



presents

DIRECTED BY MARCUS H. ROSENMÜLLER
FROM THE PRODUCERS OF
ALMANYA – WELCOME TO GERMANY



SUMMER IN ORANGE

DEUTSCHEM präsentiert in Kooperation mit BETA CINEMA ein ROXY FILM und CO PRODUCTION Video Distribution Film und Fernsehen Film von MARCUS H. ROSENMÜLLER "SUMMER IN ORANGE"
ALBERT BORSCHKE, BALKI BAHAMANI, PETER SCHMIDTSCHALLER, GEORG FRIEDRICH, SILVER KROBOTE, DANIEL HOFF, "SABINE" PISIS, DANIEL ZILLMANN, BIRGITTE BIRKHÄNER, CHELIYAN TROVIERANGE, THOMAS CLOPP, FEELIWA AKHABRAM, NIGEL JOSH BRANN, "TITINA" ANTONIOBETI,
ZSOLNÉ NISSZAIKAI, PATRIK KATZELSOHLER, in Koproduktion mit SCHWARZE KAMMEL, in Koproduktion mit STEFF BÄHRKE, in Koproduktion mit VIELLEIHAAR PRODUCTIONS, ANNETTE KESCH, HELMUT WIEHRS, in Koproduktion mit MICHAEL SCHEER, ANKA SCHNEIDER, in Koproduktion mit STEPHAN BÄCKE, in Koproduktion mit GEORG SPOHR, in Koproduktion mit
WOLFGANG HIRSCH, in Koproduktion mit JÜRGEN AND GEORG GRÖBER, in Koproduktion mit SCHWARZE KAMMEL, SCHWARZE KAMMEL, ANKALIE JÄMSCHOFF, JÜRGEN KÖSCHE, in Koproduktion mit BALKI BAHAMANI, in Koproduktion mit GEORG SPOHR, ANKA SCHNEIDER, ANKALIE BÜCKNER, JÜRGEN VORBER, in Koproduktion mit MARCUS H. ROSENMÜLLER

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CAST

THE MEMBERS OF THE COMMUNE

Amrita	PETRA SCHMIDT-SCHALLER
Lili	AMBER BONGARD
Fabian	BÉLA BAUMANN
Siddhartha	GEORG FRIEDRICH
GoPal	OLIVER KORITTKÉ
Leela	BRIGITTE HOBMEIER
Prakash	CHIEM VAN HOUWENINGE
The Mayor	HEINZ-JOSEF BRAUN
The Mayor's Wife	BETTINA MITTENDORFER

CREW

Director	MARCUS H. ROSENMÜLLER
Screenwriter	URSULA GRUBER
Producers	GEORG GRUBER, Odeon Pictures ANDREAS RICHTER, ANNIE BRUNNER, URSULA WOERNER, Roxy Film
Director of Photography	STEFAN BIEBL
Production Designer	DOERTHE KOMNICK
Costume Designer	STEFFI BRUHN
Editor	GEORG SÖRING
Music	GERD BAUMANN

SUMMER IN ORANGE is produced by Odeon Pictures and Roxy Film, in co-production with Bayerischer Rundfunk and in collaboration with arte with the support of FilmFernsehFonds Bayern, Filmförderungsanstalt and the Deutscher Filmförderfonds.

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TECHNICAL DATA

Running time 110 Min.
Format Cinemascope
Sound Dolby Digital

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SYNOPSIS

A culture-clash comedy à la LITTLE MISS SUNSHINE and TOGETHER. Lili, 12 years old, moves with her mother Amrita and her Bhagwan followers from Berlin to the Bavarian countryside, where primal-scream therapy meets folklore and narrow-minded horizons. Accordingly, Lili has a hard time adapting and making friends. She can't cope with being the outsider, the village's oddball. Longing for acceptance, it becomes crucial to Lili to prove her "ordinariness."

PRESS NOTES

SUMMER IN ORANGE is a culture-clash comedy about a time when self-awareness wasn't yet mainstream and the Bavarian "soul" wasn't yet laid back.

The cult director Marcus H. Rosenmüller (GRAVE DECISIONS, HEAVY WEIGHTS, BESTE GEGEND, RÄUBER KNEISSL) brought the very entertaining script to the big screen. The script is based on childhood memories of the screenwriter Ursula Gruber and her brother, Georg Gruber, the producer of the film for Odeon Pictures. Both of them grew up in a Bhagwan commune south of Munich.

Following the sensational success of GRAVE DECISIONS, SUMMER IN ORANGE is the second and long-awaited collaboration between Rosenmüller and the film production company Roxy Film, which produced the film together with Odeon Pictures.

