

MATTHIAS  
SCHWEIGHÖFER

TIL  
SCHWEIGER

LENA  
HEADEY

JOSEPH  
FIENNES

# THE RED BARON

HEROES RISE. EMPIRES FALL. LEGENDS ENDURE.

"TERRIFIC" "SPECTACULAR" "BREATHTAKING" "THRILLING"

MONTEREY MEDIA PRESENTS A BAMA FILM PRODUCTION A NIKOLAI MUELLERSCHNIEDER FILM MATTHIAS SCHWEIGHÖFER, LENA HEADEY, TIL SCHWEIGER AND JOSEPH FIENNES "THE RED BARON" VOLKER BRÜCK STEFFEN SCHROEDER  
ANGEL PFAHL MAIVINA MEHMET HANNO KOFFLER TINO MEWES RALPH MÜSCKE JOSEF VINKLER LAUSLAU FREJA JAN VLASAK JULIE ENGELBRECHT GITHA SCHWINGENBÖRER COSTUME DESIGNER FRANZISKA AUGNER-KUHN JEREMY ZIMMERHANN MIKHA SYLVEINA  
WRITER OF SCENES GEORG KROPPAS COSTUME DESIGNER GUDRUN SCHREINER PRODUCTION DESIGNER YOUNG VON HALLENBERG DIRECTOR OF PHOTOGRAPHY RALPH MÜSCKE RUN MUSIC DIRK REICHARDT STEFAN HANSEN COSTUME DESIGNER OLGA REITZER CAMERAMAN DANIEL WANGSKE ADAM P. SCOTT  
EXECUTIVE PRODUCERS RAINER GONDOS EXECUTIVE PRODUCERS PHILIP KÜSTER EXECUTIVE PRODUCERS STEFAN BÜSCHER EXECUTIVE PRODUCERS ROBERT BARTHOLOMÄE MICHAEL KRABZ EXECUTIVE PRODUCERS ANDREW AXEL VOGELMANN DIETER BECK VON RORLAND  
EXECUTIVE PRODUCERS RENÉ KÖCK PHILIP SCHULZ-DEYKE ANARISA KACAN EXECUTIVE PRODUCERS MARCUS MACHUDA CHRISTOPH STROBCK EXECUTIVE PRODUCERS ULRICH BECK ROBERT PELLEGRINO AND PRODUCED BY STEFAN BARTH  
PRODUCED BY DAN MARG THOMAS BEISSER NIKOLAI MUELLERSCHNIEDER WRITTEN AND DIRECTED BY NIKOLAI MUELLERSCHNIEDER



NIMBA-FILM

PIXOMONDO

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# **THE RED BARON**

**Matthias Schweighöfer  
Lena Headey  
Til Schweiger**

**and  
Joseph Fiennes**

**Volker Bruch  
Steffen Schroeder  
Axel Prah  
Maxim Mehmet  
Hanno Koffler  
Tino Mewes  
Ralph Misske  
Josef Vinklář  
Ladislav Frej  
Jan Vlasák  
Julie Engelbrecht  
Gitta Schweighöfer**

Written & Directed by: Nikolai Muellerschoen  
Produced by: Dan Maag, Thomas Reisser, Nikolai Muellerschoen  
Line Producer: Stephan Barth  
Visual Effects Executive Producer: Thilo Kuther  
Visual Effects Supervisor: Rainer Gombos  
Sound Mix: Hubert Bartholomae, Michael Kranz, Benjamin Rosenkind  
Supervising Sound Editor: Stefan Busch  
Edited by: Olivia Retzer, Emmelie Mansee, Adam P. Scott  
Film Music: Dirk Reichardt, Stefan Hansen  
Director of Photography: Klaus Merkel, bvk  
Production Design: Yvonne von Wallenberg  
Costume Design: Gudrun Schretzmeier  
Make-up: Georg Korpás  
Casting: Franziska Aigner-Kuhn, Jeremy Zimmermann, Mirka Hyžíková  
Dialogue & Dialect Coach: Andrew Jack  
Historical Consultant: Andrew Mollo

PG13

Runtime: 106 Minutes

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## Reviews

"The Red Baron is a handsome, meticulously detailed epic."

– Kevin Thomas, Los Angeles Times

"When 'The Red Baron' takes to the skies, it soars."

–Time Out

"The Red Baron is an impressive heroic epic with striking visual effects and spectacular action sequences."

– Roland Emmerich (Director 2012 & Independence Day)

"The Red Baron is where the black-and-white Richthofen myth meets the full-color reality of WWI life and death, head-on and in pure spellbinding fashion."

–Ron Kaplan, Executive Director, National Aviation Hall of Fame

"A terrific cast and a treat for action fans."

–Jenelle Riley, National Film and TV Editor, Back Stage

"A visually-compelling WWI epic chronicling the exploits of Germany's most celebrated war hero featuring spectacular recreations of his daring WWI dogfights, plus a touching, if fictional, ill-fated romance."

–Kam Williams, Newsblaze

"★★★★. The Red Baron deserves several standing ovations. Stupendous aerial dogfights are so nail-bitingly tense we believe we are piloting the Fokker D-V11 and DR-1 Triplanes with the Red Baron... this gem of a film. The Red Baron is a must-see for anyone interested in history and the human condition."

– Moving Pictures Magazine

"A well-documented, astutely written, work of cinematic art."

–Film Threat

"Awesome special effects. It is one of the best action films made for lovers of airplanes and dogfights... getting you on the edge of your seat during every battle. It's thrilling."

– blu-raydefinition.com

"The Red Baron is utterly unforgettable and highly recommended."

