



HERBERT BRÖDL

FILMS

I accompany, observe and make films about individuals undertaking journeys and trips of exploration, wanderers between the worlds who find their inner selves in a foreign place.

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RAINER THE PAINTER MALER RAINER

A Portrait in Old Age

I want to see what I see with closed eyes.

In his later work Arnulf Rainer, at the age of 85, is spoken to by depictions of women's faces and answers them by painting on their visages. He does this in the hope of a successful brushstroke and a day of painting, at the same time not denying the failure in what is never complete, which urges him to keep going further, to painting's possible ascension into the cosmos of beauty. He works on portraits and sits for them, frets about the hardships involved with old age, solitude and deterioration, and rides a hot-air balloon over these troubles and through the heavens. This too has something to say and expects an answer from the studio below.

The documentary essay shows Rainer the painter at work, today and 35 years ago, and also shows time at work.

I consider him one of the truly great European painters.

Markus Lüpertz



RAINER THE PAINTER MALER RAINER

Essay Film Austria 2014 35 Minutes

Written and Directed by	Herbert Brödl
Photography	Herbert Brödl
Assistance	Naia Arruda
Editor	Thomas Hötzeneder
Produced by	Office Oberau Brödl

With the support of Galerie Breckner



BLACK RIVER SCHWARZER FLUSS

Life on Rio Negro

According to Madame de Staël, 'Travelling, whatever may be said of it, is one of the saddest pleasures of life.'

Laurie was born on the banks of the Black River, and she travels in order to stay on the move. Her journey starts in the legendary city of rubber barons which is now home to millions, Manaus. Rio Negro flows into the Amazon here, carrying four times as much water as the Mississippi. The trip continues along the river through Barcelos and São Gabriel, a city on the Equator, into in the depths of Amazonia, where Brazil, Venezuela and Colombia meet. In this place Alexander von Humboldt wrote the following in 1799: I am very happy here, at the heart of this endless wilderness, and all the impressions will continue to delight me in the future. The tropical world is my element.

'Black River' is an essay about life on the Rio Negro, the largest blackwater river on Earth, and a river movie somewhere between documentary and magic realism.



BLACK RIVER SCHWARZER FLUSS

Essay Film Austria 2012 64 Minutes

Featuring	Lauriane Gomes
Written and Directed by	Herbert Brödl
Photography	Herbert Brödl
Assistance	Naia Arruda
Music	Carsten von Stanislawski
Editor	Markus Frohnhöfer
Dramatic Advisor	Reinhard Wulf
Voice Over	Werner Wölbern
Produced by	Breisach Medienwerkstatt
Thanks to	Wolfgang Lorenz

With the support of ORF ÖFI



FLYERS FLIEGER Above Amazonia

Flying as a dream and a passion, a job and a fate. That's the story of pilots Nilton and Fernando, hoboies of the air. They fly over Amazonia, the largest river region on the planet and its greatest forest, both a miracle of creation and a target of deforestation.

Amazonia is portrayed in brilliant bird's-eye-view images, through authentic characters and their stories, actors, the pilots' voices, their thoughts concerning flying, fact and invention. A film that maintains a balance between realism and poetry, everyday life and dreams, combining them to pull the viewer into this world. An invitation to fly along.

"Flyers" is the sixth film in Herbert Brödl's Equator cycle, its conclusion after "Eclipse" (2002), "Bad Boy" (2000), "Little Fruit" (1998), "Goldland" (1996) and "Jaguar and Rain" (1994). These films are set at the center of the world, scenes and stories from the Tropics.



FLYERS FLIEGER

Docufiction Austria 2008 80 min.

Cast	Nilton Bicudo
	Fernando Alves Pinto
	Juarez Gomes Valdivino Almeida
	Rosa Malagueta David Almeida
	João Reis Denis Mendes
	Laureane Gomes Ramon Queiroz
Written and Directed by	Herbert Brödl
Photography	Volker Tittel
Editor	Katrin Köster
Music	Karwan Marouf
Sound	Eckehard Braun
Production Manager	Michael Kitzberger
Assistant Director	Rune Tavares
Dramatic Advisor	Reinhard Wulf
Produced by	Geyrhalter Film
Festivals	2008 São Paulo Florence
	Hof Sofia
	2009 Graz Mexico City

With the support of ÖFI ORF
WDR/Arte Vienna Film Fund



ECLIPSE

Writer Pia and painter Gil live by the Rio Negro deep in the Amazonian jungle. One night, during a lunar eclipse, Pia is murdered.

Her death plunges Gil into a world of shadows. He leaves the town by the river and does not return to the house he shared with Pia until two years later. There, Pia is present in the flood of memories that keep coming back to him, and also lives on deep in his heart. This love, the comfort it brings him, and the girl Elsa lead him out of the darkness and back into the light, back to life. And he will meet Pia's murderer.