In casting the film, Rosenmüller selected a strong ensemble and actors he had already worked with on previous film projects. For the members of the commune he cast, among others, Petra Schmidt-Schaller (ALMANYA); Amber Bongard (SINGLE BY CONTRACT); Georg Friedrich (NORTH FACE); Oliver Korittke (BANG BOOM BANG); Chiem van Houweninge ("Schimanski"); and Brigitte

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Hobmeier (DIE PERLMUTTERFARBE). The villagers are played by, among others, Heinz-Josef Braun (GRAVE DECISIONS) and Bettina Mittendorfer (BESTE GEGEND).

The producers are Georg Gruber (FRIEDLICHE ZEITEN), Andreas Richter, Annie Brunner and Ursula Woerner (ALMANYA).

LONG SYNOPSIS

The summer of 1980 in Berlin. Amrita (Petra Schmidt-Schaller) lives with her children, 12-year-old Lili (Amber Bongard) and 9-year-old Fabian (Béla Baumann), in a sannyasin commune in the Kreuzberg quarter of Berlin. Everybody in the commune wears orange and a mala necklace, and they change their sex partners on a regular basis. The age of free love. They all have a very, very faithful and spiritual relationship with Bhagwan, their guru in India. When Siddhartha (Georg Friedrich), Amrita's current boyfriend, inherits a farm in Bavaria, the commune spontaneously decides to move to the country and set up a "therapy center" at "Huberhof."

Enlightenment comes to Talbichl, Bavaria. When the members of the commune arrive they can't believe how beautiful their new home is. While the adults are busy furnishing and renovating the house in harmony with nature, Lili and Fabian have their first encounters with the residents of the village. While looking for "normal" food they end up at the butcher's shop, where as vegetarians they turn the butcher down, of course, when he offers them frankfurters. At school, Lili's fellow pupils wrinkle their noses and ignore her in her strange outfit. She doesn't know how to react at all to "homework" and the prayer "Our Father." Her teacher explains the rules in Talbichl to her, but to Lili the rules seem to be from Medieval times – she's not going to accept them, and anyway, she's the one who knows best what she wants to and doesn't want to do: she's the only one who determines her place in life!

Amrita and the other members of the commune don't notice these problems. They feel completely at home, they feel they have "arrived" at last, and they grow kombucha mushrooms and copiously perform their Dynamic Meditation. When the villagers hear the strange, rhythmic "hu" sounds coming from Huberhof on a holy Sunday they're horrified. The people in Talbichl quickly form their opinions about what they can expect from the "strangers" dressed in orange: it's a sect, maybe even Satanists, but at any rate, they're very dangerous.

Amrita and Chandra (Wiebke Puls) go to Munich for a few days to attend a workshop by Prem Bramana (Thomas Loibl), Bhagwan's charismatic "head therapist." In Munich Amrita is completely mesmerized by the attractive teacher, and a "sacred" connection between the two of them develops. When they go back to Talbichl they not only bring her old boyfriend Prakash (Chiem van Houweninge) with them, who's supposed to be in charge of building the therapy center, they also bring the "Stone of Enlightenment" with them, straight out of the ashram in Pooona. The stone radiates Bhagwan's energy directly into the Bavarian gardens and has an answer to everything. But Amrita has an even bigger surprise: Prem Bramana, the Prem Bramana, will visit them in Talbichl in person to dedicate their "Buddha Hall" and distribute sannyas – especially Brigitte (Daniela Holtz), who doesn't have a mala necklace yet, is overjoyed to hear this. Everybody is over the moon and

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they all hug each other; Siddhartha is the only one who isn't particularly happy about the soul connection between Prem and his girlfriend.

Lili also feels more and more neglected by her mother. Lili has to prepare her own meals and they don't have time to talk either. And all the while Lili is having a hard time. The other kids at school keep teasing her, and she also isn't allowed to participate in the upcoming village festival, because she isn't a member of a village association, and anyway, a village festival is only "for the village." She only wants one thing: to be "normal" and be part of the village. In her desperation, she starts to lead a double life: At home she wears orange clothes, lives the life of a vegetarian, and spouts leftist sayings, but for school she changes her orange harem pants for a gray pleated skirt, recites the "Our Father" with the other pupils. And, as the ultimate proof she's normal, she promises to invite them to her next birthday party – at her house. When a short time later Lili and Fabian are accepted as members of the marching band and they start to prepare for the 350th anniversary of the village with the villagers and her fellow pupils, it seems Lili has finally arrived.

