

**MAJESTIC**

presents

an

Independent Artists Filmproduktion  
production

in co-production

with WDR, rbb and arte

# when we leave

a film by

FEO ALADAG

with

SIBEL KEKILLI

DERYA ALABORA

SETTAR TANRIÖĞEN

FLORIAN LUKAS

ALWARA HÖFELS

NURSEL KÖSE

# Contents

Cast & Crew .....	3
Synopsis .....	5
About the production .....	5
Interview with Feo Aladag .....	6
About the cast .....	11
Sibel Kekilli as Umay .....	11
Settar Tanrıöğen as Kader .....	12
Derya Alabora as Halime .....	12
Florian Lukas as Stipe .....	13
Nursel Köse as Gül .....	14
About the crew .....	15
Feo Aladag – Production, Script, Direction .....	15
Züli Aladag – Production .....	15
Julia Radke – Producer .....	16
Frauke Ahlers – Production Coordinator .....	16
Judith Kaufmann – Director of Photography .....	16
Andrea Mertens – Editor .....	18
Silke Buhr – Production Design .....	18
Max Richter – Score .....	19
Stéphane Moucha - Score .....	19
Facts & official statistics .....	21
Contact .....	23

## Cast

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Umay	SIBEL KEKILLI
Kader (Umay's father)	SETTAR TANRIÖĞEN
Halime (Umay's mother)	DERYA ALABORA
Stipe (Umay's colleague)	FLORIAN LUKAS
Mehmet (Umay's older brother)	TAMER YIGIT
Acar (Umay's younger brother)	SERHAD CAN
Rana (Umay's younger sister)	ALMILA BAGRIACIK
Atife (Umay's best friend)	ALWARA HÖFELS
Gül (Umay's boss)	NURSEL KÖSE
Cem (Umay's son)	NIZAM SCHILLER
Kemal (Umay's husband)	UFUK BAYRAKTAR
Duran (Rana's fiancé)	MARLON PULAT

## Crew

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Script & Direction	FEO ALADAG
Producers	FEO ALADAG ZÜLI ALADAG
Casting	ULRIKE MÜLLER HARIKA UYGUR LUCY LENNOX
Director of Photography	JUDITH KAUFMANN
Editor	ANDREA MERTENS
Production Design	SILKE BUHR
Costume Design	GIOIA RASPÉ
Sound	JÖRG KIDROWSKI
Score	MAX RICHTER STÉPHANE MOUCHA
Make-up	MONIKA MÜNNICH MINA GHORAISHI

Germany, 2010

Length: 119 minutes

Format: CinemaScope 1:2.35

Sound system: Dolby Digital

"WHEN WE LEAVE is an important movie.  
It's so intense, it's breathtaking, it hurts.  
Everyone should see this movie. It can make a difference."

(WARIS DIRIE, author of the autobiographical novel "Desert Flower")

# Synopsis

What would you sacrifice for your family's love? Your values? Your freedom? Your life?

German-born Umay flees her oppressive marriage in Istanbul, taking her young son Cem with her. She hopes to find a better life with her family in Berlin, but her unexpected arrival creates intense conflict. Her family is trapped in their conventions, torn between their love for her and the traditional values of their community. Ultimately they decide to return Cem to his father in Turkey. To keep her son, Umay is forced to move again. She finds the inner strength to build a new life for herself and Cem, but her need for her family's love drives her to a series of ill-fated attempts at reconciliation. What Umay doesn't realize is just how deep the wounds are have gone and how dangerous her struggle for self-determination has become...

## About the Production

You think you know the story because you heard about it – or a similar one – on the news. But director, producer and writer Feo Aladaq' breathtaking feature film debut *WHEN WE LEAVE* is a gripping, complex portrait of a family in crisis, far removed from any clichés. Aladaq is supported by a superb cast, first and foremost Sibel Kekilli (*HEAD-ON*) whose performance is absolutely hypnotizing. Playing opposite her are Florian Lukas (*NORTH FACE*), Alwara Höfels (*RABBIT WITHOUT EARS*), Nursel Köse (*THE EDGE OF HEAVEN*), and Turkish stars Derya Alabora and Settar Tanrıöğen. This film does not just deal with an explosive topic, it is, above all, a spellbinding movie of exceptional impact.

*WHEN WE LEAVE* was produced by Feo Aladag and Züli Aladag (*RAGE*, *ELEPHANT HEART*) and is a production of Independent Artists Filmproduktion in co-production with WDR, rbb and arte, supported by funds from the Deutsche Filmförderfonds, the German Federal Film Board, the Medienboard Berlin-Brandenburg, the BKM, the Filmstiftung NRW and the Kuratorium junger deutscher Film.

*WHEN WE LEAVE* received the German Film Recommendation Board's "Seal of Approval: Highly Recommended". It will be released throughout Germany by Majestic Filmverleih on March 11, 2010.