– The Midwest Book Review

"Filled with epic sweep and spectacular battle sequences."

– Metro Canada

## **England:**

"Thrilling... a stirring story... well told, vividly illustrating a strange era when old-style Prussian nobility became the cavalry of the skies."

- SkyMovies

"Fascinating... breathtaking dogfight sequences."

- Channel 4

"The Red Baron is flying again."

- The Times

"Terrific."

-Sunday Mirror

## **Germany:**

"A movie of superlatives with a stellar cast."

-GONG

"A great, moving film epic."

-BILD

"Great Feature. A marvelous cast and spectacular images of aerial battles."

-VIDEO

"Hollywood can't do it better. A must-see."

-BERLINER KURIER

"Spectacular Biplane-Action."

-SFT SPIELE-FILME-TECHNIK

"Luscious flying action, some drama and a touch of romance."

-WIDESCREEN VISION

"A timeless heroic story, seasoned with some romance and a lot of spectacular aerial battles."

-FERNSEHWOCHE

## Synopsis

Europe, 1916. Baron Manfred von Richthofen (MATTHIAS SCHWEIGHÖFER) is, at the age of just 24, the crack pilot of the German aerial combat forces – a legend in his own time, a hero at home and a man both feared and respected by the enemy, including Allied Forces' Canadian pilot, Captain Roy Brown (JOSEPH FIENNES).

Von Richthofen and his fellow officers, Lieutenants Voss (TIL SCHWEIGER), Sternberg (MAXIM MEHMET) and Lehmann (HANNO KOFFLER) see their duels in the sky as tactical, almost sportsmanlike, challenges that, at least at first, obscure their view of the horrors of the battlefields below.

The provocative red paint job of his Fokker aircraft earns him the nickname 'The Red Baron' and makes him famous the world over. For millions of his countrymen, he becomes an idol, a symbol of hope and pride.

But the German high command increasingly misuses him for propaganda purposes – until the young pilot falls in love with Käte (LENA HEADLY), a beautiful and resolute nurse who opens his eyes to the fact that there is more to war than dogfights won and adversaries downed. Manfred von Richthofen finally becomes aware of his role in the propaganda machine of a senseless and barbarous war.

On another, more personal front, his ambitious and patriotic brother Lothar (VOLKER BRUCH) questions his chivalrous code of honor. But despite the heavy losses in his squadron and torn between his disgust for the war and his responsibility to his fighter wing, von Richthofen cannot stop flying. But even for this living legend, each new combat mission could be his last...

## Production Notes

Venice, California-based writer and director Nikolai Muellerschoen worked on his vision of the story of legendary ace pilot Manfred von Richthofen, better known as THE RED BARON, for years. The first draft, written six years ago, was finished in two weeks but the various strategies on how to get it made, allowed him to keep developing it and revising it.

Producing the film in Germany was part of Muellerschoen's idea from the very beginning. He recognized the appeal of telling a story about a German hero from a German point of view. At the same time, he initially saw no chance of having it produced in Germany without compromising his vision.

So he tried to interest Hollywood in the project. The studios became very interested in his script. The project was budgeted at roughly 40 million dollars. Numerous big Hollywood names were tossed around for the leading parts. Nikolai Muellerschoen soon saw his vision of a European story possibly becoming a cliché-ridden Hollywood movie.

He finally found two internationally experienced German producers, Dan Maag and Thomas Reisser, who shared his belief in the possibility of making internationally successful German movies.

Location scouting commenced in the winter of 2005/2006 in and around Stuttgart as well as in Lithuania but, in the end, Prague was selected, not just because of its many impressive locations but also for its excellent moviemaking infrastructure, its first-rate film industry, its proximity to Germany and for financial reasons.

In 2004, Nikolai Muellerschoen had already found the perfect actor to play the leading part: Matthias Schweighöfer. The young actor soon became one of Muellerschoen's closest brothers-in-arms as far as the success of the project was concerned. Nikolai Muellerschoen fondly recalls meeting Matthias Schweighöfer for the first time over a plate of pasta – he looked so much like the famous pilot that, for a brief moment, Muellerschoen was sure that he was sitting across from the real Baron von Richthofen.

That Matthias Schweighöfer, who was cast to play the most famous pilot of all time, a pioneer and a legend, has always had a fear of flying is not without a certain irony.

But to play the Baron there was no need for him or the other actors to ever leave the ground. Niama-Film brought Pixomondo on board to take care of that with CGI.

Under the direction of Thilo Kuther and Rainer Gombos, as many as 70 experienced experts (*Matrix*, *Poseidon*, *Star Wars* and *King Kong*) worked on the digital effects. To make the dogfights as realistic as possible, 23 full-scale reproductions of airplanes from World War I were built especially for the film in the Barandov Studios in Prague. Over a hundred of the many colorful patterns and emblems that the pilots of the 'Flying Circus' decorated their planes with were recreated. The only difference between the originals and the copies was that the copies couldn't fly. Theoretically they could have if they had had the right motors. The planes were mounted and moved hydraulically in front of a huge outdoor greenscreen so they could be combined later with Pixomondo's CGI

shots (over 400 of them) to create the perfect simulation and illusion of flight. Over 500 other, computer generated planes joined the 23 models in virtual skies.

Building the largest outdoor greenscreen in Europe to achieve perfect lighting conditions for the flight sequences was just one of many daring decisions and challenges that make this project so unique and paid off in the end.

With sixteen days in succession planned for the flight sequences in front of the greenscreen, sunshine was a must. In the case of bad weather the crew would have had to work more lavish alternative scenes. But the weather was on their side.

