

II SYNOPSIS

Edzard is on his way to the funeral of his idol and older brother Volker. Ahead of him 150 miles Autobahn from Berlin to Brunswick, out to the northern backwater of Germany. Less than a three hour ride - under normal circumstances. Now however a journey that brutally forces Edzard to confront himself and doesn't seem to impart any new insights. His meetings with interchangeable people on brand-new all-the-same-type service areas and gas stations which even more mercilessly reveal his despair and his inner conflicts, the journey becomes a surreal trip, that even doesn't come to an end three days and nights later when he arrives at his destination.

Not before Edzard finds answers - answers to questions he doesn't know.

Detroit is ideal for establishing a myth which, next to the decrease of the modern age in general, symbolizes the morbid yearning for "finiteness" that seems to preoccupy Edzard. For Edzard in the first place Detroit is far away and not concrete, has a modest reputation and seems to be cold and unreal. For him, a guy from Germany right before the end of the civilisation as we know it, a projection screen like this is exactly the thing he needs.



detroit

II CAST

Edzard	Christoph Bach
Mira	Diana Maier
Kumpel	Marc Zwins
Tramper	Johannes Lang
Galerist	Moritz Stoepel
Volker	Ingo Haeb

II CREDITS

Regie	Carsten Ludwig & Jan-Christoph Glaser
Drehbuch	Carsten Ludwig
Kamera	Ngo the Chau
Montage	Sarah J. Weber
Szenenbild	Petra Albert
Maske	Mo May
Kostüm	Frank Bohn
Mischung	Alex Leser
Musik	Lars Löhn
Redaktion	Burkhard Althoff
Produzenten	Nicolas Grupe Martina Knapheide

II BIOGRAPHY/FILMOGRAPHY CARSTEN LUDWIG

Carsten Ludwig, born in Brunswick in 1970, raised in Frankfurt am Main. Has lived in Berlin since 1993. In 1996 he finished his studies in Economics. 1996-1999 he worked as a projectionist in Berlin. Also acted in several short films. Since 1998 he has studied directing at the German Film and Television Academy Berlin (dffb) directing class. *Detroit* is his first feature film.

*Nüsse*, short, 1998

*Wolfram*, documentary, 1999

*Mittenmang*, short, 2000

*Immer an der Wand lang*, short, 2001

*Detroit*, feature, 2003

II BIOGRAPHY/FILMOGRAPHY JAN-CHRISTOPH GLASER

Jan-Christoph Glaser was born in 1976 and raised in Waldshut at the German-Swiss border. 1979-1984 he lived with his parents in Bogotá, Colombia. In Berlin since 1995. 1995 - 98 he studied Communication Sciences and Newer German Philology. 1997-2001 responsible for the trash-film-project *Qcine*. 1998-2001 he edited several music clips for example *Glamour Girl* (Chicks on Speed), *Telefunken* (EgoExpress), *Collage* (Hanayo) and the short film *Immer an der Wand lang*.

*Auftrag Moabit*, 12 part MTV Series, 1997-1998

*Glasgow*, short film, 2000

*Detroit*, feature, 2003

II FESTIVALS & AWARDS

2003	Filmfest München The Young German Cinema Award Category Best Actor Christoph Bach
2004	International Film Festival Rotterdam, the Netherlands
2004	International Film Festival Goteborg, Sweden
2004	Sehsüchte Potsdam
2004	International Film Festival FESTROIA Setubal, Portugal
2004	International Film Festival Shanghai, China
2004	International Film Festival Moscow, Russia
2004	Mostra Internazionale Del Nuovo Cinema, Pesaro, Italy Young Jury Award Best Feature in International Competition
2004	Nomination German Camera Award – Ngo The Chau
2004	Nomination German Producer Award - Nicolas Grupe
festival contact	German Film and Television Academy Berlin (dffb) Public Relations and Festival Coordination Erica Margoni Potsdamer Straße 2 10785 Berlin Germany phone +49.30.257 59 152 fax +49.30.257 59 162 margoni@dffb.de

## II PRESS REVIEW

*Variety* - March 15, 2004

By Jay Weissberg

Nothing is certain in *Detroit*, an unsettling, at times perplexing look at a young man's shaky hold on reality. Driven by an intense central performance that won Christoph Bach the actor award at Munich, pic circuitously follows a deeply disturbed individual on a mournful odyssey. Handsome lensing and terrific thesping can't disguise the unrelenting darkness, making this one a tough sell outside serious fest screenings.

Edzard (Bach) is driving from Berlin to Braunschweig to attend his brother Volker's funeral. A friendly looking hitchhiker (Johannes Lang) jumps in, but his incessant chattering darkens Edzard's already black mood, and the hitcher gets kicked out along the highway.

In a rest stop bathroom, Edzard passes a guy (Moritz Stoepel) who casually tosses off a pseudo-philosophical line that takes hold inside Edzard's mind. When he tries to engage the guy in a conversation, he's ignored, and when Edzard becomes more forceful, a fight nearly ensues.

Continuing, he meets the hitchhiker from before and again picks him up, only this time it's Edzard who babbles nonstop - until once again the hitcher is out on his ear. Also turning up at different stages of the journey is Mira (Diana Maier), a mysterious woman he seems to know, who speaks in teasing sentences that do nothing to clear up who she is or what she's doing.

The drive, which should take all of two hours, lasts three days, although since at least some of the action presumably exists only inside Edzard's mind, time could be telescoped and what passes as a full day is, in reality, a much shorter period of time. Mira's puzzling, disquieting reappearances bring to mind the *Twilight Zone* episode *The Hitchhiker*, and the same sense of uncertainty and nervous tension runs throughout *Detroit*.

The title itself is a mystery - the city is only briefly mentioned, in a taped radio broadcast, and what it stands for in Edzard's mind is never explained.

With a simmering animosity only barely contained, Bach's extraordinary turn as Edzard is the main reason interest stays focused. Having already proved his deftness with playing a sad-eyed, disturbed character in *Fools*, here Bach ups the tension and brings this tightly-wound man to frightening life. Beneath the imbalance, Edzard is a lost soul, and Bach's subtle playing allows audience sympathy to accrue even when he's at his blackest.

Novice helmers Ludwig and Glaser show an aptitude for 'scope, and the way it can isolate a figure. Their experiments with color - switching to washed out, almost B&W tonalities -heighten the sense of alienation.

II TECHNICAL DETAILS

title	DETROIT
running time	79 minutes
	colour
format	35mm
shooting format	HD24p
ratio	1:2.35 Cinemascope
speed	25 frames per second
sound format	Dolby SR
	original German version
production	sabotage films GmbH Kastanienallee 56 10119 Berlin phone +49.30.440 30 890 fax +49.30.440 30 899 mail@sabotage-films.de www.sabotage-films.de
producer	Nicolas Grupe Martina Knapheide
co-production	Deutsche Film- und Fernsehakademie Berlin ZDF Das kleine Fernsehspiel Florian Hoffmeister Kopffilm GmbH