"Eclipse" is a love story set against the background of a crime: compelling, poetic, and delicately told.



ECLIPSE

Feature Film Germany 2002 80 min.

Cast	Matheus Nachtergaele
	Betty Gofman Paulo Vespúcio
	Cida Moreira Romeu Evaristo
	Laureane Gomes Rui Polanah
	Henrique Pires Caco Monteiro
	David Almeida
Written and Directed by	Herbert Brödl
Photography	Volker Tittel
Editor	Katrin Köster
Music	Roman Bunka
Sound	Manfred Banach
Set Design	Sérgio Silveira
Production Manager	René Bittencourt
Assistant Director	Ana Cecília
Dramatic Advisor	Reinhard Wulf
Produced by	Baumhaus Film Brödl
Festivals	2002 Rio de Janeiro São Paulo
	Fort Lauderdale Hof
	2003 Saarbrücken Cologne

With the support of WDR BR ORF HR Filmförderung Hamburg



BAD BOY

Running along the equator

In the Brazilian megacity São Paulo athletes from around the world run the traditional New Year's marathon. At the same time in an Amazonian jungle backwater 19-year-old Jô is running like a world champion. He has skipped town with the generous New Year's collection from the church and is being followed by the out-of-breath town sheriff Rui, a fan of the marathon. By pure luck he manages to capture Jô. Rui may have missed the race on TV, but not talented runner Jô. In the cell sit Jô and a dream.

He trains Jô for a year until he is at his peak performance. They then make the long journey to São Paulo. Sheriff Rui sends his prisoner and marathon man Jô into the big race, the legendary New Year's marathon of 1999, the race into the year 2000. Surprises await. The Brazilian state of Amazonas is the scene of this multifaceted, light and laconically told tale, a film with humor and amazing twists of fate.

"Bad Boy" is also a satire of the political realities in this immense Brazilian backcountry, with its atmosphere of violence, corruption and lawlessness, where the sheriff appears to be the last bastion of justice. Against this raw backdrop hate turns into affection. Rui, the cop, and his prisoner, Jô, develop a complex father-son relationship.



BAD BOY

Feature Film Germany 2000 82 min.

Cast Manoel Compton
Francisco Ozié Jr.
Roni Souza Pedro Garcia
Divina Clemente Dori Carvalho
Acácia Pantoja Ernane Miranda
Mariana Otero Ana Cecília

Written and Directed by Herbert Brödl
Photography Volker Tittel
Editor Katrin Köster
Sound Fernanda Ramos
Set Design Buy Chaves
Production Manager Ivo Rodrigues
Assistent Director Ana Cecília
Commissioning Editor Reinhard Wulf
Produced by Baumhaus Film Brödl

With the support of WDR BR ORF HR



LITTLE FRUIT FRÜCHTCHEN

At the equator everything is possible

São Tomé, a tropical island, the head of a pin off the west coast of Africa and right on the equator, the middle of nowhere. There lies an old woman, dying, who calls to her distant son. Her cry becomes concrete as a breadfruit of gigantic proportions, a huge thing, falls to the ground in front of the son's hut. *Ma is calling me!* He names the monster Little Fruit, this vegetable meteorite, and begins his journey.

News of the event spreads like wildfire across the island, disturbs and amuses the people, it stimulates their fantasies, awakens their desires and dark longings. Little Fruit treks across the island and into the city to Ma, through much danger and many challenges, spells and counterspells. A turbulent tour.

"Little Fruit" is a burlesque, an African fairy tale, documentary and road movie, the description of a wondrous island world. Its residents are the actors in *song of Ma*.



LITTLE FRUIT FRÜCHTCHEN

Feature Film Germany 1998 78 min.

Cast	João Quaresma José Noronha Jacinto Afonso Simão de Sousa Pascoa Soares Maria Neto Atalmira Agostinho Patriky
Written and Directed by	Herbert Brödl
Photography	Volker Tittel
Editor	Katrin Köster
Sound	Dieter Meyer
Production Manager	Ivo Rodrigues
Collaboration	Frederico dos Anjos
Commissioning Editor	Reinhard Wulf
Produced by	Baumhaus Film Brödl
Festivals	1998 Hof Lübeck 1999 Rotterdam São Paulo Sal

With the support of WDR BR ORF HR



GOLDLAND

Adventures with Brazilian prospectors

El Dorado, the myth and mirage of the golden man, still attracts desperados and starvelings into the Amazonian jungle. Wild men who go about their search for the golden treasure as if in a dream, ecstatically and with brute force. This is a story of likeable crackpots and underhanded cutthroats, of miserable drudgery, desperate lust for life and a game that others always win in the end.

An Indio who loves Campari and India, a former circus princess, become friends and eke out a living together. They make the dangerous journey from the gold fields deep in the jungle to the concrete jungle of São Paulo. This is also gold's journey, scraped from the depths of the Amazonian earth to disappear again into the depths of bank vaults in the metropolis. From one hiding place to another.