The next challenge was right around the corner. Til Schweiger, who very early in the production had agreed to play the role of Werner Voss, von Richthofen's best friend, injured his Achilles tendon at a benefit soccer match, and it was unsure if he would be back on his feet on time. But after treatment by Bayern München specialist Dr. Müller-Wohlfahrt, he was able to walk again after only a few days.

The internationally acclaimed English actor Joseph Fiennes (*Luther, Shakespeare in Love, Enemy at the Gates*) was cast as von Richthofen's adversary, Canadian fighter pilot Captain Roy Brown. When on one of his shooting days a storm threatened to close down the set, director Nikolai Muellerschoen incorporated it into the script, in one of the key sequences of the film, their first aerial clash.

Lena Headey plays Käte Otersdorf, a nurse and the love of von Richthofen's short life. The English actress had recently worked on Terry Gilliam's *Brothers Grimm* in Prague and on Zack Snyder's surprisingly successful *300*. She can soon be seen starring in *Terminator: The Sarah Connor Chronicles*.

Popular German character actor Axel Prahl is perfect in an uncustomary role for him. All of the other parts, von Richthofen's pilots and friends, were cast with the cream of the crop of the young German acting scene. Volker Bruch, Maxim Mehmet, Hanno Koffler, Steffen Schroeder and Tino Mewes play the young officers in von Richthofen's squadron and form the core of what became known as von Richthofen's "Flying Circus". At their first meeting before shooting began, it was instantly obvious that the chemistry was there in this 'boy group'. They all got along so well that they agreed to participate in a kind of boot camp before the beginning of principal photography. That meant getting up every morning at 5:30 am to learn and practice the disciplines of the fighter pilots they were about to portray in the film: calisthenics, military drill and etiquette, flight lessons, even training in flight simulators so that they could play their roles as genuinely as possible.

Since the film was to be shot in English, it was necessary for the various accents of the various German actors to be as consistent as possible. Dialogue, dialect and accent specialist Andrew Jack, whose credits include the *Lord of the Rings* trilogy, *Goldeneye* and countless other Hollywood productions, handled that. Especially for THE RED BARON, he developed an English accent that did not try to obscure the fact that the pilots were German, which was historically accurate yet modern enough for audiences today to understand. He was on the set for the entire shoot to assist the actors and help them perform their best in a foreign language. The actors worked with him for several weeks before shooting began to avoid any unnecessary surprises on the set in summer.

Director Nikolai Muellerschoen had, in addition to the actors, a crew of over 300 people to bring this historical epic to the big screen. The locations included various castles on the outskirts of Prague, the Czech National Museum, the Czech Parliament, national parks as well as in Hohenstadt near Aalen in Baden-Württemberg. Residents were more than often amazed when the huge film crew suddenly showed up with dozens of trucks, horses, large props and tons of dirt to cover the paved roads of the villages, which were later lined with badly injured soldiers lying there in an artificial rain.

An especially impressive sequence visually is the replication of Berlin during World War I. Nikolai Muellerschoen shows the German capital as it was, a pulsating metropolis with busy streets, whose well-dressed residents stroll across Potsdamer Platz. The depth of the set with almost 300 extras was only 40 meters. The streets and buildings stretching to the far horizon later replaced the huge greenscreen by means of a combination of conventional effects such as 'matte paintings' and modern digital effects (both known as set extensions). To complete this very elaborate and labor intensive work on schedule, Pixomondo worked with partner companies in Asia.

Despite all the digital magic, the number of costumes for all of the extras was immense: over 1100 uniforms and 950 civilian costumes were custom tailored for THE RED BARON from all over Europe.

The production design also included masses of horses, old-time cars, a steam locomotive and countless other large military props which came from almost every country in Europe.

When THE RED BARON wrapped in early October, 2006, after 61 days of shooting, 16 months of post-production began. A rough cut of the film was edited in Los Angeles where director Nikolai Muellerschoen lives. This first version was then tested on American audiences. The computer generated images created by Pixomondo were then worked into the film over a period of months.

To provide the complex flight sequences with the right sounds, recordings were made of original aircraft of the period in the air that flew the same patterns as the planes in the film. Those sounds were then incorporated into the film's sound design.

## **Interview with the Producers**

**How much of the story of Manfred von Richthofen in THE RED BARON is based on historical fact and how much was dramatic license on the part of the writer?**

Dan Maag: It was very important to us to stick very close to historical reality. What's unique about this story is the fact that the reality is indeed very exciting. We didn't want to deconstruct history. Some things, of course, have to be somewhat simplified or several characters are combined into one for dramatic reasons and in order to succeed in telling the story of such an eventful life in standard movie length.

In order to ensure that we depicted that reality genuinely, we had several historical consultants on the set at all times.

**Why was the film shot in English even though most of the actors were German and how well were they prepared for this challenge?**

Dan Maag: Our goal was always to tell the story of Manfred von Richthofen to the entire world. Still, we didn't want to Americanize it, we wanted to make it clear that it was a German story. This could be done best with German actors. The key to reaching worldwide audiences, however, is the English language. To make sure the cast's English was up to par, we hired the famous dialogue and dialect coach Andrew Jack several months before shooting began. He did an excellent job of working with the cast and was also on the set for the entire shoot.

**What did you do to make sure the many aerial battles and dogfights in THE RED BARON would be up to high international standards?**

Thomas Reisser: Audience expectations are extremely high in this regard. We kicked it up a notch with the visual effects company PIXOMONDO as well as a crew of international experts put together solely for this film. We built altogether 23 full-scale aircraft of the period. We also constructed a greenscreen that was over 100 meters long to use for a large part of the aerial combat sequences. Audiences will have the feeling they're sitting in the cockpits with the pilots.