# Interview with Feo Aladag

***You have a background in acting. WHEN WE LEAVE is your debut as a writer, director and producer. How did that come about?***

To me, all three, acting, writing and directing are forms of expression arising from the same need: to raise questions and to communicate with an audience. The exciting thing about directing is that it is where everything flows together and as a director you can make your overall vision real. Given my acting background, everything was in the performance, in directing actors. It wasn't until a couple of years ago after going back to film school and learning more and more about the grammar in filmmaking that I discovered the satisfaction that lies in filmmaking as a syntax, as a vocabulary, as a language. I see directing as not so far away from acting in the sense that the only way to make decisions is to rely on your instincts and focus on the central idea that has been guiding you since writing the script. That must remain steadfast until the final completion of the film. As in acting, you have to trust your instinct as the only reference, since your instinct is the only thing that justifies making one decision rather than another. Producing WHEN WE LEAVE myself, with my own production company, Independent Artists, was the only logical consequence for me, especially considering my deeply rooted need to have full artistic control over my film as well as creative independence in all decisions made. I guess I'm a perfectionist in the sense that I draw a great deal of satisfaction from being responsible for every single fragile decision that ends up being part of my film.

***How did you approach rehearsing and directing your ensemble of actors, since all of them bring in very different levels of acting experiences?***

To me the basis for directing actors is trust. And in order to direct an ensemble that is so heterogeneous in the sense of bringing all those very different levels of acting experience to the table – from people who've done a great deal of films, like Derya Alabora who plays Umay's mother and Settar Tanrıöğen who plays Umay's father, to very young actors who have had no prior acting experience whatsoever, like Serhad Can who plays Umay's youngest brother, Acar, Almila Bagriacik who plays her younger sister Rana, and Nizam Schiller who plays her son Cem – for all of them it's their first time on the screen. So it seemed essential to me to create an atmosphere of trust by going through an intense rehearsal process. I guess my own acting experience did help me to find individual ways of dealing with these different levels of experience among the cast. I conducted a workshop that lasted several months for the young non-professionals we literally cast on the street. That allowed me to work in a very process-oriented manner with my ensemble and provide them with a solid base. Establishing relationships between all actors playing a family was just as important to me during our rehearsals as it was to create an atmosphere of trust between all of us and make the cast feel safe and protected in order to be able to reveal their most vulnerable sides and create moments of truth.

***For your directing debut, WHEN WE LEAVE, you chose a very controversial topic, one that was anything but easy. What attracted you to the material?***

My principle interest is in human relationships, as a metaphor for everything else in life: politics, morality, social issues and a lot more. Six years ago my attention was drawn to a series of honour killings being committed in Germany, women who had simply tried to free themselves from family and social restrictions. In connection with Amnesty International's "Violence against Women" campaign, for whom I had directed several social interest spots at the time, I also spent a long time researching related subjects. When my work there was finished, there was something still within me that I couldn't let go of. I tried to figure out what it was and one key image in particular kept popping into my head: the image of an extended hand, a hand that enables us to bridge every gap that separates us. In a way that was my central abstract idea. I wanted to raise questions and tell a story about the incredible tragedy of missed opportunities in reaching out to one another. What is it that makes us define our relationships by our differences and makes us chain our love to some sort of condition instead of letting our similarities be stronger than what forces us apart?

***How did you approach this complex subject matter?***

I took the emotions I was trying to convey and set them in a world I wanted to explore and tried to analyze them to see how the trappings of a society affected these emotions. In the attempt to understand the complex mechanisms that are unleashed within the family structure in the case of honour crimes, which can escalate to murder, I did a lot of research. The deeper I delved into the material, the more strongly I was gripped by the urge to tell a story that dealt with the fate of a young woman of Turkish-German origin, who tries to lead a life of self-determination and, at the same time, maintain the solidarity and love of her family. Basically, I'm making a drama about the universal wish to be loved by our family for who we are – rather than for the way we choose to live. At the heart of the drama is, as a glimmer of hope, the missed opportunity for mutual reconciliation. It is a story in which nobody is condemned but I wanted it to make the compulsions and conflicts as well as the tragedy of all the characters emotionally comprehensible. My intention was to create empathy for all of the characters trapped in this conflict and to humanize them – beyond the prejudices of the media and ethnic and cultural blame.

***So it is not primarily a German-Turkish immigrant story, but a global subject that affects us all today. It's about overcoming intolerance. How, in your opinion, can this be done?***

There must be a sustained effort to listen and learn from each other, to respect one another, and to seek common ground. The prerequisite for this is belief, not in an explicitly religious sense, but in the sense of the hand extended between people. The belief that a harmonious coexistence is possible if we, in the name of empathy, grow beyond the shadows of our principles and convictions. I guess this theme is quite universal, as it affects all of us, whether it is people who love one another, or people who share a society, a country or a planet and are therefore a community. The important thing, it seems to me, is that we believe in the possibilities of one another. This belief often requires courage, especially in the microcosmos of the family as the basis for co-operation in the socio-cultural context. If we barricade ourselves behind a defensive system of antiquated structures and insurmountable principles, and try to

maintain our stability through the desire to possess, then we make ourselves the prisoners of those, our own, principles. To love and be loved takes courage. So, to live peacefully with one another we have to let go of our own habits and expectations. We live in a multicultural society, which can no longer simply promote consensus but must find new ways to get around arising divergence, and that will only happen with ongoing dialogue and allowing ourselves to be being guided by our similarities rather than by our differences.

***A couple of years ago the case of Hatun Sürücü received a lot of media coverage and became one of the most well-known “honour killings” in Germany. How much of this case did you allow to flow into your script?***

The case of Hatun Sürücü is one of several in the media during the time I was researching, and it is certainly the honour killing that had the most attention in the German media in recent years. I have, however, researched many such cases, regardless of where they happened, in Germany or in some other part of the world. They follow similar patterns and have, in some respects, found their way into the script. Basically, I was concerned with narrating a distillation of the conflict. I was trying to do this by telling an authentic, universal story, without any moral condemnation, but one in which we can empathise with the characters and their conflicts and tragedies.

