



# CALM AT SEA

(LA MER À L'AUBE / DAS MEER AM MORGEN)

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## THE FILM

### Synopsis

This authentic story recounts the events which led up to the early death of a 17-year-old boy, GUY MÔQUET, who is the equivalent in France of „our“ Sophie Scholl. A métro station in Paris is named after him. At Sarkozy's request, his farewell letter is read out annually in all of France's schools on the anniversary of his death.

Whoever is tired of Europe should remember where we come from.

- The German occupation troops lived the life of Riley for a whole year - until an officer was assassinated in Nantes in broad daylight in October 1941. Hitler demanded to have 150 Frenchmen shot immediately.
- In the command headquarters in Paris, a writer, Colonel Ernst Jünger, becomes involved with the case.
- A camp in Brittany holds prisoners who have done something against the occupation forces, like the 17-year-old Guy Môquet who threw pamphlets from the balcony of a Parisian cinema during the newsreel. He will be one of those whom the district administrator has to select as hostages.
- At the Atlantic Wall, a soldier is ordered to target practice with live ammunition.

The film portrays on these three levels - the command headquarters, the camp, and the bunker on the coast - the few hours between the shot fired on the German officer and the execution of the hostages. A drama in which each of those involved seems to be a puppet dangling on the strings of an inexorable machine. Death comes to them in the form of an administrative act. But they are human beings standing face-to-face: the hostages who refuse to wear a blindfold, the riflemen looking them in the eye, and the officials and officers who cannot escape their conscience.



## Volker Schlöndorff about his new film

In his memorandum „On the Hostage Question“ Ernst Jünger reports about the shootings of French citizens during the Occupation. This long lost text, which the Klett- Cotta Verlag has now included in the author's complete works, is one of the sources for my screenplay which is also based on letters from the hostages, police records and a novella by Heinrich Böll.

More than fifty years ago, just a decade after the end of the war, I ended up in a Jesuit boarding school in Brittany, as part of a European student exchange.

Gorse bushes in bloom welcomed me in April 1956 in the heathlands surrounding the little town of Vannes in Morbihan. Cars from before the war were still a dominant feature on the roads, women in black traditional costumes sat in front of the churches, the houses and town walls looked as if they have been untouched for centuries. I was a long way away from the Economic Miracle and our quickly reconstructed cities. Yet what was still evident here as if had just been yesterday were the years of the German Occupation. When pictures were shown one day in the newsreel of the pledge of allegiance by the first soldiers of the Bundeswehr, they provoked fierce reactions, in the cinema as well as later on in the school playground. Military service is more than a responsibility for the Germans, the commentary said, it is a solemn duty. Without any hostility towards me, I was told about atrocities that had occurred, including ones in this particular region. A schoolmate from Nantes - at that time the little Jean-Pierre, now the retired doctor Dr. Espelle - lived in the rue du Roi Albert. A German officer was assassinated in front of his house in October 1941, after almost 1 ½ years occupation, as the first German to be killed on French soil. The reprisals were deemed to so shocking that they ultimately led to the creation of the Résistance.

A life and many films later, I was presented with a little book that could perhaps interest me by the journalist Pierre-Louis Basse after an interview. His authentic story recounts the events in October 1941 leading up to the early death of the 17-year-old Guy Môquet who is equivalent in France to Sophie Scholl. The deed for which he had to pay with his life: he had thrown pamphlets protesting against the occupiers from a cinema balcony down into the auditorium. And although Moquet was a member of the Communist Party's youth movement, President Sarkozy has instructed that his farewell letter be read out in all schools annually on the anniversary of his death. This moving letter was translated into German by Ernst Jünger a day or two after the boy's execution. Something that neither I nor anyone else in France was aware of. It was only with the discovery that Ernst Jünger had concerned himself with the incident in his memorandum „On the Hostage Question“ that my curiosity was really piqued about this case which shows how youthful exuberance can quite unintentionally lead to martyrdom.

„Jünger, I would like to ask you from now on to make a note of the events, hour for hour. What happens, what is said. Not a military report, but something more literary“- it is with these words that General Otto von Stülpnagel „involves“ the officer and writer Jünger in my screenplay with the case.



