all the important events held in the village such as weddings, parties etc. As Fatih Akin and his team were not able

to immediately respond to events as they were happening, Akin integrated Bünyamin Seyrekbasan into his team and taught him how to use a film camera. Over the years, Bünyamin Seyrekbasan has evolved into an excellent cameraman, shooting much of the footage in the film.

NEZİHAN HAŞLAMAN ~ The tea farmer was one of the most active resistance fighters. She mobilized the other women of the village and organized demonstrations. In 2011 she died of a heart attack during filming.

SABAHAT HAŞLAMAN, SUNA HAŞLAMAN ~ Sabahat Haşlaman and Suna Haşlaman are Nezihan's two daughters. They inherited the tea plantations and can't imagine living anywhere else but Çamburnu.

AZIZE SEYREKBASAN, FURKAN SEYREKBASAN ~ Furkan is the son of Bünyamin Seyrekbasan, the village photographer. Like his cousin Azize he has left Çamburnu. He now lives in Istanbul and Azize lives in Ankara. Both see no future for themselves in the village.

İSMET BODUR ~ The landfill was built less than 50 meters away from İsmet Bodur's house. Despite the unbearable stench, Bodur has chosen to stay. He still takes care of his garden; every morning he picks up the garbage off the ground and removes the plastic bags that the wind has blown into the trees. The plants in his garden are at risk from the contaminated groundwater.

CHRONOLOGY OF EVENTS

Mid-1990s ~ To cope with the waste generated in the region around the Black Sea, the provinces of Trabzon and Rize plan the construction of a waste disposal facility. Between October 1995 and April 1997 a study is conducted together with the World Bank and the Ministry of Environment and Forestry, analyzing the possible forms for such a facility. In January 1997, the abandoned copper mine in Çamburnu is determined as a suitable waste storage area. In October 1997 the local management for the Trabzon and Rize waste facility construction and operation group (TRAB-RI-KAB) is established under ministerial approval, which in addition to Trabzon and Rize includes thirty other municipalities.

As a result of the intensive efforts by the district government and municipal bureau of Trabzon, the copper mine is transferred to the eastern community and the Black Sea Region. This sparks the first protests in early 1998 by the people of Çamburnu and the communities of Yeniay and Yazlık Köy. By law, persons from whom the land was originally expropriated have a right of first refusal. However, the village's former mayor Mehmet Çinar rejects the offer made by KBI A.Ş. to sell the mine pit to the municipality of Çamburnu for a symbolic sum and instead supports the Black Sea Region Union of Municipalities with its planned construction of the waste landfill.

A study is conducted examining the environmental impact of the project, which is not supported by the people of the region. No success could be made to gain the consent of the villagers.

1998 ~ In May, due to a decision by the district environment commission, the study is declared irrelevant. By this time there is evidence that the copper mine is unsuitable as a landfill. The municipal bureau of Çamburnu conducts a court case to repeal this decision, which drags on for several years and finally ends with a ruling against the villagers. The drilling and construction work begins. The angry villagers organize a protest march and disrupt the work, which finally has to be continued under police protection.

1998/1999 ~ When future Prime Minister Tayyip Erdoğan passes through Çamburnu, the local community blocks his way in order to express their con-

cerns about the landfill. Both the district government and the State Secretary of the Ministry of Environment and Forestry organize a gathering in Çamburnu, accompanied by police officers, to inform and explain the situation to the public. The event takes place under great difficulties, as the people are very upset.

2006 ~ In May the Çamburnu municipal bureau rejects the TRAB-RI-KAB's application for a building permit for the waste landfill. The government then charges mayor Hüseyin Alioğlu with preventing state interests and forces him to issue the building permit by court ruling. On 6 December construction on the landfill continues. The specified mandatory minimum standards for the isolation are not respected.

2007 ~ When Fatih Akin asks Environment Minister Osman Pepe about the landfill during an interview in Ankara in April, the minister refuses to provide information and asks Fatih Akin and his camera team to leave his office. Contrary to the statements of those responsible that the waste is properly packed and transported, the waste disposal is messy and chaotic right from the start. Five days after the first waste delivery, dirty wastewater seeps through the cracks in the isolation and reaches the canal and the river, both of which run through the village to the sea. Despite the offensive flaws, the landfill remains in operation. Fatih Akin invites Claudia Roth, the Federal Chairman of the Green Party in Germany, to visit Çamburnu thereby attracting broader media interest in the case.

Three months after the first waste was dumped and the wastewater could freely flow into the groundwater, work begins to verify the lack of isolation. In November 2007 poor attempts were made to 'patch up' the isolation layer.