Life at Huberhof, however, is anything but normal: While Amrita sings her Indian mantras to the "Stone of Enlightenment" half-naked, the die-hard conservative neighbor and mayor of Talbichl (Heinz-Josef Braun), who thinks, of course, the commune also has connections to the RAF, peeks through the hedge and can't believe what he sees. The situation escalates when he shows up on his tractor with a huge shovel in front in order to stop them from turning the barn into a therapy center. Brigitte, who has experience in communal politics, can prevent this by threatening to file counter charges.

Then the big day comes for everybody: The commune is overjoyed when Prem Bramana arrives, while Lili marches with Fabian and the marching band through the village in the festival parade. After the therapy workshop, Prem Bramana decides to present a mantra to the village, and the sannyasins sing and dance as they head to the celebrations in the village. After all, they're part of the community, too. In the village, Amrita, in her orange clothes and orange headscarf, runs into Lili in her Bavarian dirndl and braided hair. They are both stunned, horrified, and perplexed. Suddenly, the pent-up negative feelings in everybody explode: a fight breaks out – it's everybody against everybody, villagers against the sannyasins, but also jealous Siddhartha against Prem Bramana ...

Amrita doesn't understand what has gotten into her daughter, and she seeks advice from Prem Bramana. His solution: Amrita should accompany him to Oregon to help build Bhagwan's new ashram, and the children should go to Medina, the sect's commune for children in England. Amrita is convinced about the spiritual necessity of this decision, because it's better anyway if the children grow up without their parents. Lili is devastated, and she runs away. Right into the arms of the mayor's wife (Bettina Mittendorfer), who takes her to her house. Desperate and furious, Lili tells the mayor about numerous criminal acts committed by the commune: drugs, theft, terrorism. This is just what he's been waiting for. That very evening there's a raid on the commune and all of the sannyasins are led away.

Lili flees into the forest. She doesn't know anymore where she belongs and what's right and what's wrong. The next morning, a voice awakes her and she finds the "Stone of Enlightenment." Suddenly, Bhagwan appears to her ... but he can't help her either. She stands on the stone and waits for an inspiration. It arrives in the person of her mother, followed by the entire commune, who has been searching desperately for Lili after spending the night in jail. Mother and daughter hug each other and

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cry. Amrita listens to her heart and chooses her children over Prem Bramana. In the end, Lili confesses to the commune about how she betrayed them. She just wanted to be part of the village, and she was so ashamed of her "family" she forgot who she is and where she belongs. But now she knows it again. The members of the commune, who all face criminal charges, are upset. There is still a depressed mood in the more or less empty house the next morning. Will the commune forgive Lili?

INTERVIEW WITH THE DIRECTOR, MARKUS H. ROSENMÜLLER

What brought you to this project?

They simply asked me. Ursula Gruber, who wrote the script, called me and brought me the script. We were nodding acquaintances, and apparently she liked my films more or less. At any rate, she then told me about her script and how she would really like me to take on the director's job. Then I read the script and liked it.

What especially appealed to you about the script?

What appealed to me with this story was the chance to describe this wild, different way of life that comes to Bavaria and disregards the rules. I'm interested in situations where people encounter something unfamiliar, and they react to it at first with a completely normal defense mechanism. And also the other way around: what are the fears and anxieties that develop when you're new somewhere and you stand out. This fundamental problem appeals to me, which is part of every integration process.

And then I always like it when you tell a story from the eyes of a child. This enables you to approach the material with a certain naivety. At one point every child starts to question rules. "Is that true?" "Is that what I want to do?" And then frequently there's the backlash at first, and the child says, "That's all bullshit" – these laws and rules. It's part of becoming an adult, comprehending and realizing which law and which rule is good and which isn't. This conflict appealed to me.

What is the core theme of the film for you?

For me, it's those two souls dwelling in every breast. The one that says, "Shouldn't we live freer, in a more liberal, more open, and wilder way?" And the other soul that says, "Rules are good for me." In *SUMMER IN ORANGE* these two souls encounter one another in a glorious fashion when a Berlin commune comes to conservative Bavaria in the 1980s.

You like working with certain people repeatedly ...

That's true. For me, that has a lot to do with trust. It's very important to me that there's a relaxed and, most of all, a lively atmosphere on the set. Only when that's the case can I really develop my concept of a scene and subsequently the film. They have to be friends who can endure my style of making a film. That is usually accompanied by a lot of gestures and is exaggerated, but with time, you understand how I mean it. For me it is an extremely important element of filmmaking when a vision can be developed together, and the idea behind a scene develops during the process of working together.

Is there a message at the heart of all of your films?

Actually, I always deal with material where problems that seem simple can be solved with satirical philanthropy and warmth. I could, of course, also choose a more realistic and sometimes more

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extreme viewpoint for my films, but it's more important to me to present to the world a desire or a utopia.