***How representative of Turkish immigrants in Germany is the story in WHEN WE LEAVE?***

Not at all! WHEN WE LEAVE is not a study or a portrait of Turkish immigrants, of Germans with Turkish roots, but a drama on film, a very specific story. The 2.7 million Turkish immigrants in Germany are just as inhomogeneous a community as the majority of Germans. We can't simply lump them all together. All the nicknames and labels be they ever so politically correct such as “people with migratory backgrounds” simply do not help us overcome our differences and make change possible. In Germany we talk constantly about “second and third generation migrants” and I often wonder how much longer we need until immigrants are recognised by the majority of society as German citizens? Germans with different ethnic backgrounds but Germans!

Fortunately, the problems the film tackles do not affect the majority of Turkish immigrants. Still, many Germans with Turkish roots struggle with their identities, and rightly so. In Germany they feel treated like Turks – that is, like second class citizens for many Germans – and in Turkey they are not considered real Turks but Germans. Crimes of honour in this strata of our society are the the exception, the worst catastrophe possible. One of the causes for the return to traditional values, especially among the young generation, is their rejection by the majority of society.

WHEN WE LEAVE is not a representative portrait of an ethnic group and certainly not a prescription for how to conduct one's life. The film wants to make a certain possibility tangible. That is where the hope is in this story. The film does not want to point a finger and lay down a one to one solution to the conflict. That's not my job as a director. I'm much more concerned with asking questions and giving the viewer a sense of hope as to how things could go. Even if the story takes a tragic course it was important for me to make clear to the audience how close the characters in this story come to a possible reconciliation and how hard it is for them at the end to overcome these problems in spite of themselves. That makes the



absurdity of the dynamic of honour crimes more tangible. There are no winners in crimes of honour and honour killings. Even if it might appear from the outside that the family's honour has been restored, most families fall apart as a result.

***How do you see the role of religion in this context?***

WHEN WE LEAVE is not concerned with an across-the-board criticism of Islam, because honour crimes are not confined to Muslims, but take place in many societies. They are not characteristically Muslim. Honour killings are an ancient and archaic tradition, which existed well before the world's major religions. Worldwide, according to UN reports, there are more than 5,000 cases of honour crimes committed against women each year, not just in Muslim societies.

Even if things don't come to the worst possible case, there are still girls and women who are suffering under their family's traditional constraints. Young women who simply want to experience the same freedoms as their friends, who want to choose their husbands or their ways of life for themselves. Just as young men find themselves under tremendous pressure when they are hindered by patriarchal structures and concepts of honour, which are passed on especially through upbringing and social pressure and which prevent them from developing their personalities freely and choosing what they want to do with their lives. A lot of young men have doubts about the role intended for them. They also find it hard to break out of those roles because they too don't want to lose the affection and respect their families and communities. It is contradictory to my concept of humanism to believe that a brother who has to kill his sister does not suffer as a result.

WHEN WE LEAVE shows the dreadful predicaments of all the characters, including the men. I show them not simply as culprits but also as victims of a structural, traditional dynamic, I show their pain, their struggling and inner turmoil, I am trying to show the absurdity of these mechanisms, to give them a human face.

***How do you think audiences around the world are going to react to your film?***

Minorities in all parts of the world are sensitive, with good reason, when it comes to their portrayal in the media. That seems very understandable to me. The media image of minorities is all too often a one-sided, distorted and dehumanised cliché. The individual person vanishes behind the curtain of prejudices. In the end, no film can claim to have changed the world, even in the slightest way, but if a film succeeds in raising questions, in reaching people's hearts and makes them pause for a moment to think about things, then much has been achieved. But basically the only way you can make films for an audience, regardless which ethnic or religious background an audience has, is to make them for yourself. Not out of some sort of egotism or arrogance but simply because a film has to be entertaining in some way or another. You cannot guess what an audience is going to like, so you have to use yourself as a reference. And so cinema is always, above all else, a way of exploring and discovering things for yourself. With regard to the problem of honour killings, in many countries at the moment, Turkey for example, there seems to be considerable willingness to tackle the matter. There are a number of approaches, such as the changes in juvenile law in Turkey.

***There is a lot of Turkish spoken in the film. Your first language is German. What was it like for you to direct in another language?***

In the cinema, as in life, language is only one means of communication. Most of the time we don't communicate verbally with each other but via other means of expression. You always look for the real moments while directing and that's something you can do in any language. Maybe that's too simple a truth, but cinema is the language of the heart. Of course, being totally familiar with each and every word in my script in Turkish as well helped a great deal. But I don't think you necessarily have to be fluent in the language you are directing in. You primarily have to get the difference between a moment of truth and a fake moment and you have to know how to create those true moments for the screen. You have to of course be familiar with the melody of the language, with its sounds and melodies and means of expression. And since the Turkish language is poetic, melodic and lyrical and above all marked by a considerably more pictorial and open treatment of feelings than the German language it was extremely rewarding for me to direct in this language and work with such a multicultural team. I find the experience of directing in another language and the bilingual nature of the film profoundly enriching.