"Goldland" mixes fact and fiction, the authenticity of the characters and places and a made-up story. This comes together in a unified whole of reality and poetry, enabling a razor sharp but playful look at the tragicomedy of *India and Campari*.



GOLDLAND

Docufiction Germany 1996 79 min.

Cast Divina Clemente Pedro Garcia
Rocilda Silva José Alves
Marcos Jeremias Tácito Rocha
João Costa Ademir Garcia
Alexandre dos Santos

Written and Directed by Herbert Brödl
Photography Volker Tittel
Editor Margot Neubert
Sound Bernd Upnmoor

Production Manager Ivo Rodrigues
Commissioning Editor Reinhard Wulf
Produced by Baumhaus Film Brödl

Festivals 1996 Hamburg Lübeck

With the support of WDR BR ORF HR



ARNULF RAINER - STAR SEEKER STERNSUCHER

His paintings are always personal, pieces from his soul. Painting that is focused on the inside, that pulls inward. It sets itself off from the outside and becomes increasingly free on its way inward. These paintings have an artistic quality that is and will remain classic. His nervousness and psychological constitution, mobility, emotions, all of this comes together and that is Rainer. Arnulf Rainer. Painter. *Rudi Fuchs*

'The most valuable part of paintings is wherever a riddle can be found. Where it becomes so complex that you experience it as a riddle, but one that you cannot solve. The work's creator can bring that into reality, the reality of the visual. Paintings are not life but a condensation of it. Everything is denser. On every level it is all more compact.' Arnulf Rainer talks about his art in "Star Seeker", a film essay and very personal portrait of this world-class painter, snapshots of an artist's life with flashbacks and looks forward.



ARNULF RAINER - STAR SEEKER STERNSUCHER

Documentary Austria 1994 40 min.

Featuring	Arnulf Rainer Maria Lassnig Rudi Fuchs Maurus Behrens Friedhelm Mennekes Reinhard Rainer Günter Brus
Written and Directed by	Herbert Brödl
Photography	Matthias Kälin
Editor	Maike Samuels Herbert Brödl
Sound	Andreas Mücke
Commissioning Editor	Wolfgang Lorenz
Produced by	Baumhaus Film Brödl

With the support of ORF



JAGUAR AND RAIN JAGUAR UND REGEN

Amazonia, 1903. German explorer Theodor Koch-Grünberg travels from Manaus up the Rio Negro, a formidable river and biggest tributary of the Amazon, to its headwaters on the equator. He enters an Indio region as large as Germany, a world of water and forest called Dog's Head. For three years he lives among the natives, seeks out encounters, passionately writes down myths and legends and takes photographs.

Ninety years later the same journey. Five Indios return from Manaus to their villages in the immense forest. They travel for four weeks, by ship, motorboat and canoe. Days are spent under the equatorial sun and nights under the Southern Cross.

The start of the 20th century with Koch-Grünberg and its end with the true masters of this land. What did Koch-Grünberg see and with what mentality did he see it? What do we see today and how do we see it? "Jaguar and Rain" takes a journey into innermost Amazonia, switching from past to present. It plunges into a foreign world, combines stories and fates, creation myths and the tropics of today. In the Amazonian cosmos *the jaguar speaks with the rain*.



JAGUAR AND RAIN JAGUAR UND REGEN

Documentary Germany 1994 72 min.

Featuring	Marlene Mendes Pedro Garcia Francisco Fontes Sabino Dias Firmino Gonçalves Humberto Gonçalves Dalva Leão Edoardo Lagorio Geraldo Pinheiro
Written and Directed by	Herbert Brödl
Photography	Volker Tittel
Editor	Margot Neubert
Sound	Andreas Mücke
Production Manager	Ivo Rodrigues
Commissioning Editor	Reinhard Wulf
Produced by	Baumhaus Film Brödl
Festivals	1994 Lübeck Wels 1995 Hessi- scher Filmpreis Freiburg

With the support of WDR BR ORF HR



DJADJE

Last night I fell off a horse

Black South African Djadje wants to return to Cape Town for her father's funeral after 12 years of European exile. In Zimbabwe she interrupts her journey. *I cannot go back so quickly.* The nearness of her homeland, the people, the light and her own history become confusingly present. Her thoughts and memories combine with the familiar smells of Africa, which overpower her and disturb her equilibrium. She has come home to Africa but is unsure about her return to South Africa.

She shares this fate with Lucy, that distant African ancestor who almost four million years ago stopped along her journey, either to rest or because of some threat, turned and then continued in a different direction.

"Djadjé" is a film that straddles the line between reality and contemplation, a journey through the South of Africa and into the feelings of an expatriate, her inner conflicts and doubts that, in the end, prevent her from crossing the border into her homeland.