We worked on the preparation of these sequences for over two years to make sure we achieved the maximum quality possible, technically and in terms of content.

## **How did you choose the cast, especially MATTHIAS SCHWEIGHÖFER, LENA HEADEY, TIL SCHWEIGER and JOSEPH FIENNES?**

Dan Maag: MATTHIAS SCHWEIGHÖFER was an integral part of this project almost from the outset. The director and we as producers have always been convinced that he is the only German actor who could play Richthofen with all of his facets. Portraying fun-loving youthfulness combined with an enormous sense of responsibility is a real challenge for an actor that Matthias is up to. And his resemblance to Richthofen is mindboggling.

Of course, we wanted just as convincing actors for the other roles and we wanted the entire package to be commercial. LENA HEADEY, TIL SCHWEIGER and JOSEPH FIENNES are not just great actors, but audiences know and love them, and that's very important for a film of this scale. We took a lot of time for the casting because we wanted to come up with the perfect ensemble. Many of the others roles are played by first-rate newcomers.

## **How did you manage to finance THE RED BARON independently, without the usual federal and state subsidies?**

Thomas Reisser: Of course it's not easy to finance a project of this dimension in Germany. Our basis was always a great script, which was received very well worldwide on all levels of the industry. We were able to convince people, little by little, of our concept from the casting to the actual production. It was always very important that we retain creative control. You can't produce a film of this magnitude in a roundtable discussion. Our partners trust our vision for this film.

NIAMA-FILM, however, does not depend exclusively on private financing. On many of our other productions – especially those intended for the international market – we mix traditional forms of financing such as government subsidies and presales with private financing such as private equity.

# The Cast

## **MATTHIAS SCHWEIGHÖFER** - Manfred von Richthofen

Matthias Schweighöfer, who bears a striking resemblance to the real Baron Manfred von Richthofen, plays the legendary pilot, who, like no other, stood for chivalry in the skies.

Schweighöfer is considered one of the finest young actors in Germany. His very first role in a feature film was in Andreas Dresen's *Changing Skins* (1997). For his role in the 1999 TV drama *Verbotenes Verlangen - Ich liebe meinen Schüler* he won a German Television Award. An Adolf Grimme Award followed in 2003 for his role in Dominik Graf's *Die Freunde der Freunde*. His performance in *Off Beat* (2004) won him a Bavarian Film Award as Best Young Actor. At the Diva Awards in 2006, he won Actor of the Year for *Off Beat and Schiller*(2005) and *Polly Blue Eyes*(2005).

Matthias Schweighöfer was awarded a Bambi in 2007, again as Actor of the Year.

Other roles include *Nachts im Park* (2002), *FearDotCom* (2002), *Soloalbum* (2003), *Hamlet X* (2003), *Klasse von '99 - Die Schule war gestern, Leben ist jetzt* (2003). Both fans and critics loved the TV movies *Baal* (2004) and *Schiller* (2005).

Matthias Schweighöfer's latest roles include *Eight Miles High* (2007), *Fata Morgana* (2007) and Til Schweiger's *Rabbit Without Ears*. He has just finished shooting alongside Danny Glover, Leelee Sobieski and Steve Zahn in *Night Train*. Before that, he acted in Bryan Singer's film *Valkyrie* starring Tom Cruise.



The Red Baron

## LENA HEADEY - Käte

In the USA, since her starring role in the hit TV series *Terminator: The Sarah Connor Chronicles* she is considered one of Hollywood's hottest stars and is in the Internet Movie Data Base's Top 5 list of actresses in demand.

At the very latest since her starring role in Terry Gilliam's *The Brothers Grimm*, Lena Headey has become one of the most promising and internationally sought after actresses of her generation. Now starring in the hot new HBO series *Game of Thrones*.

In *THE RED BARON*, she plays the sensitive yet resolute nurse Käte, who falls in love with Manfred von Richthofen despite their very different attitudes to the war devastating Europe. Her initial dislike of the man she considers an immature, superficial show-off turns to deep concern for his welfare.

Headey made her acting debut in 1992 in *Waterland* 1992, acted in such films as *The Remains of the Day* (1993), *The Jungle Book* (1994) and with Kate Hudson in *Gossip* (2000) before her breakthrough role in the road movie *Aberdeen* (2000) with Ian Hart and Charlotte Rampling and which won her the Best Actress Award at the European Film Festival in Brussels.

Since then she has acted in Neil LaButes *Possession* (2002), with John Malkovich in *Ripley's Game* (2002) and in Bruce Hunt's *The Cave* (2005).

Lena Headey also played Queen Gorgo to Gerard Butler's Spartan King Leonidas in the comic strip-like *300*, which did over 450 million dollars at the box office worldwide.

Other recent roles include the teacher Mrs. Dickinson' in *St. Trinian's* by Oliver Parker and *Barnaby Thompson* - a modern remake of the 1950s series of films about a girls' school.



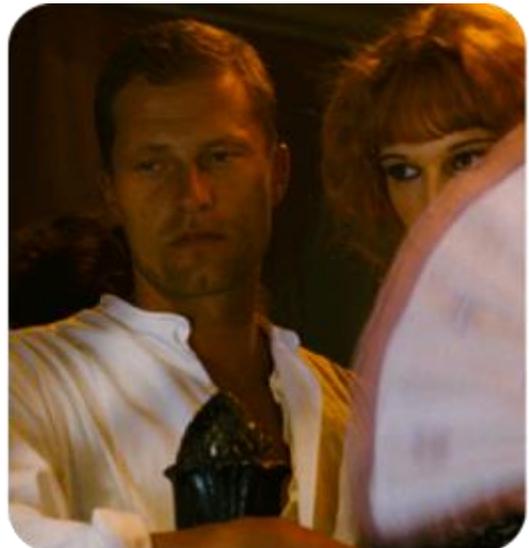
## TIL SCHWEIGER - Voss

Germany's most popular actor as well as one of Germany's most successful director/producers, Til Schweiger, plays Voss, Manfred von Richthofen's closest friend and most loyal critic.