Understandably, the text landed on fertile soil with me. I could now also give the German side of the drama about the shooting of fifty hostages, of whom Guy Moquet is the most well known. For Ernst Jünger not only recorded the events with the meticulousness of a chief inspector - he paid particular attention to the long negotiations with the Führer who had initially demanded the immediate shooting of 150 hostages -, but also gave a very personal description of the people's composure facing death: "In Nantes the first hostages have already been executed. Without any incidents or resort to violence, with extreme discipline and order. Everybody speaks with high regard for the courage and dignity of the executed. None of them behaved in a derogatory manner or with hatred towards our soldiers. It seems only when facing death that man finds the way to true greatness. He bids farewell to the will, gives up hope. Other signals then appear."

This text, which had been written in purest officialese and probably without any intentional literary ambition, was adapted by me for the dialogues in the film with the help of the diaries. What surprised me here was the fact that Jünger didn't mention these events with a single line in his "Reflections" ("Strahlungen") even though they must have greatly moved him. There isn't any entry in the numerous notebooks, calendars and drafts I was able to consult in Marbach. I have tried to describe Jünger's mindset at that time in Paris by in fact using the diaries. He meets a French woman friend in the bar of the Hotel Raphael and is already speaking in 1941 of a plan to assassinate Hitler on his next visit to Paris. They naturally speak in their own language:

- I am increasingly finding myself eyeing up a house or a quarter when I'm walking through the city. As if I wanted to settle down here later on.
- Here in Paris?
- Yes. The war won't last forever. Our Supreme Commander can already see us in a peacefully united Europe.
- Under German sovereignty?
- Not necessarily...
- So, do you see a possible end?
- A violent one, yes.
- In the tradition of tyrannicide?
- There are people who have something like that in mind.
- In Germany?
- Here as well.
- You?
- You have asked me, but I am more of an observer.
- Spectator or voyeur?
- No. As a soldier, I am a man of action. But not a murderer



- Ernst, you are and remain a snob!
- In any case, I don't think it is my vocation to intervene in the workings of world events.
- But that's what you are doing here as an officer of the occupation forces.
- The uniform also obliges me to grant protection to others. What else could I be? Never forget that one is surrounded by the misery of others. Yesterday, in the rue Vieille du Temple, Jews were arrested. The parents were separated from the children, the wailing was unbearable.
- And did the uniform help you to grant protection to this pitiful people?

A similar dilemma faced General von Stülpnagel who had already rejected the shootings because they would make France ungovernable for the the occupiers. That was also something Jünger had exactly noted: „This is not the way we will win the hearts of France. We still have the population's trust. Don't forget that we are governing the whole country with only 1,200 officers. The people in the party and the SS just don't have any sense of history. Napoleon could have never afforded to let such a thing happen in Prussia.“ Jünger had to be particularly careful in his report in his depiction of the struggle between the army and the SS as well as the German ambassador in Paris. The extent of understanding for his superior's situation was first summarised by Jünger in his diary when Stülpnagel requested his dismissal: „I find myself in an impossible situation where one can really only make mistakes, regardless of whether one acts or not.“

However, all those involved seem to have succeeded in treating this massacre as a purely administrative act for which nobody ultimately felt responsible. Only two days separate the shots on Colonel Hotz from the shooting of the hostages. Even their selection was managed in a bureaucratic manner. The Germans insisted that they should be juveniles, as the „terrorists“ probably were, come from the region around Nantes or belong to the circles to which they were politically close. The semblance of arbitrariness was to be avoided with these three „objective criteria“ .

The selection itself had to be made by the 35-year-old district administrator who had just been posted to the village of Chateaubriand. He also recorded his dilemma and the negotiations with the regional commander Kristukat with fastidious precision in his memoirs. He regarded it as his duty to make a careful selection in order to save the lives of „good Frenchmen“. Therefore, he selected the hostages in an internment camp where people like Guy Moquet had been detained because they had undertaken some action against the occupiers. The village priest comes running in and accuses him of this:

- How could you put your fingers into this machinery?
- I have done what, in my position, every French civil servant would have done, who is aware of his responsibility.
- You should have left the responsibility in the hands of the Germans.



- But I couldn't, mustn't let good Frenchmen be shot.