## About the cast

### Sibel Kekilli as Umay

Sibel Kekilli plays Umay, who together with her young son Cem escapes from her marriage in Istanbul back to her hometown Berlin and her family. Her hopes for understanding and support from her family soon get shattered as her family find themselves under observation and social pressure through their community. Nevertheless Umay keeps on struggling for the love and loyalty of her family, who she loves and needs so much.

Born in Heilbronn in 1980, the Turkish-German actress proved her star allure for the first time in Fatih Akin's award-winning HEAD-ON (2004) – and that for someone who was proverbially discovered on the street. Sibel Kekilli is an exceptional artist. She received numerous awards for her intense performance of a young woman rebelling against the traditional and religious values of her Turkish parents. They included a German Film Award for Best Actress, the New Faces Award, the Bambi as Shooting Star of the Year and she was nominated for Best Actress at the 2004 European Film Awards.

In the meantime, Kekilli has acted in numerous film productions such as Anno Saul's comedy KEBAB CONNECTION (2005) opposite Dennis Moschitto and Nora Tschirner, in the Holocaust drama THE LAST TRAIN (2006) by Joseph Vilsmaier. In Hans Steinbichler's WINTER JOURNEY (2006), she played Leyla, a young Kurd, opposite Josef Bierbichler. Her first starring role in a Turkish film was in EVE DÖNÜS (directed by Ömer Uğur) in 2006 and which won her the Best Actress award at the Antalia Film Festival. In early 2010, she appeared in Dieter Wedel's mini-series GREED alongside Ulrich Tukur, Uwe Ochsenknecht and Heinz Hönig.

Sibel Kekilli lives in Hamburg where she is active in supporting the organisation Terre des Femmes which opposes violence against Muslim women.

### Filmography (selected)

2010	WHEN WE LEAVE	Directed by Feo Aladag
2009	PLAYGROUND	Directed by Tony Laine
2006	THE LAST TRAIN	Directed by Joseph Vilsmaier
2006	WINTER JOURNEY	Directed by Hans Steinbichler
2006	FAY GRIM	Directed by Hal Hartley
2005	KEBAB CONNECTION	Directed by Anno Saul
2004	HEAD-ON	Directed by Fatih Akin

## Settar Tanrıöğen as Kader (Umay's father)

Kader the patriarchal head of the family is torn between the rules and expectations of his community and the deep love for his daughter and his grandson. He is trying to avoid an ongoing escalation and is desperately seeking for solutions.

Born in Denizli / Anatolia in 1962 Turkish TV- and movie star Settar Tanrıöğen first started an academic career studying at Ankara's Hacettepe University before he became known as an actor. His first appearance to a broad audience was his part as "Saldıray" in the theatrical series "Bir demet Tiyatro". The film debut of Settar Tanrıöğen was the internationally acclaimed movie by Yavuz Turguls "Eşkiya – The Bandit" (1996), alongside Şener Şen and Uğur Yücel.

In 2004 he acted in Uğur Yücel's "Yazı Tura – Heads or Tails" and in 2006 he was part of the multi-award winning A MAN'S FEAR OF GOD (2006) by Özer Kiziltan (co-produced by Fatih Akin), which was Turkey's official Oscar®-entry in 2008

Other films in which Settar Tanrıöğen took part are Onur Ünlüs POLIS (2007) and KUTSAL DAMACANA (2007) by Kamil Aydın and Ahmet Yılmaz.

## Derya Alabora as Halime (Umay's mother)

Umay's "aneh" (Turkish for „mother“) can relate to her daughter's dreams but still thinks that Umay wants too much from life. The rules of society call for fitting in, also if that means having to give up dreams to do so.

Derya Alabora was born in Istanbul. in 1959. As well as movie-husband Settar Tanrıöğen, Derya Alabora is both, a highly respected and well-known actress in Turkey who has already received many awards for her former performances already. She began her acting career in 1982 when she graduated from the State Conservatory for Acting at the Sinan Mimar University. Since then she has demonstrated her outstanding talent in numerous character roles in the cinema, theatre and on television.

Among Derya Alabora's most famous film roles are the multi-award winning cult film and classic of Turkish cinema MASUMİYET (Director: Zeki Demirkubuz, 1997), for which she received the Best Actress award at the Antalya film festival. Her other awards include the Golden Orange for her lead role in the film YENGEÇ SEPETİ (Director: Yavuz Özkan, 1994).

WHEN WE LEAVE marks Derya Alabora's debut in a German feature film.

## Florian Lukas as Stipe

Stipe is a work colleague of Umay's. As the two grow closer together he gives Umay the support that she so longs for from her own family.

Florian Lukas is a real "Berliner": born in 1973 he started his stage acting career at the age of 17, initially in free theatre groups from 1993 to 1998, but also as a guest at the world famous Berliner Ensemble and at the Deutsche Theater.

Next to numerous roles in tv and at the movies Florian Lukas became first known for his performance in Til Schweiger's DER EISBÄR (1998), followed by Sönke Wortmann's ST. PAULI NACHT (1998) and Sebastian Schipper's GIGANTIC (1999), for which he received the Bavarian Film award as Best Newcomer Actor.

In Wolfgang Becker's international hit GOOD BYE, LENIN! (2003) Florian Lukas enchanted audiences and achieved the German Movie Award 2003 as well as the Bambi award. In the following years Florian Lukas cemented his reputation as an outstanding actor through his appearances in LEARNING TO LIE (2003) from Hendrik Handloegten, Lars Kraume's KEINE LIEDER ÜBER LIEBE (2005) and Maggie Peren's SPECIAL ESCORT (2007).