DJADJE

Feature Film Germany 1991 77 min.

Cast Bella Enahoro Ian Roberts
Sello Maake
Aletta Bezuidenhout
Wilma Stockenström
Allen Mhlanga Sophie Mgcina
Ramolao Makhene

Directed by Herbert Brödl

Written by Jobst Grapow

Photography Axel Block

Editor Margot Neubert

Sound Esko Metsola

Set Design David Guwaza

Production Manager Tiyané Chitepo

Assistant Director Cliff Bestall

Produced by Baumhaus Film Brödl

Festivals 1992 Cape Town Hof Leeu-
warden 1993 Wels

With the support of HR BR Hamburger Filmbüro



TRANCE-ATLANTIC TRANCE-ATLANTIK

An Afro-Brazilian journey

From the 16th to the 19th century millions of black Africans were sold into slavery and forcibly taken to Brazil. The Orishás, their gods, crossed the Atlantic with them. Life depends upon them. In a trance the Orishás become incarnate.

Black Brazilians Geralda, Tanja and Roseli, initiates of Candomblé, the cult of Orishás, travel from Brazil to Benin, Africa, to a meeting with their most distant relatives and their shared gods. A journey to the source of their identity and their religion. Back to the roots.

“Trance-Atlantic” follows an arc between continents and links the two ends of the umbilical cord accompanied by the sound of drums and the circle dance of the Orishás, who are visible in the trance.



TRANCE-ATLANTIC TRANCE-ATLANTIK

Documentary Germany 1990 65 min.

Featuring Geralda do Carmo Silva
Tania de Souza
Roseli de Oliveira
Ya Fesso Kabiesi de Pobé
Kabiesi de Ketu

Written and Directed by Herbert Brödl
Photography Joaquim Pinto
Editor Margot Neubert
Music Toki Adeyefa
Sound Maureen Herzfeld

Assistant Director Roger Nahum
Produced by Baumhaus Film Brödl

Festivals 1990 Wels
1991 São Paulo Freiburg

With the support of WDR HR



ISLES OF ILLUSION INSELN DER ILLUSION

Letters from the South Seas

Weary of his life in Victorian England, teacher Robert J. Fletcher went looking for Stevenson's trail and beauty in the South Seas in 1912. Until 1920 he wrote his friend Bohun Lynch in Oxford from the New Hebrides, called Vanuatu after independence in 1980. Letters and diary entries reminiscent of the traveling Rimbaud are pitiless, personal, poetic, ethnographic and have a grim humor. Lynch published the letters after Fletcher was declared missing. No one knows when or where he died.

In "Isles of Illusion" actor Ulrich Wildgruber takes time off from the theatre and lands on Vanuatu 75 years after Fletcher. He is under the spell of the letters from the South Seas, and the book acts as treasure map on his search for Fletcher's world. In adventures and encounters, often similar to those found in the letters, he develops a personal relationship to the author and the islands. In the end he makes an astounding discovery about Fletcher's fate.



ISLES OF ILLUSION INSELN DER ILLUSION

Feature Film Germany 1987 76 min.

Cast Ulrich Wildgruber
Helen Mafua Mikael
Kirk Huffman
Norman Shackley
Joan Omawa John Drake
Salome Zeitler Willie Roy

Directed by Herbert Brödl

Written by Jobst Grapow Herbert Brödl

Photography Jörg Jeshel

Editor Margot Neubert

Sound Steve Mac Millan

Production Manager Chris Strewe

Assistant Director Angelika Krantz

Produced by Baumhaus Film Brödl

Festivals 1988 Berlin Saarbrücken Angra
do Heroísmo

With the support of HR BR ORF



FIRE MOUNTAIN FEUERBERG

Under the volcano

Lia, who is from Rome, teaches children ballet in Germany. As a young girl she spent her summer vacations on the island of Stromboli with the village teacher, Maria Guiseppa. Fifteen years later she returns and takes her leave from Maria Guiseppa in the cemetery under the volcano.

It is a return to the village of the present day and her memories of it, to change and recognition, to the alien and the familiar. Strangers have bought the emigrants' houses. Those who stayed behind discovered that tourists make for good business. Contrasts. Looks that search but do not find. Desired understanding that ends in misunderstanding. The hope for common ground that reveals only gulfs. Mentalities that cannot relate to one another and dangerous obsessions.

The familiar. Maria Guiseppa left Lia her diaries and treasure trove, solace from the past in the confusion of the present. And Lia meets Nedo again, a brilliant misfit and her first love. "Fire Mountain" maintains a balance between the serenity of a Mediterranean summer, the collision of cultures and the melancholy of things lost.



FIRE MOUNTAIN FEUERBERG

Feature Film Germany 1985 72 min.