FILMOGRAPHY - CAST

PETRA SCHMIDT-SCHALLER - AMRITA (Sanskrit for "eternity")

In the speech for the Bavarian Film Award in 2007, for her role in RUNAWAY HORSE (2007), Petra Schmidt-Schaller was described at that time as "the most surprising new discovery"; today Schmidt-Schaller, born in Magdeburg in 1980, is one of the biggest talents in her field. With her stupendous charisma, she gives every theater, film and television role she performs – no matter how small – a very special magic.

She played Ada in Ralf Huettner's REINE FORMSACHE (2006) and Rosa in "Not All Were Muderers" by Jo Baier (2006). In the film adaptation of the adventure classic "The Sea Wolf" (2008), she acted at the side of Thomas Kretschmann, and she was convincing in the lead role of the touching drama "Das geteilte Glück" (2011, directed by Thomas Freundner). Petra Schmidt-Schaller was in the Roxy production ALMANYA (2011) by Yasemin Samdereli, and she can be seen on the big screen in LÖWENZAHN – DAS KINOABENTEUER (2011).

Filmography (selection):

2011	SUMMER IN ORANGE	Directed by Marcus H. Rosenmüller
2011	LÖWENZAHN – DAS KINOABENTEUER	Directed by Peter Timm
2011	ALMANYA	Directed by Yasemin Samdereli
2007	RUNAWAY HORSE	Directed by Rainer Kaufmann
2006	REINE FORMSACHE	Directed by Ralf Huettner

GEORG FRIEDRICH - SIDDHARTHA (Sanskrit for "fulfillment of the deepest yearning")

Born in Vienna in 1966, Georg Friedrich is one of the most well-known actors in Austria. He attended the acting school Schauspielschule Krauss in Vienna, and starting in 1983 he appeared in numerous, for the most part Austrian, film and television productions. Georg Friedrich received the European Shooting Star award at the Berlinale in 2004.

Authentic and diverse, he embodies men on the edge of society. Georg Friedrich received enthusiastic reviews for his relentless performances in films such as TOUGH ENOUGH (2006) by Detlev Buck; IMPORT/EXPORT (2007) by Ulrich Seidl; and NORTH FACE by Philipp Stölzl (2008). At the Berlinale 2011, Georg Friedrich could be seen in the lead roles of two films: in Jan Schomburg's debut film ABOVE US ONLY SKY as well as in the role of SS Hauptsturmführer Rudi Smekal alongside Moritz Bleibtreu in Wolfgang Murnberger's MY BEST ENEMY.

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Filmography (selection):

2011	SUMMER IN ORANGE	Directed by Marcus H. Rosenmüller
2011	MY BEST ENEMY	Directed by Wolfgang Murnberger
2011	ABOVE US ONLY SKY	Directed by Jan Schomburg
2009	CONTACT HIGH	Directed by Michael Glawogger
2008	NORTH FACE	Directed by Philipp Stölzl
2006	TOUGH ENOUGH	Directed by Detlev Buck
2005	SILENTIUM	Directed by Wolfgang Murnberger

OLIVER KORITTKE - GOPAL (Sanskrit for "master of the senses")

This Berlin native displays an ability to transform himself over and over again with his humorous personifications of very different characters. Korittke was already working in front of the camera when he was four years old. Later on, he took acting lessons and gradually became a favorite actor of German audiences through his roles in successful feature films such as Marc Rothemund's *THE STRANGE BEHAVIOUR OF SEXUALLY MATURE DITY SLICKERS AT MATING SEASON* (1998); the gangster cult film *BANG BOOM BANG* (1999, directed by Peter Thorwarth); Roland Suso Richter's drama *A HANDFUL OF GRAS* (2000); and *EVET – ICH WILL* (2009, directed by Sinan Akkuş). He had his breakthrough role in television in 1997 in the crime thriller comedy "Die Musterknaben" by Ralf Huettnner. Korittke received the Grimme Award for Best Actor for his performance in Lars Kraume's thriller drama "Dunckel" (1997).