By now he acted in more than sixty film and television productions as well as numerous radio plays. On television in 2009 he was to be seen in Friedemann Fromm's three-part "Die Wölfe", which won the Emmy Award for Best TV-Movie. That same year he was in "Die Gänsemagd" by Sibylle Tafel. His latest cinema roles were in 2008, in Hans-Christoph Blumenberg's WARTEN AUF ANGELINA and Philipp Stölzl's award winning mountain climbing drama NORTH FACE. One of his future projects in 2010 will be highly expected six-part "Weissensee" alongside Hannah Herzprung and Katrin Sass.

### Filmography (selected)

2010	WHEN WE LEAVE	Directed by Feo Aladag
2008	NORTH FACE	Directed by Philipp Stölzl
	WARTEN AUF ANGELINA	Directed by Hans-Christoph Blumenberg
2007	SPECIAL ESCORT	Directed by Maggie Peren
2006	FC VENUS	Directed by Ute Wieland
2005	KEINE LIEDER ÜBER LIEBE	Directed by Lars Kraume
2004	OFF BEAT	Directed by Hendrik Hölzemann
2003	LEARNING TO LIE	Directed by Hendrik Handloegten
	GOOD BYE, LENIN!	Directed by Wolfgang Becker
1999	GIGANTIC	Directed by Sebastian Schipper
1998	DER EISBÄR	Directed by Til Schweiger, Granz Henman
	ST. PAULI NACHT	Directed by Sönke Wortmann

## Nursel Köse as Gül

Gül owns a successful catering business in Berlin and is Umay's boss. She understands Umay's situation and unavailingly tries to mediate between the young mother and her parents.

Nursel Köse was born in Malatya, Turkey and migrated to Germany as a university student. Apart from being an actress she also does cabaret, novel-writing and graduated from a post-graduate degree in architecture. In 1992, Nursel co-founded Germany's first foreign-women-cabaret „Die Bodenkosmetikerinnen“. She first appeared in Hark Bohm's classic 1988 teen-flick YASEMIN.

In Buket Alakus' awardwinning feature ANAM (US title: My Mother), she played a Turkish cleaning lady and mother of a drug-abusing son. In the 2005 comedy KEBAB CONNECTION by Anno Saul, she first co-starred with Sibel Kekilli. The football-drama IN ANOTHER LEAGUE (Orig. Title: EINE ANDERE LIGA) from 2006, was an anew collaboration with Buket Alakus'. In addition, she performed on guest appearances for TV-shows like „Turkish for Beginners“, „Abschnitt 40“, „Soko Köln“ and „Tatort“. In 2007, she appeared in Fatih Akins awardwinning drama THE EDGE OF HEAVEN, which won Best Screenplay at the Cannes International Film Festival in 2007 and won four German Film Awards in 2008. She won the award for Best Supporting Actor at the Antalya, Ankara and Yesilcam international film festivals for her performace as „Yeter“. Nursel Köse also writes radio plays for the West-German Broadcasting company (WDR): „Die Ameisenfrau“ (1997), „Der Schlangenbrunnen“ (2000) and „Der verbannte Vogel“ (2008). In 2009, Nursel Köse primarily worked in Turkey, for example on Semir Aslanyureks YE DI AVLU and Mehmet Gunes KARDELEN .

## About the crew

### Feo Aladag Production, Script & Direction

WHEN WE LEAVE is Feo Aladag's cinema debut as producer, scriptwriter and director. Born in 1972 in Vienna, Feo Aladag studied acting in Vienna and London and also completed studies in communication sciences and psychology at the University of Vienna, graduating in 2000 with a Dr. phil.

Between 1991 to 1993 Feo Aladag worked as a freelance editor for daily newspapers in Austria, writing mainly about film and TV. Till 2000 she took part in numerous video clips and commercials, already more and more behind the camera. Since 1998 Feo Aladag has written several scripts for television, including the Tatort episodes "Mutterliebe" (2003) and "Erfroren" (2005), some of them together with director and husband Züli Aladag. Following her experiences in directorial master classes at the European Film Academy with directors like Michael Radford and Mike Figgis, she started studying in directing at the dffb in 2004, visiting seminars by directors such as Stephen Frears, Mike Leigh, Fernando Solanas, Bertrand Tavernier and Peter Lilienthal. Still working constantly as a director of commercials, Feo Aladag still stayed very close to her acting career as well. Some examples of her work as an actress include series such as "Tatort" or TV-movies in Germany and the U.K., but especially feature films like LUCY (2005) directed by Henner Winkler or MEINE SCHÖNE BESCHERUNG (2007) directed by Vanessa Jopp.

In 2005 Feo Aladag and Züli Aladag jointly founded the film production company Independent Artists Filmproduktion, based in Berlin. WHEN WE LEAVE is Independent Artists Filmproduktion's first cinema feature film.