Schweiger's many box office successes over the last fifteen years include *Manta Manta* (1991), *Maybe... Maybe Not* (1995), *Jailbirds* (1996), *The Superwife* (1996), *Knockin' On Heaven's Door* (1997), *The Devil and Ms. D* (1999), *What to Do in Case of Fire* (2001), *Lara Croft Tomb Raider: The Cradle of Life* (2003), *King Arthur* (2004), *(T)Raumschiff Surprise - Periode I* (2004) and *Where is Fred?* (2005), *Inglourious Basterds* (2009). And is currently in Preproduction on *William Tell: The Legend* (2010)

He directed *Der Eisbär* (1998) and *Barefoot* (2005), and starred in both. He produced *Now or Never* (2000). His production company, Barefoot Films, produced *One Way* (2006), in which he again starred. His latest film, *Rabbit Without Ears* (2007), is one of the most successful films of the year in Germany with over 4,6 million tickets sold.

As early as 1993, Schweiger won the Best Young Actor Award at the Max Ophüls Festival for his role in *Ebbies Bluff* and was the first non-Polish actor to win Best Actor at the Polish Film Festival for his performance in *Bandyta* (1998). His film *Barefoot* won the 2005 Bambi Award for Best German Film.



## JOSEPH FIENNES - Captain Brown

The role of Canadian fighter pilot Roy Brown, who in the course of THE RED BARON has a number of dogfights with Manfred von Richthofen, is played by English stage and movie star Joseph Fiennes with his characteristic intensity. Brown was one of von Richthofen's enemies but the men shared a deep-rooted mutual respect.

Joseph Fiennes began his film career in Bernardo Bertolucci's *Stealing Beauty* (1996) and shortly thereafter starred opposite Cate Blanchett in *Elizabeth* (1998). He was a co-winner of the Screen Actors Guild Award for Outstanding Performance by a Cast for *Shakespeare in Love* (1998), which won 7 Academy Awards in 1999. Fiennes won several other awards and nominations for his performance.

He was brilliant in Jean-Jacques Annaud's *Enemy at the Gates* (2001) with Jude Law and Ed Harris, and in *Killing Me Softly* (2002) with Heather Graham. He starred in the internationally acclaimed *Luther* (2003).

He played Bassanio to Al Pacino's Shylock in *The Merchant of Venice* (2004) and in „Goodbye Bafana“ (2006) he played a white South African racist whose life was profoundly altered by the black prisoner he guarded for twenty years. The prisoner's name was Nelson Mandela.

He recently starred in Rupert Wyatt's *The Escapist* (2007) and can soon be seen as Antonio Vivaldi Vivaldi, which also stars Malcolm McDowell, Gérard Depardieu and Lena Headey. Currently starring in Flashforward, recently starred in Mrs. Darwin as Charles Darwin.



## **VOLKER BRUCH** - Lothar von Richthofen

Emerging German star Volker Bruch plays the younger brother of Manfred von Richthofen. His character undergoes a remarkable transformation throughout the course of the film - from a reckless hotshot flyboy to a cool-headed tactician, from the younger man who struggles to step out from behind his overpowering older brother's shadow to a responsible role model in his own right.

Since 2002, Bruch has acted in countless popular TV series such as *Kommissar Rex*, *SK Kölsch*, *Soko Leipzig* and the two *Tatort* productions - *Tod unter der Orgel* (2003) and *Die Unzertrennlichen*. His TV movies include *Baal* (2003), *Raus ins Leben* (2003), *Rose* (2005) and *Nichts ist vergessen* (2006). He acted in the feature film *Life Actually* (2005) as well as Marcus H. Rosenmüller's two latest films *Beste Zeit* (2006) and *Beste Gegend* (2007).

Since shooting *THE RED BARON*, Volker Bruch has become a sought after young actor for international productions. He recently worked with Sophie Marceau and Moritz Bleibtreu on Jean Paul Salomé's French production of *Les femmes de l'ombre* (*Female Agents*). And recently seen with Kate Winslet and Ralph Fiennes in Stephen Daldry's *The Reader*.



# The Crew

## NIKOLAI MUELLERSCHOEN

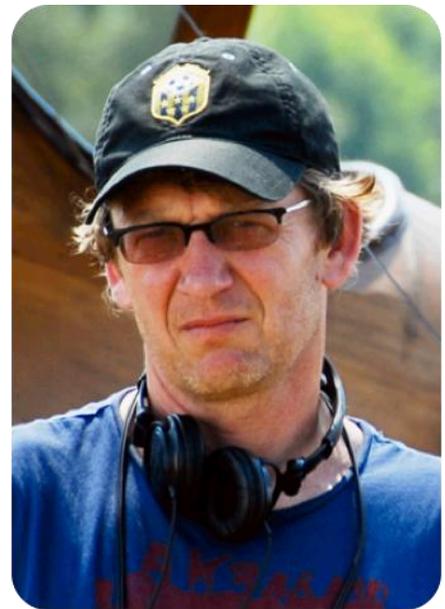
Writer-director, producer

Nikolai Muellerschoen's *THE RED BARON* tells the dramatic story of a man who was a legend in his own time, a man who became a hero even though he never wanted to be one.