January 2008 ~ Due to the faulty waste disposal, an unpleasant odor arises that people living as far as one kilometer away can smell. The stench is so unbearable many residents no longer open their windows. Following complaints, the waste is then covered with a layer of soil, but the pressure causes the wastewater to flow upwards again and the stench persists. Environmen-

tal scientists explain to the television station TRT that "this situation is unacceptable and that people have a natural legal right to demand a solution to the problem".

January 2010 ~ The Faculty of Marine Research at the Technical University in Trabzon operates a fish farm with water that flows through the forest of Çamburnu. Due to the wastewater mixing with the groundwater, 250 fish species are poisoned in the basins of the research institute. Based on water samples taken from the breeding basins and the flowing water, official labs prove that the water is highly contaminated. Dr. Nadir Başçınar of the Faculty of Marine Research at the Technical University in Trabzon files a complaint.

18 July 2010 ~ While the wastewater continues to seep through the isolation, heavy rains cause the water to flow over the edge of the landfill, seep into the ground and flush down the slopes into the village. And the resulting stench is unbearable. The villagers take part in a protest march to the landfill where they meet district government environment officials. The Turkish television station NTV reports on the event.

When in the summer months the people of the region go swimming in the sea, many and in particular children end up in hospitals requiring medical care for diarrhea, high fever and other symptoms. However, the responsible health authority does not investigate the causes of these symptoms as being possibly related to the wastewater. They also do not examine the long-term effects of the heavy metals and highly toxic chemicals in the wastewater.

2 August 2011 ~ Since no effective solution has been found, the people organize yet another protest march.

25 August 2011 ~ The region around Çamburnu once again experiences heavy rains. Overnight, the stream runs over its banks. On the next day the wastewater flows over the isolation for the second time, mixes with the rainwater and once again flushes right into the center of Çamburnu, in streets and shops. Mayor Hüseyin Alioğlu and the MPs Cevdet Erdöl and Safiye Sey-

men meet in Çamburnu to try and find a solution to the problem together. Bünyamin Seyrekbasan confronts Prof. Dr. Cevdet Erdöl, who at that time is also President of the Ministry of Health, with the facts about the state of the landfill. Erdöl asks him to put together a portfolio of photographs and documents. The waste is once again covered with soil, and all the other problems persist.

To this date there is a danger that both wild animals and pets (dogs and larger bird species) will have unhindered access to the landfill and from there carry toxic substances into the harvest fields because there is still no restricted area around the landfill.

6 December 2011 ~ On 6 December while building a wall to increase the capacity of the landfill, the wall of the wastewater basin collapses. After the residents file a complaint, specialist labs clearly prove that the wastewater is highly toxic and the fields can no longer be harvested. The court grants an order for the contaminated soil to be removed.

Over the years, the number of residents in Çamburnu has fallen from once 3500 to 1200 at present.

The landfill is planned to remain in operation for another two years.

THE CREW

FATİH AKIN • *Writer & Director* ~ Born in 1973 in Hamburg as the son of Turkish immigrants, he completed his studies at the University of Fine Arts in Hamburg, making two short films. Fatih Akin became the shooting star of German film in 1998 with his feature film debut *Short Sharp Shock*. Two years later he made the road movie *In July* starring Moritz Bleibtreu and Christiane Paul as well as the documentary film *Denk ich an Deutschland – Wir haben vergessen zurückzukehren*, in which he explores the immigration story of his parents. In 2002 he made *Solino*, the chronicle of an Italian ‘guest worker’ family in Duisburg. Fatih Akin achieved his international breakthrough with the melodrama *Head-On*, which won the Golden Bear in Berlin as well as the German Film Prize and the European Film Award both for Best Director in 2004. His 2005 documentary *Crossing the Bridge – The Sound of Istanbul* explores contemporary Turkish music and reveals the diversity of the country’s music scene. In 2007 he made *The Edge of Heaven*, his fifth film, which also won several awards including Best Screenplay in Cannes. In 2008 Fatih Akin made an episode for the compilation film *New York, I Love You*. A year later his comedy *Soul Kitchen*, about a restaurant in his hometown Hamburg, had its world premiere at the Venice Film Festival where it received the Grand Jury Prize.



ÇAMBURNU IS NOT A GARBAGE DUMP!

HERVÉ DIEU • *Director of Photography* ~ The French Hamburg-based cinematographer Hervé Dieu has worked with Fatih Akin as early as 2004 on the documentary film *Crossing the Bridge – The Sound of Istanbul* and on his contribution “The Evil Old Songs” for the compilation film *Visions of Europe*. Prior to that, Dieu worked as a camera operator on *In July* and as first camera assistant on *Head-On*. His film credits as a cinematographer include the TV movie “Babuschka” and episodes of the series “Drei mit Herz” and “4 gegen Z”.