### Züli Aladag Production

Züli Aladag was born in 1968 in the Turkish town of Van. He came to Germany in 1973 and grew up in Stuttgart. In 1990 he served a six-month internship on Roland Emmerich's last film to be made in Germany, the science fiction drama Moon 44. There followed numerous jobs on short, advertising, drama and documentary films as unit manager, production and director's assistant. From 1993 to 1996 Züli Aladag made documentaries before he took up studying direction at the Kunsthochschule für Medien in Cologne, graduating successfully in summer 1999. In 2002 Züli Aladag celebrated his feature film debut as director with ELEPHANT HEART, starring Daniel Brühl. This was followed by the Tatort episodes "Mutterliebe" (2003) and "Erfroren" (2005), whose scripts he co-wrote with Feo Aladag. 2006 saw the broadcast of his critically praised integration drama "Wut", which also made for heated discussion in the media, with Oktay Özdemir, August Zirner and Corinna Harfouch. For "Wut" Züli Aladag received a nomination for the German Television Award as Best Director and alongside international accolades the Adolf Grimme Award, the Golden Camera for Best Film, the Civis Media Award in the categories "European Civis Television Award" and "German Civis Television Award". From 2006 to 2009 he directed episodes of the TV-series "Die Anwälte", "KDD Kriminaldauerdienst", "Der Kriminalist" and "Countdown" as well as, in 2008, the TV-movie "Bloch – Tod eines Freundes".

## Julia Radke Producer

Born in Munich (Germany) in 1974, Julia Radke graduated from a masters degree in literature, linguistics, economics and media law at the Universities of Freiburg and Munich, in 2000. In that, she also spent over a year abroad gathering work experience as a marketing assistant in Medellin (Colombia), Murcia (Spain) and as a newspaper editor in Santiago de Chile (Chile). Between 2001 and 2004 Julia Radke worked as line producer at the postproduction house Elektrofilm GmbH Berlin and, since 2005, has been organising international script development workshops as programme manager for the Dutch foundation SOURCES 2. Additionally, she has been working as editor, production manager and producer for various production companies and agencies. Julia Radke took part in the conception of several commercials and (social spots?) charity adverts e.g. for Innocence in Danger or the WorldAidsDay. For her work as co-founder and deputy chairman of the biggest German online-portal about anti-Semitism and the holocaust ([www.shoa.de](http://www.shoa.de)) she was nominated for the GRIMME Online Award in 2005. In 2006 Julia Radke worked alongside Oscar Award winning director Florian Gallenberger on the production of JOHN RABE as researcher and production coordinator before commencing work as production manager for the TV two-parter "Der Vulkan (Volcano)" by Uwe Janson. In 2009 Julia Radke joined Independent Artist Filmproduktion as producer.

## Frauke Ahlers Production Coordinator

Frauke Ahlers born in Hamburg (Germany) in 1979. During her studies in design of visual communication at the University of Applied Sciences Berlin, Frauke Ahlers completed exchange semesters in London, UK as well as at the University of Technology in Sydney, Australia. She has also graduated from an apprenticeship in executive advertising management and has been working i.a. for the "Aimaq Rapp Stolle" advertising agency, the radio broadcasting company "Berliner Rundfunk 91.4" as well as for the ZDF (National Broadcasting Channel). Since 2006 Frauke has been working as production coordinator of Independent Artists Filmproduktion.

## Judith Kaufmann Director of Photography

Today known among Europe's best-reputed cinematographers Judith Kaufmann was born in Stuttgart in 1962 and is now counted among Europe's best-known cinematographers. She became interested in photography at an early age and after graduating from high school gained a place at the Staatliche Fachhochschule für Foto, Optik und Film (SFoF) in Berlin. In 1982 Kaufmann worked as an assistant to the legendary cinematographer Konrad Kotowski on the film DOMINO, by Thomas Brasch, which gave her the kick-start to her career. For some ten years she worked as a camera assistant on many film and television productions, with, among others, gernot Roll, Raoul Coutard and Heinz Pehlke, before she became lead cinematographer in 1991. In 1992 Kaufmann headed the second unit on Wim Wenders' FARAWAY, SO CLOSE!



In the following years Kaufmann filmed VERGISS AMERIKA (2000) and ENGEL & JOE (2001) with director Vanessa Jopp, JETZT ODER NIE by Lars Büchel and in 2002 Züli Aladag's ELEPHANT HEART with Daniel Brühl in the lead role. For her camerawork on the boxing drama ELEPHANT HEART she received the Bavarian Film Award. That same year she filmed Chris Kraus' SCHERBENTANZ, for which she received the German Award for Cinematography. In the following years Kaufmann participated in other successful German films, such as Lars Büchel's ERBSEN AUF HALB 6 (2004) and Marco Mittelstaedt's JENA PARADIES (2005).

Her second co-operation with director Chris Kraus was the multi-award winning drama VIER MINUTEN (2007), for which she received a nomination for the German Film Award. Just the year before she won the renowned Marburger Camera Award for her body of work and thus became the first woman to take this accolade. For Kai Wessel's "Bella Block – Die Frau des Teppichlegers" Judith Kaufmann also received the German Television Award for her impressive visual conception. In 2007 she filmed FEUERHERZ with Luigi Falorni. In 2010, alongside WHEN WE LEAVE, Kaufmann's work can also be seen in cinemas in DAS ENDE IST MEIN ANFANG from director Jo Baier.