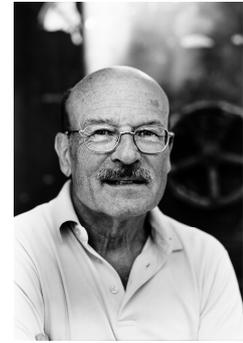
Ernst Jünger translated the farewell letters of the hostages, including the famous letter by the 17-year-old Guy Moquet into German. His emotions are more palpable here than in the actual report. It seems that he is wanting to appeal to the sympathy of the readers, whoever he might think they are, and persuade them for rational grounds to abandon the hostage policy. Most of the victims were workers, and so their style was correspondingly simple and often with an orthography that was particularly wanting. This is all corrected by the skilful translator with great sensitivity. Although, pathos creeps in in many places. For example, Guy Moquet's „Je vais mourir“ (I am going to die) becomes „I stand before Death“. In fact, that is also how my film ends, although I portray the execution more from the perspective of a young German than from that of Guy. He is a soldier who ended up in the execution squad because he had let his backpack be transported on a comrade's bicycle instead of carrying it himself. A figure inspired by Heinrich Böll which he portrays in his early novella „Vermächtnis“ (A Soldier's Legacy). Böll served in the same year as a 21-year-old at the Atlantic Wall. His peaceloving rifleman wonders whether he is the „right man“ for the firing squad. This question was in actual fact allowed in the German Army, but only a few posed it and refused to obey, as was recently documented in the exhibition on the German Army. Anyway, Böll's soldier allows me an opportunity to introduce a counterpoint and have the events reflected upon by another German writer, even though Böll remains fiction, while Jünger is based on facts. Both texts are characterised by a strong personal approach which it would always do well to remember whenever Europe is called into question.

*The present text is the slightly abridged introduction which Volker Schlöndorff has written for the memorandum „On the Hostage Question“ by Ernst Jünger. The „Hostage Question“ will appear for the first time in annotated form on October 24 in Klett-Cotta-Verlag.*



## The Director & Screenwriter

### VOLKER SCHLÖNDORFF



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

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

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

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

In 1984 he shot a filmed version of "Death of a Salesman" by Arthur Miller with Dustin Hoffman in New York. This film gave him the opportunity to work with John Malkovich for the first time. In the United States, where he lived for several years, he also made "A Gathering Of Old Men" (1985) with Holly Hunter and "The Handmaid's Tale" (1990) from a screenplay by Harold Pinter.

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

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

Eric-Emmanuel's play THE ENIGMA VARIATIONS marked his return to the stage in 2004, and he adapted the same play for television, shooting on location in Norway.

In 2004 he also directed a production of HOUSE OF THE DEAD for the Berlin Opera.

THE NINETH DAY is based upon the diary of priest Jean Bernard about his deportation to the camp of Dachau in 1942 and opened to excellent reviews (David Denby in the New Yorker).



2005/6 STRAJK or THE PATRON SAINT OF THE SHIPYARDS a German-Polish coproduction set against the background of the Solidarnosz movement in 1980.

In 2006 shooting of ULZHAN, a road movie set in Kasachstan.

In 2008 his autobiography "Licht, Schatten und Bewegung" is released in Germany (Hanser Verlag).

In 2009 Volker Schlöndorff stages the Tolstoy play "And a Light Shines in Darkness" in Schloss Neuhardenberg, Germany, and Yasnaya Polyana, Russia.

In 2011 his film he also wrote the screenplay with the title „Calm at Sea“ as a French- German co-production came to existence; the story of the 17 year old national hero Guy Môquet who was executed in France during an act of reprisal of the Nazis while their occupation.



## The Cast

Léo Paul Salmain (Guy Môquet)



Marc Barbé (Timbaut)



Ulrich Matthes (Ernst Jünger)



Jean-Marc Roulot (Lucien Touya)



Sébastien Accart (Bernard Lecornu)



Martin Loizillon (Claude Lalet)





**Jacob Matschenz (Soldat Otto)**



**Philippe Rèsimont (Désiré Granet)**



**Charlie Nelson (Victor Renelle)**



**Harald Schrott (Oberst Speidel)**



**Konstantin Frolov (Lagerkommandant)**





**Christopher Buchholz (Kristucat)**



**Doktor Maurice Ténin (Gilles Arbona)**



**Luc Florian (Georges Chassagne)**



**Thomas Arnold  
(Botschafter Otto Abetz)**



**unter besonderer Mitwirkung von :**

**Jean-Pierre Darroussin (Abbé Moyon)**





**Arielle Dombasle (Charmille)**



**und**

**André Jung (General Stülpnagel)**





## The Productions

### **LES CANARDS SAUVAGES**

**The Wild Ducks:** a species of water birds that fly against the wind)

This young production company in the audio-visual sector was established in late 2010, and focuses on creation and production for both Internet as well as film and television. The company is run by partners Olivier Poubelle and Bruno Petit. As the name suggests, Les Canards Sauvages (The Wild Ducks) take their name literally in that they fly against the wind, in other words thwarting convention.