Cast	Delia Boccardo Carlo Cecchi Leopoldo Trieste Anita Zagaria Anita Laurenzi José Quaglio Ulrich Wildgruber Mechthild Grossmann Ignaz Kirchner Lutz Förster
Written and Directed by	Herbert Brödl
Photography	Emilio Bestetti
Editor	Carlo Carlotto
Music	Francesco Verdinelli
Set Design	Luciano Calosso
Production Manager	Cesare Landricina
Produced by	Tangram Film, Rome

With the support of WDR



THE SNAKE-FISH-CANOE DAS SCHLANGENFISCHKANU

Tukano Indios Paulette and Manoel and Italian Padre Edoardo, an ex-priest, take a fishing boat from Manaus down the Rio Negro and into the heart of Amazonia. This boat will bring the highly prized ornamental fish discus back to the city, where they will be shipped to European aquariums. A second journey.

Eduardo came to Brazil as seminarian. The old man's passion is the culture of the Tukano, their music and myths that he writes down with Manoel's help. Paulette made a living in Manaus as a prostitute, years later returning to her boyfriend Manoel. On the journey into a world of water and forest the close proximity of the all-permeating nature wakes tensions and fantasies in the relationship of the three travelers and feeds their obsessions.

In many fine voices "The Snake-Fish-Canoe" interweaves myth and the present, nature and culture, human longing, light-heartedness and melancholy.



THE SNAKE-FISH-CANOE DAS SCHLANGENFISCHKANU

Feature Film Germany 1984 76 Minutes

Cast Edoardo Lagorio
 Paulette Pinheiro
 Manoel Moura Bibiano Vaz
 Américo Maranhão
 Francisco Fontes

Directed by Herbert Brödl

Written by Herbert Brödl Jobst Grapow

Photography Ali Reza Movahed Cliff Bestall

Editor Carlo Carlotto

Sound Michele Younglesen

Production Manager David Pennington

Produced by Baumhaus Film Brödl

Festivals 1984 Mannheim

1985 Berlin Munich

With the support of HR ORF Kuratorium junger deutscher Film



ARNULF RAINER – BODY ART KÖRPERKUNST

Before there was verbal language there was body language, gestures and facial expressions, a more honest language. Rainer explores and documents this language with his own body through photography. Pictures serve as a starting point for further artistic composition. Through drawing and painting he reacts to the original, accentuates and exaggerates, fills it with imagination that progresses to action, reaction, role playing and metamorphosis. Desmond Morris, English zoologist, behaviorist, author and art connoisseur, comments upon this process.

“Body Art” shows Arnulf Rainer at work on his own body, a vital phase of creation for his work. With drama and humor he links performance and visual art as Homo ludens and Homo sapiens.



ARNULF RAINER– BODY ART KÖRPERKUNST

Documentary Austria 1979 45 Minutes

Featuring	Arnulf Rainer Desmond Morris Dieter Roth
Written and Directed by	Herbert Brödl
Photography	Christian Berger
Editor	Tina Frese
Sound	Volkmar Voitl
Commissioning Editor	Wolfgang Lorenz
Produced by	Interspot Film Vienna

With the support of ORF



FIRE SIGNALS FEUERZEICHEN

Boarding school pupil Adrian climbs the roof of his school building on his 13th birthday. The headmaster, fearing a fall, calls the volunteer fire brigade. The youngster lands in their safety net and is injured. The fireman Dave, an American and painter, takes Adrian to the hospital and looks after him. After returning to school, Adrian visits the American on his free weekends. In Dave he finds a friend he can trust and confide in, liberation from his shell of isolation, affection. An awakening.

At the boarding school this friendship is met with suspicion and arrogance, which is irritated by Adrian's growing independence and rebelliousness. He is confined to the grounds and forbidden from having any further contact with Dave. Adrian's attempts to escape fail. He sets the school ablaze. A large fire, a call to his friend and fireman.

"Fire Signs" tells of the hardships in a boarding school and of a boy who does not want to become hardened while searching for himself against all odds. Tender and tough.



FIRE SIGNALS FEUERZEICHEN

Feature Film Germany 1979 90 Minutes

Cast Adrian Mendoza Vincent Thomas
Günther Einbrodt Rolf Defrank
Hans-Peter Korff Karl Schwetter
Ingeburg Kantstein
Monika Hansen Herbert Brödl

Written by Herbert Brödl

Directed by Rainer Boldt

Photography Xaver Schwarzenberger

Editor Ingeburg Forth

Music Graziano Mandozzi

Set Design Gerd Heiligenstühler

Production Manager Hans-Calixt Krug

Festivals 1979 Hamburg

With the support of Radio Bremen



MISSED GOAL FEHLSCHUSS

In 1955 the ethnic German family Ceron from Rumania moves to Austria, and they set up house in a workers' housing estate near Vienna. It belongs to the Badmannsdorf factory, where father Baruch and son Jacob have found employment. Work and making ends meet are the most important things. But there is also a dream that Jacob manages to keep alive between the shifts at work, the stifling atmosphere at the estate, allotment gardens, gymnastics in vineyards, sentimental movies and rock 'n' roll. He wants to play soccer and shoot himself to victory with goal after goal.