## Filmography (selected)

2010	WHEN WE LEAVE	Directed by Feo Aladag
2009	FEUERHERZ	Directed by luigi Falorni
2007	VIVERE	Directed by Angelina Maccarone
2007	VIER MINUTEN	Directed by Chris Kraus
2005	JENA PARADIES	Directed by Marco Mittelstaedt
2004	ERBSEN AUF HALB 6	Directed by Lars büchel
2002	ELEPHANT HEART	Directed by Züli Aladag
2002	SCHERBENTANZ	Directed by Chris Kraus
2001	ENGEL & JOE	Directed by Vanessa Jopp
2000	VERGISS AMERIKA	Directed by Vanessa Jopp
2000	JETZT ODER NIE – ZEIT IST GELD	Directed by Lars Büchel

## Andrea Mertens Editor

Andrea Mertens was born in Dortmund in 1973. After training as an editor she studied film and television design at Dortmund's technical university. She has worked as an editor since 1996 on numerous feature films, such as in 1998 on Thomas Jahn's KAI RABE GEGEN DIE VATIKANKILLER or Christian Zübert's LAMMBOCK (2001) with Moritz Bleibtreu in the lead role. For her work on LAMMBOCK she was nominated that same year for the Editing Award.

In the following years Andrea Mertens worked principally on many TV-movies, such as "Heimatfilm!" by Daniel Krauss (2007) "Mord auf Rezept" by Isabel Kleefeld and Urs Egger's "An die Grenze". In 2008 she received the German Television Award for her work on "Das jüngste Gericht" (2008) by Urs Egger.

For Neele Lena Vollmar's URLAUB VOM LEBEN (2006) Andrea Mertens was nominated in 2007 for the German Film Critics' Award, and for Steve Hudson's TRUE NORTH (2008) again for the Editing Award. In 2009 she worked once again with Urs Egger: for the star-cast Henning Mankell TV-movie "Kennedys Hirn" with Iris Berben and Michael Nyquist.

## Filmography (selected)

2010	WHEN WE LEAVE	Directed by Feo Aladag
2008	TRUE NORTH	Directed by Steve Hudson
2006	URLAUB VOM LEBEN	Directed by Neele Lena Vollmar
2004	SCHÖNE FRAUEN	Directed by Sathyan Ramesh
2004	KISS AND RUN	Directed by Annette Ernst
2001	LAMMBOCK	Directed by Christian Zübert
1998	KAI RABE GEGEN DIE VATIKANKILLER	Directed by Thomas Jahn

## Silke Buhr Production Design

Silke Buhr is one of the most talented and highly respected production designer in the German film industry. Since 1997 she worked for various films, like 1998 adventure film CASCADeUR by Hardy Martins, in 1999 for Hans-Günther Bücking's Die HÄuPteR MeIneR lIeben with Heike Makatsch and Christiane Paul, for Vanessa Jopp's VeRgISS AMeRIKA (2000) and both Chris Kraus' dramas SCHeRbentAnZ (2002) and VleR MInuten (2007).

For her work on the Stasi drama THE LIVES OF OTHERS by Oscar®-winner Florian Henckel von Donnersmarck, Buhr received the 2006 German Movie Award for Best Production Design. Among her tv work she took part on the comedy "Geile Zeiten" (2006) by Annette Ernst and the TV-event special "Wir sind das Volk" by Thomas Berger, 2008.

Alongside WHEN WE LEAVE, Buhr has also taken on the production design for Chris Kraus' new feature film POLL (2010).

## Filmography (selected)

2010	WHEN WE LEAVE	Directed by Feo Aladag
2010	POLL	Directed by Chris Kraus
2007	VIER MINUTEN	Directed by Chris Kraus
2006	THE LIVES OF OTHERS	Directed by Florian Henckel von Donnersmarck
2002	SCHERBENTANZ	Directed by Chris Kraus
2000	VERGISS AMERIKA	Directed by Vanessa Jopp
1999	DIE HÄUPTER MEINER LIEBEN	Directed by Hans-günther bücking
1998	CASCADEUR	Directed by Hardy Martins

## Max Richter Score

Max Richter, originally born in Berlin in 1966, grew up in Great Britain but moved back to Germany and now lives with his family in Berlin. Richter studied composition and piano at the University of Edinburgh, the Royal Academy of Music in London and with the Italian composer Luciano Berio in Florence. After studying he founded, together with five other pianists, the contemporary classical ensemble "Piano Circus", with whom he published five albums in the following years. In the ten years of his ensemble work the crew created a repertoire of more than one hundred works from, e.g. Arvo Pärt, Brian Eno, Philip Glass, Julia Wolfe and Steve Reich, which for the most part had been written especially for them.

In 1996 he worked with the British electro-band Future Sound of London (FSOL) on the album "Dead Cities", for which he not only played piano but also co-wrote a song. In the following years he worked with FSOL on the albums "The Isness" and "The Peppermint Tree and Seeds of Superconsciousness". He also worked with the Mercury Prize winner Roni Size on his album "In the Mode". In 2004 he contributed the soundtrack to Christine Wiegand's TV-movie "Geheime Geschichten", and in 2006 to "Soundproof" by Edmund Coulthard.

In 2005 Richter produced the album "lookaftering" from the British singer-songwriter Vashti Bunyan. Two years later two of his songs, "On the nature of Daylight" and "Horizon Variations" were used in Marc Forster's tragicomedy STRANGER THAN FICTION, 2007. For the award-winning animated film WALTZ WITH BASHIR (2008) by Ari Folman, Max Richter created a deeply moving soundtrack, for which he received the European Film Award 2008 for Best Composer and also a nomination for the Prix France Musique 2009 for the best film music and the Annie Award 2009 in the category Best Music in an Animated Film. In addition, Max Richter produced the much-lauded album "Rocking Horse" from singer-songwriter Kelli Ali. After four own albums, at the end of 2009 Max Richter re-released his debut album "Memoryhouse" from the year 2002, which he had recorded with the BBC Philharmonic Orchestra. Alongside his work on WHEN WE LEAVE, in 2009 he also composed the music for Alain Gsponer's LILA, LILA and LA PRIMA LINEA by Renato de Maria.