Olivier POUBELLE is event and stage show producer, program creator and for many years now, manages the «Théâtre des Bouffes du Nord» and several event halls in Paris in cooperation with the company ASTERIOS. Together with his team, he supports artists with funding, know-how and constructive criticism, thereby making an essential contribution to their creative process.

Bruno PETIT has worked as a film and television series producer for over ten years and has accompanied directors to the far corners of the world : Lappland, the Atacama Desert and Thailand. He is a mentor for new talents like Fabienne Berthaud, Jean-Marc Brondolo, Audrey Estrougo and Karim Akadiri Soumaila. He has also produced two films by Xavier Durringer.

The company, founded by Olivier Poubelle and Bruno Petit, was born out of the desire to build bridges, open doors and interfuse the captured image with the live stage show.

The first film production is Volker Schöndorff's «La mer à l'aube» / «Das Meer am Morgen» (Calm at Sea)



## PROVOBIS FILM GmbH

PROVOBIS Gesellschaft für Film und Fernsehen mbH ([www.provobis.de](http://www.provobis.de)) is a part of the TELLUX Holding Company Munich ([www.tellux.tv](http://www.tellux.tv)), working for more than 40 years on a medial church program for the TV stations in Germany. The majority shareholders of TELLUX are nine catholic dioceses. Chairman of the executive board is Martin Choroba.

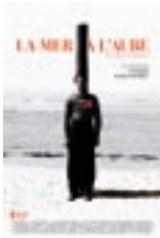
CEO of PROVOBIS Gesellschaft für Film und Fernsehen mbH are Thomas Teubner and Martin Choroba.

The program activities are wide, from cinema films until TV movies, series and documentaries, from children's program to reports

The company with it's subsidiaries is an institution supporting the Catholic church with it's public disclosure mandate, especially regarding it's proclamation mandate and intervention of obligatory values and norms into media.

Selection of Films produced by PROVOBIS Film:

1975	<b>IN DER FREMDE</b>	(feature film)
1984	<b>GÜLIBIK</b>	(feature film)
1985	<b>DAS AUTOGRAMM</b>	(feature film)
1986-1989	<b>THE SPIDER'S WEB</b>	(feature film)
1993/1994	<b>MARIO AND THE MAGICIAN</b>	(feature film)
1994/1995	<b>Nadja - Heimkehr in die Fremde</b>	(2- part TV screenplay)
1995	<b>Nikolaikirche</b>	(feature film and 2- part TV movie)
1996	<b>Tanz auf dem Vulkan</b>	(three part TV screenplay)
	<b>Lorenz im Land der Lügner</b>	(Fairy- tale feature film)
1997/1998	<b>FIRERIDER</b>	(international feature film)
1999	<b>Der beständige Vertreter - Zur Person: Günter Gaus</b>	(documentary)
	<b>Maestro, Maestro! Herbert von Karajan</b>	(documentary)
2000	<b>Schäubles Fall. Innenansicht einer Affäre</b>	(documentary)
	<b>WEISER</b>	(international feature film)
2001	<b>PINKY UND DER MILLIONENMOPS</b>	(children's feature film)
	<b>Operation Rubikon</b>	(2- part TV screenplay)
2003	<b>Casanova</b>	(TV movie)
	<b>Brücke zum Herzen</b>	(TV movie)
2004	<b>Paranoia's Box</b>	(TV movie)
	<b>Vernunft und Gefühl</b>	(TV movie)
	<b>THE NINTH DAY</b>	(international feature film)
2005/2006	<b>STRAJK</b>	(international feature film)
2006	<b>Der Petersdom</b>	(documentary)
	<b>Manoppello - Das wahre Gesicht Christi?</b>	(documentary)
2006/	<b>2007 Rumpelstilzchen</b>	(TV movie)
	<b>Heilige Städte</b>	(3 part documentary)
2007	<b>Benedikt XVI. - Eine deutsche Geschichte</b>	(documentary)
	<b>Die Frau des Frisörs</b>	(TV movie)
	<b>Dornröschen</b>	(TV movie)
2008	<b>DAS MORPHUS GEHEIMNIS</b>	(children's feature film)
	<b>Te Deum - Himmel auf Erden</b>	(6teilige documentary)
	<b>Die Goldmacher - Sport in der DDR</b>	(documentary)
2009	<b>Der Teufel mit den drei goldenen Haaren</b>	(TV movie)
	<b>Garmischer Bergspitzen</b>	(TV movie)
2009/2010	<b>Ernst Reuter - Ein zerrissenes Leben</b>	(documentary)
2010	<b>Aschenputtel</b>	(TV movie)
2011	<b>Die Vergessenen. Tod, wo andere Urlaub machen,</b>	(documentary)
	<b>Der Eisenhans</b>	(TV movie)
	<b>Inklusion</b>	(TV movie)
	<b>CALM AT SEA</b>	(international TV movie)