It takes no time at all in the factory owner's team. He shoots goals, conquers Marina, the dancing queen, then meets former boxer and scrap metal dealer Arthur, who also has a dream, and follows him to Vienna. There the ex-champ wants to resurrect his past glories with Jacob in the professional soccer league.

"Missed Goal" is a long, quiet stream of episodes, poetic and dramatic, a story, strong in imagery, of a dream in the lowlands of reality and of the comfort of friendship.



MISSED GOAL FEHLSCHUSS

Feature Film Germany 1976 110 Minutes

Cast Wolfgang Ambros F. Buchrieser
Pola Kinski Hanno Pöschel
Vera Borek Emanuel Schmied
Renate Olarowa Jan Kickert
Rudi Schippel Franz Morak
Ulrich Baumgartner

Written by Herbert Brödl

Directed by Rainer Boldt

Photography Xaver Schwarzenberger

Editor Marie Homolkova

Music Alexander Steffen

Set Design Roger von Möllendorf

Costume design Barbara Bilabel

Sound Johannes Paiha

Production Manager Karl Schwetter

Assistant Director Heide Kouba

Produced by Schönbrunn Film Wien

Festivals 1977 Berlin Duisburg

1977 Fernsehpreis Deutsche

Akademie d. darstellenden Künste

With the support of SFB ORF



NEWS MANIPULATES NACHRICHTEN RICHTEN NACH

News footage from the Nixon era, the Vietnam War, the student movement and the high society of the 60's that interacts with a fictional story about the lives of a manual laborer, a housewife and a student, compressed through mock news and cartoon sequences. Television as a news media is challenged, the reflection of media expression didactically taken apart. Sports clips are scored with the sounds of war, scenes of executions are juxtaposed with those of private spaces. Colliding montages in an apparatus of illusion.

The statements address an aggressive leftist ideology against exploitation and manipulation in the ruling system. The race turns into consumerism, play is a drill, education transforms into indoctrination, work into self-alienation, business becomes war, and war a show.

The polemic essay film "News Manipulates" is an analysis of a mass medium and a singular TV self-reflection that also makes clear what was possible in a media-specific and aesthetic way on television at the start of the 70's.



NEWS MANIPULATES NACHRICHTEN RICHTEN NACH

Essay Film Austria 1971 55 min.

Cast	Bruno Dallansky Franz Zemsky Wolfgang Sellner Monika Geiger Marlies Brudermanns
Written by	Wilhelm Pevny Herbert Brödl
Directed by	Herbert Brödl
Photography	Xaver Schwarzenberger
Editor	Ulli Schwarzenberger
Sound	Karl Höfler
Production Manager	Hermann Wolf
Produced by	Scheiderbauer Film
Festivals	1999 Graz
With the support of ORF	

Brödl's characters are constantly in motion. With them one plunges into foreign cultures. He tells his tales in beautiful, simple language, in pictures that are unmistakably compelling. *Die Zeit*

Brödl creates striking films of a different kind, films of a sort that are rarely seen on German television. *Frankfurter Allgemeine Zeitung*

A tightrope walk between myth and reality, between fiction and documentary. There is no pretense of solving the riddles of far-away worlds, but one can sense the pure pleasure in spinning good tales and making good films. *Süddeutsche Zeitung*

Herbert Brödl, one of the most remarkable filmmakers, mixes play and disillusionment, feelings and facts, ethnographic queries and cinema. Magical journeys. The allure of the fantastical is palpable in his films, a desire to follow the thread of the unknown to its very end. *Sonntagsblatt*

Full of quiet humor and completely without whiny lamentations about the third world. *Der Spiegel*

Wonderful images that stay with you. "God writes in crooked lines." There is no better commentary to Brödl's visual adventures. *Badische Zeitung*

Healthy curiosity, calculated dramaturgy of prose and poetry. It creates sympathy, is exciting and imaginative. *Frankfurter Rundschau*

Brödl develops an observational and narrative rhythm patiently and with laconic humor. This allows time and space for empathy. *epd medien*

Brödl's exciting journeys into a foreign world, this world. His well-staged docudramas have their very own style. The stories are real and full of strong imagery. *Hamburger Abendblatt*

Told from a point of view that lies directly on the line. *die tageszeitung*

Brilliant mix of documentary and fairy tale. Ethno-art with an idiosyncratic direction. *TV Movie*

Documentaries beyond exoticism and poverty. With extremely meticulous handwork Brödl's films again offer the viewer an opportunity, supposedly lost, for self-perception through sight and sound. *Frankfurter Neue Presse*