Muellerschoen, who is based in Venice, California is the director of numerous feature films including *Operation Dead End* (1986) and *Deadly Measures* (1995). He has directed numerous feature-length TV movies in both the USA and Germany, productions such as *Hals über Kopf* (1995), voted Best Thriller at the European TV Festival, *Der Erbkönig* (1999), *Feine Gesellschaft* (2001) and most recently *Mutter aus heiterem Himmel* (2005).

Muellerschoen is also a much sought after screenwriter. Among many others, he wrote the scripts for Roland Emmerich's Centropolis Film's productions of *Twelfth Angel* and *Tut-Anch-Amun*.

He worked on the screenplay for *THE RED BARON* through many drafts and finally for over four years. His film is a celluloid memorial to the most famous fighter pilot of all time.



## **DAN MAAG**

Producer

In 2006, together with Nikolai Muellerschoen and Thomas Reisser, Dan Maag founded the production company NIAMA-FILM in Stuttgart. Dan Maag and Thomas Reisser are the executive directors of NIAMA-FILM.

Before NIAMA-FILM, Dan Maag was a shareholder and the executive director of Orange Pictures, a production company founded in 2002 that made, among other films, the English language film *Dead Fish* (directed by Charley Stadler and starring Gary Oldman and Robert Carlyle).

Other recent productions include the internationally successful thriller *Open Water 2* (directed by Hans Horn), as well as a drama set in the slums of Rio de Janeiro, *Streets of Rio - Showdebola* (directed by Alexander Pickl).

In several months, principal photography begins *Catweazle*, a feature film based on the internationally successful cult series of the Seventies written by author Richard Carpenter. Hans Horn's new picture, *Transit*, is also in preproduction.

Maag gathered priceless film experience working as a line producer on such worldwide hits as Oliver Stone's *Alexander*, Martin Scorsese's *The Aviator* and *Basic Instinct 2*, directed by Michael Caton-Jones.

Before founding Orange Pictures, Maag held executive positions for companies such as F.A.M.E. Film & Music Productions, Indigo Film and Roof Top Entertainment, where he produced many features and TV movies.

## **THOMAS REISSER**

Producer

Stuttgart-born Thomas Reisser is a partner and co-founder of NIAMA-FILM.

He began his career in information technology but the film-loving entrepreneur then crossed over to the film business. It was an important step and an opportunity to put an old idea of his into practice: bringing together businessmen from all fields, people who loved movies as much as he did, to invest in film productions and, in doing so, fuse passion and profit.

Thomas Reisser and Dan Maag having been heading operations at NIAMA-FILM since 2006.

## **KLAUS MERKEL (bvk)**

### Director of Photography

Klaus Merkel is an experienced and acclaimed cameraman who has, in the course of his career, shot over forty feature-length films, among them the feature films *Affären* (1994) by Jacques Breuer and *Ave Atlantis* (1990) by Klaus Emmerich, Mario Azzopardi's *Blind Witness* (1996) and *Calculated Risk* (1997) by Michael Kennedy.

Recently, he was the DOP on two films by Markus Rosenmüller, *Dornröschens leiser Tod* (2002) and *Letztes Kapitel* (2005). He shot the *Tatort (Crime Scene)* episodes *Glockenbachgeheimnis* (1999) and *Vorstadtballade* (2004), directed by Martin Enlen, Friedemann Fromm's *Perfect Mind* (1996). His work on *Rosa Roth - Tod eines Bullen* (2000), directed by Carlo Rola, earned him a nomination for a German Camera Prize in 2001.

Other productions Klaus Merkel has worked on include Martin Enlen's *Kind zu vermieten* (1997), Tomy Wigand's *Twiggy - Liebe auf Diät* (1998), Michael Kennedy's *Jets - Leben am Limit* (1999), Nicolai Muellerschoen's *Capellari - Eine ehrenwerte Gesellschaft* (2001), Markus Rosenmüller's *Sperling und der stumme Schrei* (2002), Tom Toelle's *Wenn die Liebe verloren geht* (2002) and *Das Schwalbennest* (2004), directed by Maris Pfeiffer.

He shot *Don Quichote*, starring Christoph Maria Herbst before commencing on THE RED BARON.

Klaus Merkel's visual style always supports the narrative of the story and his lighting underscores the emotions conveyed by the story. He gives actors enough room to unfold in front of the camera and for that reason he uses very mobile camera techniques. He is an experienced yet innovative technician who is always open to new developments and enjoys challenging shoots.

## **THILO KUTHER**

Visual Effects Executive Producer

Thilo Kuther has been active in the fields of event scenography and industrial design since 1984. After working in London and Los Angeles, he founded XMACHINA, a company that handled projects dealing with the design and realization of special events, the introduction of products, trade exhibitions for Mercedes, Opel and Volkswagen as well as developing concepts for the stage design of concerts and entire tours. At the Expo 2000 in Hanover, he was responsible for the pre-visualization, detail scenography and all aspects of media staging.

PIXOMONDO STUDIOS was opened in May 2001 for computer generated images (CGI) and visual effects. Thilo Kuther works with a team of twenty-five VFX, CGI and compositing specialists who produce computer generated images primarily for industry, advertising and motion pictures. In 2004, a branch was opened in Ludwigsburg and in 2005 PXM RATTLE&SHAKE was launched in London.

Thilo Kuther and Visual Effects Supervisor Rainer Gombos (*Sin City, The Polar Express, The Day After Tomorrow*) created the lifelike digital effects of the countless flight sequences and dogfights in THE RED BARON at PIXOMONDO IMAGES.