## The Producers

**Bruno Petit (Les Canards Sauvages)**



### Filmografie:

**MAI 68, l'autre côté des Barricades** by Dominique Beaux  
documentary by 7<sup>e</sup> Apache Films (in production)

**LA MER A L'AUBE / CALM AT SEA**, screenplay & director Volker  
Schlöndorff  
Coproduction Les Canards Sauvages/ ARTE France/ PROVOBIS Film/  
7<sup>e</sup> Apache Films

**LA TÊTE AILLEURS** by Frédéric Pelle

**LADY BAR 2** film by Xavier Durringer (2008)  
Coproduction 7<sup>e</sup> Apache Films producteur délégué/ ARTE France

**SCALP** series 8 \* 52' by X. Durringer et J.M. Brondolo

**REGARDE MOI** by Audrey Estrougo  
Coproduction 7<sup>e</sup> Apache Films/ Gaumont

**FRANKIE** by Fabienne Berthaud with Diane Kruger (2006)  
Coproduction 7<sup>e</sup> Apache Films/ Quasar Pictures/ Fabienne Berthaud  
/ Diane Kruger

**ALLER SIMPLE** TV movie by Jean-Marc Brondolo (2005)  
Coproduction 7<sup>e</sup> Apache Films/ ARTE France

**CAPONE** TV movie by Jean-Marc Brondolo (2003)  
Coproduction 7<sup>e</sup> Apache Films/ ARTE France

**PARI AU SOLEIL DE MINUIT** documentary by Olivier Garouste  
(2003)  
Coproduction 7<sup>e</sup> Apache Films/ EQUIDIA

**NÉGRO** tv movie by Karim Akadiri Soumaïla (2000)  
Coproduction 7<sup>e</sup> Apache Films/ ARTE France

**LIBRES SUR L'EAU** 52' documentary by Rémy Batteault (2008)  
Coproduction 7<sup>e</sup> Apache Films/ France 3 Bourgogne Franche-Comté

**J'IRAI AU PARADIS... CAR L'ENFER EST ICI** by Xavier Durringer.  
(1997), Coproduction AFCL - France 2 CINÉMA.



**Thomas Teubner (PROVOBIS FILM)**



born 5. April 1953 in Chemnitz (Saxonia)

1971 Abitur  
1971-73 basic military service  
1973-74 dramaturg and assistant director on the theatre Prenzlau  
1974-78 Studies: Theatre- and culture, sciences of media on the Humboldt-University, Berlin  
1978-82 dramaturg and director- operator on the Städtische Theater, Karl-Marx-Stadt (Chemnitz)  
1982-83 Dramaturg at Deutschen Theater, Berlin  
1983-85 scenarist for the DEFA- Documentary Film Studio  
1984 Application of exit to the German Federal Republic  
1984/85 Guest- dramaturg on different theatres of the GDR (Senftenberg, Annaberg-Buchholz)  
1985 Exit to the German Federal Republic  
1986 Dramaturg Schiller-Theater, West-Berlin  
1986 Organisation und performance „A Midsummernight's Dream in the Jungfernheide“ fort he Senate of Berlin  
1987 Organisation und execution of the „750- year- celebration of Berlin“ in Berlin- Charlottenburg  
1986-89 Founder and administration of the theatre group „Die Neumärker“, Berlin  
1986-89 free journalist and photographer at Berliner Morgenpost  
1986-89 dramaturg und lector at NOVAFILM, terranova Otto Meissner  
since 1986 Working as theatre- and screenplay writer  
1989-91 Editor at the Zweiten Deutschen Fernsehen  
1991-96 Administrator at SAT.1 for Fiction (series and TV movies)  
1997-98 free producer, author and consultant for feature films and TV- movies  
1998-2000 Administration at the series department at UFA Film- und Fernsehproduktion  
2000-03 CEO eventfilm (LISAFILM) Vienna, Munich  
2003-05 screenplay writer and free producer for feature films and TV movies, consultant du developer at NOVAFILM, Berlin  
since 2006 CEO PROVOBIS Gesellschaft für Film und Fernsehen, Berlin, Munich, Hamburg, Leipzig, Cologne



**Martin Choroba (PROVOBIS FILM)**



Ethnologist M.A.; CEO  
born 06.04.1961 in Göttingen

**Studium:**

Ethnology, Politology, Science of communication and journalism  
at the Georg-August-University of Göttingen.