ANDREW BIRD • *Editor* ~ Born in 1965, the British film editor has been an indispensable partner for Fatih Akin for many years. Since Akin’s first short film *Sensin – You’re the One!* in 1995, Andrew Bird has edited all of his films. In 2008 he received the German Film Award for Best Editing for *The Edge of Heaven*. Andrew Bird has also worked as a film editor on several international projects including Xiaolu Guo’s *She, A Chinese*, Julie Delpy’s *The Countess*, and Miranda July’s *The Future*.

ALEXANDER HACKE • *Score* ~ Born in 1965, the Berlin-based musician has been a member of the avant-garde band *Einstürzende Neubauten* for more than 30 years. Since 1992 he has also composed music for films including Fatih Akin’s *Head-On*. In Akin’s documentary film *Crossing the Bridge – The Sound of Istanbul* Alexander Hacke discovers Istanbul’s music scene as Fatih Akin’s ‘alter ego’.



CORAZÓN INTERNATIONAL

Filmographie

- 2012 **Polluting Paradise**, directed by: Fatih Akin
- 2012 **Mama Coca**, directed by: Suzan Şekerci
- 2012 **Mamarosh**, directed by: Momcilo Mrdakovic
- 2012 **Fraktus**, directed by: Lars Jessen
- 2012 **UFO in Her Eyes**, directed by: Xiaolu Guo
- 2011 **Blutzbrüdaz**, directed by: Özgür Yildirim
- 2009 **Uomini d'onore**, directed by: Francesco Sbrano
- 2009 **Min Dît – Die Kinder von Diyarbakir**, directed by: Miraz Bezar
- 2009 **Soul Kitchen**, directed by: Fatih Akin
- 2008 **Chiko**, directed by: Özgür Yildirim
- 2007 **The edge of heaven**, directed by: Fatih Akin
- 2006 **Takva – Gottesfurcht**, directed by: Özer Kiziltan
- 2005 **Crossing the Bridge – The Sound of Istanbul**, directed by: Fatih Akin
- 2004 **Europäische Visionen** (Segment: „Die alten bösen Lieder“), directed by: Fatih Akin
- 2004 **Head on**, directed by: Fatih Akin

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PARTICIPANTS

(in order of appearance)

Hüseyin Alioğlu	Eyüp Sabri Kartal
Nezihan Haşlaman	Refik Abdullahoğlu
Bülent Sağır	Naime Abdullahoğlu
Bünyamin Seyrekbasan	Atilla Seyrekbasan
Sibel Suiçmez	Simge Ustamehmetoğlu
Başaran Gelişli	Berna Seyrekbasan
Şevval Sam	Efnan Başaran
Bülent Aşçı	Soner Sönmez
Sabahat Haşlaman	Davut Kilic
İsmet Bodur	Ahmet Çınar
Ezer Haşlaman	Gülây Seyrekbasan
Azize Seyrekbasan	Şakir Süleymanoğlu
Furkan Seyrekbasan	Ahmet Ali Kaba
Recep Kaya	Hikmet Tarakçı
Ömer Faruk Karadanali	Fahrettin Çebi
MaNga	Aliye Alioğlu
Fatma Salihoğlu	Adem Köse
Nedime Seyrekbasan	Halil İbrahim Kaba
Saadettin Salihoğlu	Turgay Erdağ
Fatma Gelişli	Hanefi Topaloğlu
Halim Mahmutoğlu	Ömer Salihoğlu
Yusuf Kaba	Ahmet Erhan
Turgut Haşlaman	Alper Burak Hatinoğlu
Nesrullah Sivaz	Hamza Süleymanoğlu
Murat Başaran	Muhammet Balta
Oktay Üst	Cansu Gelişli
Suna Haşlaman	Kürşad Gelişli
Hüseyin Köse	Ilve Gelişli
Ayşe Seyrekbasan	
Yusuf Seyrekbasan	
Nuri Okutan	



polluting paradise

CREW

Writer and Director	Fatih Akin
Director of Photography	Bünjamin Seyrekbasan, Hervé Dieu
Film Editor	Andrew Bird
Score	Alexander Hacke
Sound	Jörn Martens
Sound Re-recording	Richard Borowski
Sound Design	Felix Roggel
Assistant Director	Nurhan Şekerci
Line Producer	Christian Springer
Commissioning Editors	Jeanette Würl (NDR) Christian Granderath (NDR)
Producers	Fatih Akin, Klaus Maeck, Alberto Fanni, Flaminio Zadra, Paolo Colombo



polluting paradise

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