## **RAINER GOMBOS**

Visual Effects Supervisor

Rainer Gombos studied graphic design at the Freie Kunstschule Stuttgart before studying animation at the Baden-Württemberg Film Academy. During his studies, he worked as the art director for MEDIA PUBLISHING and headed the graphics production for the computer game MAYDAY. He interrupted his studies for a year to work at ELIXIR STUDIOS in London as a graphic artist. Upon his return to the Film Academy, he worked as VFX Supervisor on the production of *Caravan*, which won both the top Animago Award and the Mekon New Talent Award.

After graduating, he worked as a 3D graphic artist for Oscar® winner Volker Engel's team in Los Angeles on the production of *Coronado*. He ended up staying for another four years and worked for companies including SONY PICTURES IMAGES, THE ORPHANAGE and DIGITAL DOMAIN. As a technical director, he worked on HARRY POTTER, THE POLAR EXPRESS, SIN CITY, THE DAY AFTER TOMORROW and many other large-scale productions.

In 2005, Rainer Gombos returned to Germany where he went to work for PIXOMONDO IMAGES as a VFX supervisor. He headed the VFX production of over 400 VFX shots for THE RED BARON that over 72 graphic artists worked on.

## **OLIVIA RETZER**

Film Editor

Olivia Retzer began her career eight years ago as an assistant editor at the post-production facilities at ARRI Film & TV in Munich before studying film editing at the Film & Television Academy (HFF) "Konrad Wolf" in Potsdam-Babelsberg. .

For the past several years, she has edited numerous award-winning shorts, such as *Simones Labyrinth* which won her a nomination for the German Camera Award for Best Editing in 2004. She later won the award for Best Editing at the Elche International Independent Film Festival in Spain.

She also worked as an assistant editor for Patricia Rommel and Charles Ladmiral on Academy Award winner *The Lives of Others* by Florian Henckel von Donnersmarck and on Til Schweiger's successful romantic comedy *Rabbit Without Ears* before going to work on THE RED BARON.

## **EMMELIE MANSEE**

Film Editor

Emmelie Mansee was trained at Cine+, one of the largest post-production companies in Berlin and worked as an assistant editor for film editors Bettina Böhler, Jens Klüber and Dirk Grau, among others, on over 20 feature and television productions including *Rhythm is It!*, directed by Thomas Grube and Enrique Sanchez Lansch, Angelina Maccarone's *Unveiled*, Christian Petzold's *Gespenster* and *Lucy*, directed by Henner Winckler.

She worked with producer Dan Maag for the first time on the production of *Showdebola* in Rio de Janeiro.

She edited Kornel Mundruczo's *Delta* before starting work on THE RED BARON.

## **DIRK REICHARDT**

### Film music

The original score for THE RED BARON was in the hands of music producer and composer Dirk Reichardt. Reichardt began playing the piano at the age of seven. While studying business administration in London, he worked as a keyboard player and recording studio assistant. In 1987, he took a steady job as an arranger at a recording studio in Hamburg. Later, as a studio keyboard player, he worked for Dieter Bohlen's *Blue System* and for Bonnie Tyler. He co-produced *East Seventeen* with Danny Shogger and *Taco* with David Parker. He worked for numerous radio stations in Europe as a free lance producer.

In 1998, he formed his second music production company *jamXmusic*. Ever since, Dirk Reichardt and his team have been successfully producing music for feature films, including *Now or Never* (2001), *Peas at 5:30* (2004), *Barefoot* (2005), *One Way* (2006), *Rabbit Without Ears* (2007) and has also made a name for himself as a sound designer and jingle producer.

His film music for *Peas at 5:30* won a German Film Award in 2004.

## ANDREW MOLLO

### Historical & Military Consultant

Andrew Mollo is a recognized expert on historical military uniforms and was the production's advisor on the authenticity of military props used in the film. He has worked on numerous international productions since the 1960s as a producer, director, screenwriter and production designer.

In 1965, he worked on David Leans film classic *Doctor Zhivago* as a costume advisor. He made a name for himself as a producer, writer, co-director and costume designer in 1966 with Kevin Brownlow's *It Happened Here*.

Numerous international productions followed, such as Robert Aldrich's *The Dirty Dozen* (1967) or Roland Polanski's *The Pianist* (2002) on which he worked as an historical consultant. In recent years, he has also worked on a variety of prestigious German productions, such as *Hitler's Final Solution: The Wannsee Conference* (2001), *Gray Zone* (2001), Dr. Heinrich Breloer's *Speer and Hitler: The Devil's Architect* (2005) and the Bernd Eichinger production *The Downfall* (2004), directed by Oliver Hirschbiegel.



## A Brief Historical View

Aviation was still in its infancy when the military became interested in it. In 1910, the first army air academy was founded in Germany. Prince Heinrich and Colonel Erich Ludendorff realized the power of this new 'weapon' quite early and Captain Hermann von der Lieth-Thomsen was put in charge of forming the new air force. By the time WW I broke out on October 1st, 1914, there were already 30 Prussian and three Bavarian air divisions.

What was originally planned for reconnaissance missions, soon became specialized fighter or bomber squadrons.

Manfred von Richthofen was born on May 2nd, 1892 in Breslau in Silesia. The son of a major, his future profession was almost a given. At the age of eleven he began attending a school for cadets. He then went to the military academy in Wahlstatt and the war academy in Berlin-Lichterfelde. The young lieutenant was awarded the Iron Cross 2nd class for extraordinary bravery on September 23rd, 1914.

It was not until 1915 that Richthofen succeeded in getting himself transferred to the Imperial German Army Air Service where he was trained as an observer on reconnaissance missions. At the time, he believed pilot training might take too long and the war might already be over.