## Stéphane Moucha Score

Stéphane Moucha was born in 1968 in Most / Czech Republic. Shortly after his birth, Moucha's parents fled the Soviet invasion to France. He began his musical career at the age of five there, learning to play the violin. Following school he entered Paris' Conservatoire national Supérieur de Musique, where he studied composition, harmony, counterpoint, fugue and orchestration.

As assistant to the famous composer and Oscar®-winner Gabriel Yared and his co-composer, the two have worked on many films, such as Neil Labute's POSSESSION (2002), Claire Dever's LES MARINS PERDUS (2003), THE LIVES OF OTHERS (Director: Florian Henckel von Donnersmarck, 2006) and he was responsible for the orchestration of, among others, John Schlesinger's THE NEXT BEST THING (2000) with Madonna in the lead role and AUTUMN IN NEW YORK (2000) by Joan Chen. In addition, he has been the sole composer of the music for many French TV-movies and cinema films, as well as arranging chansons for Charles Aznavour and Jane Birkin.

# Facts and official statistics

According to a UN report (Source: United Nations: Civil and Political Rights, 2000), each year at least 5,000 girls and women in 14 countries are victims of what are termed honour killings. But the actual figure is, however, a great deal higher (estimates lie between 10,000 and 100,000 cases annually) when you consider that only a small percentage of cases ever make it before a court and many of the crimes are not further investigated. This is because the murder is often disguised as an accident or suicide, the social acceptance of this crime is so high that relatives, friends and neighbours only rarely get involved and even the police, for the most part, turn a blind eye. In addition, in rural areas girls and women are often not officially entered into the birth register, so their disappearance does not necessarily attract attention.

Honour killings are crimes and, at the same time, human rights violations, which are practised in Muslim as well as non-Muslim cultures, independent of society and ethnicity. Among the countries in which women are at special risk are, e.g. Pakistan, Jordan, Afghanistan, Iraq, Lebanon, Israel/Palestine and Turkey. Although the majority of honour killings arise in Islamic countries or population groups, they are not an explicitly religious phenomenon. Honour killing is not limited to the Islamic world: it occurs in countries such as Brazil, Ecuador, India and Italy. Honour killing exists in many European countries among immigrant families.

Honour killing occurs mostly in patriarchal societies. Until the 18th century this phenomenon was encountered also in Scotland, North Africa, Asia and Africa. Today, honour killing still occurs in many Mediterranean countries, Latin America, India and China.

Country / Region	Penal code Paragraph §	Statistics	Penalty	Specific feature
<i>Latin America:</i>				<i>Honour killing treated and punished mostly as acts of heat of the moment</i>
Argentina	132, 81	No accurate figures	Not laid down	Reduced sentence, immunity for rape within marriage
Ecuador	22	No accurate figures	Exempt	Immunity for heat of the moment in adultery
Mexico	370	No accurate figures	2 to 7 years	Honour killing viewed as heat of the moment
Brazil	121	1/3 all murders honour killings	12 to 20 years	1/3 reduction in sentence

<b><i>Middle East / Asia</i></b>				<b><i>Reduced sentences and partial immunity for killers</i></b>
Jordan	340	Ca. 1/3 all murders	Max. 7.5 months	Rape victims jailed 'for their own protection'; immunity for rapists on marrying the victim
Pakistan	No exact information	4101 cases between 1998-2003	Exempt through pardoning of the killer by the victim's relatives	75% of jailed women charged with adultery: honour killing known as 'karokari' or 'adultery' murders
Iran	630, 75	No accurate figures	Exempt or fine of \$6.20	Murdering the woman in cases of adultery is legal
Iraq	409	No accurate figures	Exempt to 3 years imprisonment	Restitution possible by financial payment
India	No exact information	Ca. 500 victims/year	Exempt	Dowry murders
Egypt	245, 279	Ca. 6 % of all murders	3 to 7 years	No prison time for female murderers in cases of honour killings
Palestine	216b	Ca. 1/4 of all murders	2 to 3 months	Financial settlement as restitution accepted practice
Lebanon	562	25 cases 2003	Reduced sentence	Immunity in heat of the moment possible
Yemen	232	89 cases 2003	Exempt to 1 year imprisonment	Same penalty for killing a wife as for killing animals
<b><i>Europe</i></b>				<b><i>Media awareness, international conferences on honour killings</i></b>
Italy	592 'Rocco Code'	No accurate figures	3 to 7 years	Reduced sentencing also for killing newborn babies
Greece	54	Ca. 7.5 % of all murders	5 to 20 years	Reduced sentencing for heat of the moment
Germany	§212, 211 StGB	49 cases between 1995 and 2005	Treated as murder or manslaughter	Killers of Turkish background in the majority

Source: Yazgan, Ayfer (2010): "Ehrenmorde Wunden der Gesellschaft. Fallbeispiel Türkei." Doctoral Thesis, University of Hamburg.

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