Filmography (selection):

2011	SUMMER IN ORANGE	Directed by Marcus H. Rosenmüller
2009	EVET – ICH WILL	Directed by Sinan Akkuş
2004	AGNES AND HIS BROTHERS	Directed by Oskar Roehler
2000	A HANDFUL OF GRAS	Directed by Roland Suso Richter
1999	BANG BOOM BANG – EIN TODSICHERES DING	Directed by Peter Thorwarth

BRIGITTE HOBMEIER - LEELA (Sanskrit for "game of life")

Brigitte Hobmeier obtained her education at the renowned Folkwang University of the Arts in Essen, and following her first guest performances at the theaters Landestheater Neuss and Schauspielhaus Düsseldorf she performed from 2002 to 2005 at the Münchner Volkstheater. She has been a member of the ensemble of the Münchner Kammerspiele since 2005. Brigitte Hobmeier's numerous awards include the "Kulturstern 2003" of the Munich newspaper *Abendzeitung*; the "Musenkuss" of the Munich daily *Süddeutsche Zeitung*; the "Münchner Merkur Theater Prize 2003"; and the "Cultural Fund Award of Bavaria" in 2004. She received the German theater prize "Der Faust" in 2007 for her role as Elisabeth in Ödön von Horváth's "Glaube Liebe Hoffnung." In past years Hobmeier has also appeared in more and more feature films, giving them a refined touch with her performances. She acted in Martin Gypkens' debut film *WIR* (2004) and his film adaptation of *NOTHING BUT GHOSTS* (2007). In addition, she performed in Hans Steinbichler's *WINTER JOURNEY* (2006) and Bettina

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Oberli's *THE MURDER FARM* (2009). In 2011 she delivered a convincing performance as the midwife Rosa in the Roxy Film production "Delivering Hope" (directed by Dagmar Hirtz), which won several awards and prizes and was praised by the critics. Following *RÄUBER KNEISSL* (2008) and *DIE PERLMUTTERFARBE* (2009), *SUMMER IN ORANGE* is her third film with Marcus H. Rosenmüller.

Filmography (selection):

2011	<i>SUMMER IN ORANGE</i>	Directed by Marcus H. Rosenmüller
2009	<i>THE MURDER FARM</i>	Directed by Bettina Oberli
2009	<i>DIE PERLMUTTERFARBE</i>	Directed by Marcus H. Rosenmüller
2007	<i>NOTHING BUT GHOSTS</i>	Directed by Martin Gypkens
2006	<i>WINTER JOURNEY</i>	Directed by Hans Steinbichler

FILMOGRAPHY - CREW

MARCUS H. ROSENMÜLLER - DIRECTOR

Marcus H. Rosenmüller was born in 1973 in Tegernsee, Germany. He shot the short films *HOTEL DEEPA* (2001), *KÜMMEL AND KORN* (2000) and *NUR SCHREINER MACHEN FRAUEN GLÜCKLICH* (1998) while he was still studying at the film and television academy HFF in Munich, where he graduated in 2003.

Rosenmüller is a genuine Bavarian, and you notice it in his films. He directed several episodes of the documentary series "Irgendwo in Bayern" for the Bayerischer Rundfunk before he made his first hit film in 2006, *GRAVE DECISIONS*; Rosenmüller not only directed the film, he also wrote the screenplay. The comedy sold over 1.8 million tickets and was the hit film that year, earning numerous renowned awards, including the Bavarian Film Award for the Best Newcomer Director, and four Lolas at the German Film Award ceremony in 2007 for Best Film (Silver Lola), Best Director, Best Screenplay, and Best Film Soundtrack.

Marcus H. Rosenmüller has created the genre of the modern folk film, the "Heimatfilm," with his movies. The center of the universe in every one of his films, the state of Bavaria, is portrayed with humor and charm, for example, *HEAVY WEIGHTS* (2007); *BEST TIMES* (2007); and *BESTE GEGEND* (2008). In addition, he also directed a film about the Bavarian legend *RÄUBER KNEISSL* (2008) and the film adaptation of the novel *DIE PERLMUTTERFARBE* (2009). Immediately after he completed *SUMMER IN ORANGE* the workaholic Rosenmüller directed the film *SOMMER DER GAUKLER*, which is now in postproduction, and Rosenmüller will start shooting his next feature film this fall, *ST. DAISY*. He shot a concert film about the Bavarian band "LaBrassBanda" and their performance in Circus Krone in Munich.

He is now touring through Bavaria with Gerd Baumann performing a program of readings entitled "Ich war zuerst hier"; Baumann has composed all of the scores for his films since *GRAVE DECISIONS*.

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Filmography (selection):

2011	SUMMER IN ORANGE
2011	SOMMER DER GAUKLER
2010	LaBrassBanda
2009	DIE PERLMUTTERFARBE
2008	RÄUBER KNEISSL
2008	BESTE GEGEND
2007	BEST TIMES
2007	HEAVY WEIGHTS
2006	GRAVE DECISIONS

URSULA GRUBER - SCREENWRITER

"My brother Georg and I grew up in a sannyasin commune south of Munich. Our mother raised us on her own and sent us to alternative, non-municipal schools, and on our school vacations we went with her to psychotherapy workshops all over Europe. Biodynamic massages, encounter groups, and tarot theater were part of our everyday lives, as well as odd looks from the neighbors and complaints filed with the police for 'living in a garden shack.' We were the thorn in the side of the mayor, way too colorful for the Upper Bavarian countryside. Our house was a campsite of mattresses, there were posters of Indians in the kitchen cum living room, tents set up in the attic, an overgrown yard with a vegetable and flower bed planted in a spiral shape. A lot of people came, went, stayed. Some of them for a long time, some for a short time, always on the move – and with one foot in India.