Brödl blithely mixes fiction and fact. Contrasts are effortlessly brought to the fore in the poetic character of the film's storytelling. He always maintains a balance between what is made up and what he has stumbled upon. As viewers we are always in the middle of the action and at the same time just a little apart from it. *epd medien*

Worlds far removed from the tourist's view of the travel pages and the journalistic view of the foreign correspondent. Wayward, trans-oceanic myths, as poetic as they are realistic. *Frankfurter Rundschau*

Brödl's films cannot be easily pigeonholed. They are headstrong, intense and fascinating works that move between documentary and fiction. Given the casual presence of the people in front of the camera, the question of the extent to which they are acting disappears. They simply appear to be themselves and we - for a short, magical time - are there with them. It makes these films a pleasure for the senses. *Gesa Rautenberg*

What is remarkable about Brödl's and his cameraman Volker Tittel's way of seeing is that it always remains European, observing, interested, amazed, but never moves into the exotic or a pseudo-insider point of view. It may also be reassuring that the maker of these beautiful films is not a bearded adventurer, but instead a demure, reserved human being. *die tageszeitung*

Brödl's films are unusually sensible and modern. Modern in the sense that the documentary critique and contemplation are not mutually exclusive but instead are effortlessly woven together. *Jornal do Brasil*

Brödl's approach is characteristically laconic. The writer and filmmaker is happy to break the possible melodrama of the events with skeptical side perspectives and disguised humor. He draws attention through understatement. *Frankfurter Allgemeine Zeitung*

Herbert Brödl has filmed for many years in South America, where dreams are very closely intertwined with reality. He also knows that you cannot get close to these foreign worlds with a simple gaze. One needs patience. His films have their own tension, intense moments that resist narrative efforts and integration into the story, but live through the strength of their movement. *Süddeutsche Zeitung*

Fascinating style and poetic visuality characterized by brilliant miniatures and monographs of souls in the Brazilian cosmos. It combines humor, drive and sarcasm with a shot of melancholy. A subtle tale breathtakingly told. *Funkkorrespondenz*

A gifted writer and director who has an unmistakable way of telling stories. *Rheinischer Merkur*

Brödl's intent is subtle and calm observation. These snapshots are ironic, cheerful, hard and remain thoroughly accessible to their very end. He looks to sympathize but at the same time never forgets that he is not a buddy nor a lawyer but an onlooker. This gives his films a

special lightness that discovers humor in the melodrama and the gaze of the ethnographer in the sheer adventure. [epd medien](#)

With "Eclipse" Herbert Brödl presents a modern version of Orpheus and Eurydice. It is the tempo, the mixture of dream and reality, the images from Amazonia that make this film a contemplative and sensual pleasure. "Eclipse" plunges into the realm of the subconscious, into a world where love, art and life build a magical circle. [KinoKino](#)

The fascinating thing about Herbert Brödl's films is the ease with which they tell their stories. His poetic prose makes use of the finesse of suggestion, association, what is left unsaid. Let's not forget that travel is essential. The journey, being in constant motion on foot, in a canoe or ship, on a train or bicycle, exerts a major influence on Herbert Brödl's films. His images from Amazonia are singularly powerful and unforgettable, though we are normally shown nothing more than banalities, poverty, violence and exoticism. He opens up for us a life and smiles in Amazonia that are beyond these stereotypes.

Herbert Brödl is not an anthropologist and does not make judgments. Affection and respect enable him to develop a genuine relationship with a foreign culture's people, customs and other elements. Irony is certainly part of this affection. Affinity interwoven with a subtle irony leads to bewitching, almost magical figures like the woman in "Goldland" and makes such films as "Little Fruit" and "Bad Boy" masterpieces. [Jean-Claude Bernardet](#)

A big-screen documentary about restless pilots who don't let anything keep them down in which truth, fiction and semi-documentary elements are interwoven. And this mixture represents the main strength of "Flyers." [Der Standard](#)

Flying is another way of viewing the world, and the flyer is a wanderer between different spheres. It's not for nothing that Brödl studied philosophy: The result is a documentary with powerful images, poetic and dreamlike in every way. [Skip](#)

Regardless of which genre they're assigned to, all the films in the Equator cycle, which have grown to six in number since 1994, stand out because of an original visual undercurrent that again and again crosses the border between authenticity and drama, poetry and the everyday, documentary style and magical realism, floating away from the interplay of the European gaze and life at the Equator and captivating the audience. [TIP Berlin](#)