**Professional stations:**

During his studies (1981 - 1986) producer, director und and  
author of documentaries and TV screenplays. Foundation of  
Syndicat- Filmproduktion.

1986 volunteer at SDR Stuttgart.

1987- 1994 Producer screenplay and correspondent in charge SWR,  
Stuttgart and Baden- Baden

Since 1994 Member of the executive board of Tellux Film GmbH  
Munich

Since 2001 C.E.O. of different companies of the Tellux Group.

Since 2003 C.E.O. of the Tellux Holding Company.

**Organisations/ Institutions:**

Since 2001 elected member of the commission *Arbeit- Wirtschaft-  
Umwelt (AWU)* and since 2009 of the commission *Media* of the  
Catholics in Bavaria.

Since 2002 convened member for the Catholic Broadcast Work of  
Germany (KRD-Rat) of the German Bishop's Conference (DBK).

Since 2001 convened member for the audiovisual program advisory  
panel of the German Bishop's Conference (DBK).

Since 2001 executive committee of the association of Catholic  
entrepreneurs e.V. (BKU) of the archdiocese Munich and Freising.



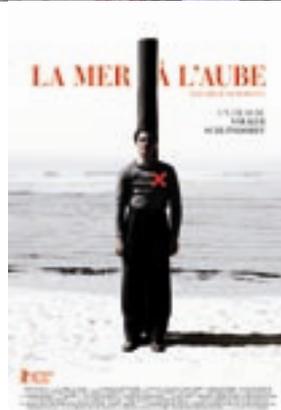
## Technical Details and Crew

**Original Title: LA MER À L'AUBE/ Das Meer am Morgen**  
**English Title: Calm at Sea**

<b>FORMAT</b>	HDCam SR, DCP
<b>SHOOTING FORMAT</b>	HD Arri Alexa
<b>GENRE</b>	Drama
<b>YEAR OF PRODUCTION</b>	2011
<b>COMPLETION AND DELIVERY</b>	2011
<b>SOUND</b>	5.1
<b>LANGUAGES</b>	French/ German (original) German (dubbed)
<b>SUBTITLES</b>	French, German, English
<b>LENGTH</b>	90'41"
<b>RATIO</b>	1: 1,78
<b>PRODUCERS</b>	Les Canards Sauvages (Paris), Bruno Petit & Olivier Poubelle
<b>COPRODUCERS</b>	PROVOBIS FILM GmbH, Thomas Teubner & Martin Choroba ARTE France Bayerischer Rundfunk Norddeutscher Rundfunk Südwestrundfunk
<b>EDITORIAL DEPARTMENT</b>	François Sauvagnargues (ARTE) Isabelle Huige (ARTE) Claudia Simionescu (Bayerischer Rundfunk) Patricia Schlesinger (Norddeutscher Rundfunk) Eric Friedler (Norddeutscher Rundfunk) Michael Schmidl (Südwestrundfunk)
<b>DIRECTOR &amp; SCREENPLAY</b>	Volker Schlöndorff
<b>DIRECTOR OF PHOTOGRAPHY</b>	Lubomir Backchev
<b>EDITOR</b>	Susanne Hartmann
<b>MUSIC BY</b>	Bruno Coulais
<b>PRODUCTION DESIGN</b>	Stéphane Makedonsky
<b>COSTUME DESIGN</b>	Agnès Noden
<b>PUBLICLY SPONSORED BY</b>	La Région Ile de France La Région Pays de la Loire FilmFernsehFonds Bayern
<b>SHOOTING</b>	26.04.2011 - 03.06.2011
<b>NUMBER OF SHOOTING DAYS</b>	25
<b>LOCATIONS</b>	Paris & environments, Nantes & environments
<b>FIRST TV RELEASE</b>	16. März 2012 arte France



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