That was 1981, I was ten at the time and my brother seven, and there wasn't anything I wanted more than to have friends in the village, a normal family, and not so many freaks around me. Today, I'm as old as my mother was back then, my daughter Anna Luna is four years old. It took a long time before I was able to look at the things that happened back then with a little distance and more understanding. SUMMER IN ORANGE is my personal examination and 'reconciliation' with our growing up in the middle of chaos."

Born in 1971 in Munich, Ursula Gruber studied ethnology, psychology, and intercultural communication in Munich (LMU) and London (UCL) from 1992-1998. During her studies she also worked as a movie theater projectionist and did various film and television internships. In 1998/1999, she was a guest student at the HFF film and television academy in Munich. Shortly thereafter, Ursula Gruber started as a trainee at Tangram Film, where she later worked in the editorial department. In 2002 she made her first documentary film, a production for the Bayerischer Rundfunk entitled "Oben scheint die Sonne" about the everyday routine of subway drivers in Munich.

She has been working as a freelance filmmaker since the beginning of 2003, and she has already made several documentary films for television. Ursula Gruber is currently developing more feature-film projects with Claussen+Wöbke+Putz, Royal Pony Film, and her brother Georg Gruber. SUMMER IN ORANGE is her debut as a screenwriter for a feature film.

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Filmography (selection):

2011	SUMMER IN ORANGE	Directed by Marcus H. Rosenmüller
2007-2008	"Mythos Wies'n. Das Leben ist ernst genug"	Screenwriter and director
2006	"Schaustellerinnen"	Screenwriter and director
2005	"Neue Töne im Steigerwald"	Screenwriter and director
2004	"Der Traum vom Klang"	Screenwriter and director
2004	"Geiselwind. Ein Dorf and seine Autobahn"	Screenwriter and director
2003	"Westwärts"	Screenwriter and director
2002	"Oben scheint die Sonne"	Screenwriter and director

GERD BAUMANN - MUSIC

Gerd Baumann, born in 1967, studied at the Munich Guitar Institute, the Grove School of Music in Los Angeles and at UCLA (University of California, Los Angeles), among other institutions. From 1989 to 1991, he was the musical director of the theater Münchner Studiotheater. In 1994 his first work for string quartet, "Quartettsatz," had its premiere performance in the Gasteig Cultural Center, Munich, and in 1997 his first opera, "NYX," had its premiere performance at the Fifth Munich Biennale. He has worked for many years with Konstantin Wecker as a guitarist, arranger, and producer. In addition, Baumann frequently composes music for theaters, including for the Munich Volkstheater ("Lulu," directed by Christian Stückl, and "Kleiner Mann, was nun?" directed by Gil Mehmert), the Munich Schauburg ("Ein Blick von der Brücke" and "Die Weber," directed by Gil Mehmert) and the Nibelungen-Festspiele in Worms ("Das Leben des Siegfried" by John von Düffel).

Baumann plays guitar and trumpet in the electro-jazz formation EndersRoom, and he and Jens Fischer-Rodrian are the guitar duo PARADOZ. In 2011, he founded the record label MILLAPHON RECORDS with Till Hofmann and Mehmet Scholl. He received his first nomination for the German Film Award in 2005 for his soundtrack to the cinema film AUS DER TIEFE DES RAUMS (2004, directed by Gil Mehmert). In 2007, he won the award for his soundtrack to Rosenmüller's film GRAVE DECISIONS. Since then he has been composing the music for all of Marcus H. Rosenmüller's films, and he has been touring with Rosenmüller all across Bavaria with their poetry program "Ich war zuerst hier."

Filmography (selection):

2011	SUMMER IN ORANGE	Directed by Marcus H. Rosenmüller
2011	ALMANYA	Directed by Yasemin Samdereli
2010	SINGLE BY CONTRACT	Directed by Marc Rothemund
2009	DIE PERLMUTTERFARBE	Directed by Marcus H. Rosenmüller
2008	RÄUBER KNEISSL	Directed by Marcus H. Rosenmüller
2008	BESTE GEGEND	Directed by Marcus H. Rosenmüller
2007	BEST TIMES	Directed by Marcus H. Rosenmüller
2007	HEAVY WEIGHTS	Directed by Marcus H. Rosenmüller
2006	OPEN WATER 2	Directed by Hans Horn
2006	GRAVE DECISIONS	Directed by Marcus H. Rosenmüller

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GEORG GRUBER - PRODUCER

"Every time I tell friends about my childhood in a sannyasin commune the reactions are the same. Their mouths agape, they want me to tell more – what an exciting childhood! A life of total freedom, no constraints and duties, you only have to do what you want to do in that moment. Everybody would have liked to change places with me!