There's nothing exotic here, it might be unusual for Europeans at the most. Life is seen through the eyes of someone who's involved, Laurie's eyes. She was, writes Brödl, "born on Black River" and "travels in order to stay on the move." Life's seen through the eyes of people for whom this is an everyday matter. Through the eyes of the

filmmaker, who allows her to come to rest in long takes until the sense of immersion begins. These are the looks of lovers, from a sense of love. They're told in few words because not many are necessary, only those with meaning. Wanting to capture once again what inevitably pulls away. This film's of such great beauty because it never follows an aesthetic canon, but life itself. Elegy is in this case a foreign term: Things of no importance are thrown overboard on this trip. What remains is a hint of nostalgia. *Die Ausrüfer*



'Black River' Brazil 2012



'Flyers' Brazil 2007



'Bad Boy' Brazil 1999

HERBERT BRÖDL

Born in St. Pölten, Austria, in 1949

Studied philosophy in Vienna

Films

1971	News Manipulates	Nachrichten richten nach
1976	Civilized Tropics	Zivilisierte Tropen
1979	Arnulf Rainer - Body Art	Körperkunst
1980	Signorina Mafalda	
1982	Prison Mailbag X4	Gefängnispostsack X4
1984	The Snake-Fish-Canoe	Das Schlangenfischkanu
1986	Fire Mountain	Feuerberg
1987	Isles of Illusion	Inseln der Illusion
1988	The Colors of the Birds	Die Farben der Vögel
1990	Trance-Atlantic	Trance-Atlantik
1991	Djadjé	
1994	Jaguar and Rain	Jaguar und Regen
1994	Arnulf Rainer - Star Seeker	Sternsucher
1996	Goldland	
1998	Little Fruit	Früchtchen
2000	Bad Boy	
2002	Eclipse	
2008	Flyers	Flieger
2012	Black River	Schwarzer Fluss

Videos

2006	Amazon
2011	Miss Zebra

Screenplays

1974	Professor Hofer	Hauptlehrer Hofer	directed by P. Lilienthal
1976	Missed Goal	Fehlschuss	directed by Rainer Boldt
1977	The Road	Die Straße	directed by Volker Vogeler
1979	Fire Signs	Feuerzeichen	directed by Rainer Boldt

Books

1972	Fingerprints	Fingerabdrücke	Suhrkamp Verlag
1972	Arms Manufacturer	Waffenfabrikant	Suhrkamp Verlag
1980	Silvana		S. Fischer Verlag
2000	À sombra das palmeirs		Goethe Institut, Rio de Janeiro



'Jaguar and Rain' Brazil 1993



'Djadjé' Zimbabwe 1991



'Fire Mountain' Italy 1985



Books 1980 1972

Why do you do so much filming in Amazonia?

I was completely taken with the Rio Negro. I saw this river and knew that this is my place. An encounter like this might happen only once in a lifetime, like meeting a soul partner.

What's special about the people who live in Amazonia?

An endless amount of patience in dealing with extremely difficult living conditions, the potential for a great deal of passion and an inexhaustible supply of talent for improvisation and coming to terms with seemingly hopeless situations.

Why a film about flying in Amazonia?

Because of a love of flying, and because flying is especially important there. Brazil's Amazonia measures an enormous five million square kilometers, and airplanes are the primary means of transportation in places where there are no roads and the alternative is river travel lasting days or weeks. And because flyers have a bird's-eye perspective. As a result, they see the world differently, in a more comprehensive way.

How did you find your two protagonists?

I spoke with twelve pilots and took down their stories. The most interesting, in my opinion, were the ones Nilton and Fernando told, and what they said about flying was as well. They're antagonists. One is a family man building his nest, the other's a nomad who's attracted to danger. And there's the thing that links the two, the kidnapping they went through together, which was a matter of life or death.

In the film the pilots are portrayed by actors. Why?

In fact, I wanted to use the two pilots. That wasn't possible, because they would have lost their jobs if they spent months working on a film production. So I decided to use actors, but without abandoning the documentary approach and the improvisation during shooting.

How did you develop the pilots' stories?

At the beginning, there was the research and many hours of conversations with the pilots. The transcriptions of these conversations was the material I started working with. The pilots' monologues in the film are based on this authentic background, and I put them into literary form.

How important is work on the screenplay to you?

I began as a writer and started directing later. I approach my theme by writing about it. The screenplay is the process of this approaching and reflecting about the results of the research and how it's turned into images, including verbal images.

You aren't very strict about the dividing line between documentary and fiction film?

I'm not a fundamentalist in that respect. "Flyers" contains elements of both genres, like most of my films. The point of departure is and remains the authentic. I then react to that with my own ideas and imagination. In other words I complement found elements with others that were invented.

How long did shooting take?

Ten weeks, during which we undertook a great journey through Amazonia. I wanted to show not only Amazonia's jungle, which resembles an endless field of broccoli from above, but also its mountains and savannahs and enormous river archipelagos, the diversity to be found in the cosmos of Amazonia.

The film's rhythm is slow.

That was my intention. I want my films to breathe in contrast to the widespread breathlessness.



'The Snake-Fish-Canoe' Brazil 1983