On September 1st, 1916, he joined Oswald Boelke's newly formed fighter squadron, *Jasta 2*. He was soon to leave all other pilots in his tail wind. On September 17th, he won his first dogfight. He scored his 2nd official kill on November 9th and in December of the same year, he decided to paint his aircraft red so the enemy could see who they were dealing with. From then on, red airplanes were his 'trademark'.

He received the "Blue Max" on January 12th, 1917 after his 16th kill. Three days later, he was put in command of the unsuccessful *Jasta 11* and turned it into the most feared German squadron of World War I. The career of the young aristocrat seemed unstoppable. His ever increasing number of kills led to increased prestige. On March 22nd, 1917, he was promoted to full lieutenant and only fifteen days later to captain.

Building on the experience of his mentor, Oswald Boelcke, von Richthofen developed a set of flight maxims for combat missions to ensure maximum success for both fighter pilot and the entire squadron. With eighty official kills Manfred von Richthofen was the most successful fighter pilot of WW I. The brightly colored aircraft of his "Flying Circus" were feared. Whether they flew an Albatros, Pfalz or Fokker – von Richthofen's pilots ruled the skies over the front for a long time. They constantly engaged in duels to the death with enemy pilots who were just as skilled. The cost in lives, of pilots on both sides, was enormous. Many fighter pilots did not even survive their first dogfight.

Until his death on April 31st, 1918, von Richthofen had 80 confirmed air combat victories. He died just a few days before his 26th birthday.

During a time in which death and destruction were ravaging Europe, hero like him were important to keep up the morale of both the troops and the civilian population. This cult of hero worship was fostered by the High Command and exploited. "Heroes" were used to make war attractive to young men. And then, of course, there was the fascination for this new technology and the possibility of becoming a part of it. Who could afford flying back then? So it became a very prestigious thing for young aristocrats and boys from well-off families to have a career in the Air Service. From the 17,000 trained pilots, observers and machine gunners, 6000 lost their young lives.

Manfred von Richthofen, who to this day is still associated with his bright red Fokker DR-I tri-plane, had many nicknames such as: "The Red Devil", "Le petit rouge", "The Red Baron" or "le diable rouge". In Germany, the ace pilot was a national hero who was respected and admired by friend and foe for his fairness. It's odd that he seems to be more famous abroad than in Germany.

The pilots of those days enjoyed the status of "knights of the skies". Their "code of honor" was the stuff legends are made of. Their photographs appeared on the covers of magazines and on trading cards. They were stars in their day.

Reiner Herrmann

Historical consultant on the set of THE RED BARON

# THE RED BARON

## PRODUCTION STILLS

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## **Awards/Film Festivals**

Golden Reel Award - Best Cinematography - Tiburon Film Festival  
Best Feature Film - Delray Beach Film Festival

Official Selection - Worldfest Houston International Film and Video Festival  
Official Selection - Nashville Film Festival  
Official Selection - Reel Stuff Film Festival of Aviation

## monterey media - ABOUT THE COMPANY

**monterey media inc.** is proud to feature a diverse film library which transcends genre typecasting and creates instead a palette of film experiences destined to be remembered. Incorporated in 1979, monterey is a privately owned entertainment company actively engaged in all areas of domestic media, including theatrical distribution, film festivals, and other distinctive venues, television, digital delivery and entertainment markets. The Company is known for creating unique and distinctive release strategies tailored to each project.

In the earliest days of online marketing, mmi established a joint venture for the creation of a special theatrical event in conjunction with AMC Theatres to launch the independent motion picture Indigo: A one day event, which Variety touted as a "603 North America only venue showing grossed over \$1,190,000 at the box office." In recent years, monterey media films have been nominated for the Golden Globe Award, Independent Spirit Award (two nominations in the last three years with one win), and NAACP Image Award. Many of our award-winning films have premiered at Sundance, TIFF, Tribeca, and SXSW Film Festivals, as well as on many year-end's 10 Best Independent Film lists.

The philosophy of doing good while doing well alive and well at monterey. mmi was awarded a 2013 California Excellence Award Recipient from the United States Trade and Commerce Institute. monterey is known for its creatively coordinated marketing strategies incorporating promotional alliances with such strategic partners as Wal-Mart, Fisher Price, Pepsi Cola, American Express, Amnesty International USA, Make-A-Wish Foundation of America, Children's Cancer Research Fund, Patagonia, Body Glove, The Creative Coalition for the Arts, KIDS FIRST!, Days Inns, Habitat for Humanity, Greenpeace, the International Motorcycle Shows, Healthy World Healthy Child, Air Pacific and the Alzheimer's Foundation of America.

### **monterey video & Emerging Technologies**

The monterey home entertainment division is the 2nd oldest independent video manufacturer and distributor in the United States and incorporates distribution to all digital markets. monterey is well known for its broad marketing and its direct relationships with key retail, internet sites, educational and specialty markets. The versatile monterey library encompasses unique feature films and documentaries having been awarded numerous awards; prestigious Independent films starring such distinguished actors as James Franco, Kaley Cuoco, Susan Sarandon, Chiwetel Ejiofor, Dennis Hopper, Shirley Knight, Tom Skerritt, Thandie Newton, John Ritter, Tommy Lee Jones, William Hurt, Forest Whitaker, David Strathairn, Brian Dennehy, Robin Williams, Danny Glover, Nathan Lane, Jacqueline Bisset, among many others; celebrated sports programming including Bruce Brown Films' On Any Sunday and The Endless Summer; and the most prestigious educational, yet entertaining, library of films adapted from literature's renowned authors combined with acclaimed performances from many of Hollywood's greatest actors. In addition, monterey has the honor of being the first video market licensee of the American Film Institute.

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