Their expressions are even more perplexed when I tell them how much I would've liked to change places with them back then. My offbeat childhood for their 'bourgeois' existence. Happily married parents, Dad works at Allianz, Mom's at home, a townhouse in the Munich suburb of Solln, a new VW Passat outside, and a family vacation in Italy or on Majorca – that's what I wanted. Instead, there were a lot of people dressed in red in the house, a rusty, beat-up car outside, and primal-scream seminars in the overgrown yard.

Everyone knows the feeling of being ostracized, and the desire to belong to a group and be popular. The theme of SUMMER IN ORANGE is universal. The search for meaning, self-awareness, and self-fulfillment is very topical in contemporary society, the avant-garde from that period is the mainstream today. SUMMER IN ORANGE tells this story from an ironic viewpoint and with a certain degree of lightness."

After his secondary-school leaving exams, Georg Gruber, born in 1974, graduated from the Vienna Business School. Afterwards, the Munich native studied film production at the Baden-Württemberg Film Academy from 1999 to 2004, and he gained practical experience before and during his studies as an intern, trainee, and freelance worker at Springer & Jacoby, Bayerischer Rundfunk, Eurimages and Beta Film. Georg Gruber has been working for the media fund GFP since 2004, and he has been producer and managing director of Odeon Pictures since May 2006, a subsidiary of Odeon Film AG, a publicly traded company. Odeon Pictures produces and coproduces high quality cinema and television films for the German and international market. Georg Gruber is currently developing a series of new film projects; he is developing some of these projects with his sister, Ursula Gruber.

Filmography (selection):

2011	SUMMER IN ORANGE	Directed by Marcus H. Rosenmüller
2008	RUN FOR YOUR LIFE	Directed by Adnan Köse
2008	FRIEDLICHE ZEITEN	Directed by Neele Leana Vollmar
2008	SPLINTER	Directed by Wojtek Wawszczyk
2003	10 TAGE, EIN GANZES LEBEN	Directed by Tanja Hamilton
2001	ROCKS	Directed by C. Stenner, H. Wittlinger, A. Uibel

ANDREAS RICHTER, ANNIE BRUNNER, URSULA WOERNER - PRODUCERS

"During the screenplay development process of our new mutual project we started talking with Marcus H. Rosenmüller about a screenplay concerning sannyasins, which had been offered to him. As we had been developing material for quite some time about a commune in the 1970s, we were

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immediately interested in the subject. And after reading SUMMER IN ORANGE we were thrilled from the start and we thought, 1970s? 1980s? What's the difference? The main thing is, commune!

Along with the problems of the twelve-year-old protagonist, who as a child in a Bhagwan commune tries to become part of an Upper Bavarian village community, it seemed to us to be important as well to show how the sannyasin movement could become the precursor of a nowadays established and popular 'feel good religion.' Because whereas the Bhagwan followers were at that time the specter of the German middle class, today no one questions practices such as yoga or meditation anymore.

The authentic flavor and endearing portrayal of the commune by the author Ursula Gruber touched us in an extraordinary way. And we knew that Marcus H. Rosenmüller was exactly the right director for this project."

The film GRAVE DECISIONS in 2006 was Roxy Film's first feature film produced with Marcus H. Rosenmüller as the director. In addition to the German Film Awards 2007 (in the categories Best Film, Best Director, Best Screenplay and Best Soundtrack), this film also received the Bavarian Film Award in the categories Best Film and Best Newcomer Director, and the German Film Sponsorship Award for Best Director. The film was seen by almost 2 million people in cinemas in German-speaking countries.

Roxy Film's second big cinema production followed in 2011: ALMANYA (directed by Yasemin Samdereli), the story of a Turkish family of "guest workers" who has lived in Germany for three generations, which was in the competition at the Berlinale 2011 and won the award for Best Screenplay, and also the Silver Lola for Best Film at the German Film Award ceremony in 2011. In the meantime, more than one million viewers have seen ALMANYA, and the film is also being shown in movie theaters in Austria and Switzerland. Starting in the fall of 2011, the film will be in movie theaters in Turkey, Israel, Italy, and Spain.

Following the great success of GRAVE DECISIONS, SUMMER IN ORANGE is the long-awaited second collaboration between the director Marcus H. Rosenmüller and Roxy Film.

In addition to feature-film productions, Roxy Film also produces sophisticated and award-winning television projects. The more recent productions include "Delivering Hope " (ZDF, directed by Dagmar Hirtz), which won three Austrian "Grimme Prizes" (an award for adult educational television productions) and an award at the Zoom Festival in Igalada, Spain; and the Bayerischer Rundfunk television film "Sau Nummer vier" (directed by Max Färberböck), which was nominated for the Grimme Prize. Following the huge success of the first part in 2007, plans are now under way for the sequel to the ZDF comedy "Das Beste kommt erst," with Rainer Kaufmann as the director.

BETA CINEMA – WORLD SALES

Beta Cinema, the theatrical division of Beta Film has established itself as a "boutique-operation" for independent feature films with strong theatrical potential. Beta Cinema's philosophy is to keep its selective acquisition policy of 10 to 15 titles per year in order to fully develop the theatrical potential of each title according to its individual character.

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Beta Cinema's portfolio includes outstanding productions like VIVA RIVA, which won 6 African Academy Awards 2011; BLACK BREAD, big winner at the Spanish Goya Awards 2011; German Film Award Winners VINCENT WANTS TO SEA (2011), ALMANYA (2011) and JOHN RABE (2009); Berlin 2011 out of competition entry MY BEST ENEMY; Cannes 2008 Jury Prize-winning IL DIVO; Academy Award 2008-winning THE COUNTERFEITERS; Academy Award 2008 nominated MONGOL; Academy Award 2007-winning THE LIVES OF OTHERS; and the Academy Award 2005-nominated DOWNFALL.

BACKGROUND INFORMATION: ABOUT BHAGWAN/OSHO

For some people Bhagwan Shree Rajneesh was a pied piper, for others he was a redeemer. Bhagwan Shree Rajneesh was born as Rajneesh Chandra Mohan in 1931 in India in a tiny village in the state of Madhya Pradesh. He studied philosophy and graduated with a master's degree. According to his own statement, he was enlightened in 1951 at the age of 21; at the time he was teaching philosophy at the University of Jabalpur.

The number of his followers grew rapidly, and the spiritually talented therapist and professor became a guru, a master. In 1971 he named himself "Bhagwan," the "enlightened one," the "blessed one." Shortly before he died he was named Osho.

In 1974 he moved with his followers (sannyasins) to Poona; today it's called Pune. He lectured daily, and his followers lived and worked for and with him. The community of followers dressed in the red colors of the sunset, they wore a mala (a necklace of wood pearls) around their necks that carried a locket with his picture. Meditation was the foundation of his teachings. The highest goal was "awareness." Only those who managed to overcome their egos and become an empty vessel would become an independent, responsible person. Between 1974 and 1980 a quarter million intellectual dropouts traveled to India to become enlightened under the tutelage of their master. The sharp increase in followers from Western society was in part due to word of mouth when pupils returned from India, and in many cases they founded meditation centers in their home countries. In 1977, for the first time there appeared a photo report in the German magazine "Stern" that showed a therapy group where stressed-out and uptight people from Western civilizations were able to rid themselves of their mental and physical blockades. Pictures of partially naked people falling over each other resulted in a very one-sided image in the media. The bestseller "Ganz entspannt im Hier und Jetzt" by the former Stern magazine reporter Jörg Andrees Elten unleashed a vast interest in Bhagwan.

Bhagwan captured the spirit of the time: the Vietnam War had driven students to the barricades and directed their attention to Asian culture. Massive police interventions led to an escalation of the violence. The peaceful anti-war movement split into different factions. Disillusioned, critical people turned their backs on the goal of changing society and turned to overcoming their egos. In 1981, the sannyasins purchased a ranch in a desolate area of Oregon and founded Rajneeshpuram there, the city of new people. The community, however, became more and more totalitarian. In 1985, Bhagwan was arrested for violations of immigration laws; he was released after paying 400,000 dollars in bail and, seriously ill, he returned to India. After 1987 he lived in Poona again; he died in 1990.

After almost two decades marked by controversy and a decade of assimilation, Osho's movement established itself in the market of new religious movements. Apart from the changes within the movement, Western society also experienced changes that led to a greater openness toward

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subjects such as meditation, yoga, and spiritual texts. Today, Osho's works are internationally popular, and the movement he founded has over 300 meditation and information centers in 45 countries worldwide. Osho's ashram in Pune is now the Osho International Meditation Resort, one of the most popular tourist destinations in India, which, according to press reports, has approximately 200,000 visitors annually.

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