

A FILM BY
AXEL B. STEINMUELLER



WHY

SIEGFRIED

TEITELBAUM

HAD TO DIE

... DECEPTION, BETRAYAL AND MASQUERADE ...

presskit english

WWW.SIEGFRIED-TEITELBAUM.DE



WWW.FACEBOOK.COM/SIEGFRIEDTEITELBAUM

Synopsis very short (180 characters)

Hitman Stefán barely survived a shot in the head. He reports to the officials, but his recollections seem fuzzy. Was he involved in the Teitelbaum-case? Is he telling the truth?

Synopsis short

Who was Siegfried Teitelbaum? Why did he have to die? Did he even exist? Was hitman Stefán who barely survived a shot in the head possibly involved in the case. While being interrogated by interrogation-specialist Dante, Stefán informs him of his order to eliminate the alleged super-mobster Siegfried Teitelbaum:

But this routine job, it seems, has gone all wrong and even forces Stefán's unknowing wife Samantha to stumble into her very own adventure.

Is Stefán tell the truth or is he simply attempting to deceive Dante? Could all that has happened be part of an elaborate plan?



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Synopsis medium

The death of Siegfried Teitelbaum remains a mystery to this very day. Had he indeed been the super gangster the authorities believed that he was or is this too just part of an urban legend?

After having suffered a bullet wound to the head, Stefán, a government assassin is being questioned by interrogation specialist Dante. Stefán's recollection of the events, however, is fuzzy at best. Nonetheless

he does remember the day he got the order to eliminate the long sought super gangster Siegfried Teitelbaum: Things become more and more complicated when the usually calm and collected Stefán is forced to deal with the interference of dubious characters and his colleague Tracy whose loyalty seems questionable.

Meanwhile, his unknowing wife Samantha gets caught up in the events as well and is forced to team up with supermarket cashier Toni. But is Stefán really telling the truth? Is it possible that he is in cahoots with Teitelbaum? Who does pull the strings in this story that has more to it than it appears to have?



Synopsis long

Why Siegfried Teitelbaum had to die, is a well-kept secret. It is questionable whether Siegfried Teitelbaum even ever existed. But everybody believes in the Teitelbaum case. Most of all the governmental agencies do. They did circulate various, contradicting stories regarding Teitelbaum.

Stefán, a talented contract killer contracted by a confidential government organisation may be able to shed light into the darkness. But Stefán had been in a coma after surviving a shot to the head. Now recovered he is questioned by interrogation specialist Dante. Stefán's recollections seem fuzzy. He reports, he has been ordered by his boss, Lady von Prittwitz Schmidt, a wheelchair-bound, grand-lady of business intelligence, to finally hunt down long sought super gangster Siegfried Teitelbaum. However, Stefán is soon to learn that

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this job is more difficult than initially expected. First he is bothered by an annoying competitor and then the strange Mr. X crosses his way. He further has to deal with Tracy, the boss's assistant, who is not only rather uptight but also hard to figure out.

While Stefán is further on the more and more absurd becoming hunt for Teitelbaum, his clueless wife Samantha is confronted with the consequences of his actions and gets involved in her very own adventure. Samantha finds help to solve her very own, almost unsolvable problem in her new friend Toni, a clever and brash supermarket cashier.

Stefán's story can not but seem unlikely and unbelievable. Is it possible that Stefán himself might be Teitelbaum or a member of his gang? Everything remains ambiguous, in this game of deception, betrayal and masquerade.



Cast

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Maik van Epple
Stefan

Maik van Epple is a Swiss comedic actor, draftsman, and painter. Aside from his many theatrical engagements he can often be seen on German television. He has appeared in TV series like „Rosenheim Cops“, "Dahoam is Dahoam" and in the TV film "Munich 72". He also starred in feature films. In the 2011 version of "The Three Musketeers", he appeared next to Mads Mikkelson and Orlando Bloom.

Britta Kleineheer hails from Cologne. Her attitude and gift of gab are those of a typical Colognian. Since early childhood, Britta has been performing on stage. Initially a dancer, she moved on to star at the Karl May-Festival at Bad Segeberg supporting actor Matthieu Carriere. She has had the opportunity to work with world-renowned satirist Ephraim Kishon on several occasions. As well she appeared on television and has starred in more than 2,500 theatrical performances.



Britta Kleineheer
Tracy



Michelle Monballijn
Samantha

Michelle Monballijn is the daughter of Dutch-Polish parents and grew up in Dortmund. She had her first television role in the German soap opera „Unter uns“. After portraying additional characters on German television, she appeared in the 2012 feature film: „V8 - Du willst der Beste sein.“ Michelle further starred in part six of the very successful movie-series „Wilde Kerle“ and in the "Tatort"-Episode "Der verrückte Ivan".

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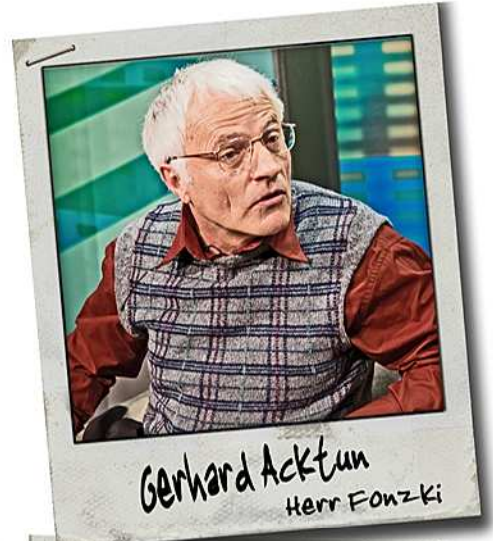
Carla Steinwender was born in the Allgäu region close to the lake of Constance. When she performs, she combines her natural cheerfulness with a subtle depth, which make her an remarkable actress. For over 25 years she has proven herself as actress in countless plays and television productions. For more than four years Carla embodied Liesl Karlstadt in a theatrical performance about the bavarian acting legend's life.

Michael Mendl is is a highly awarded character actor. He is known for playing parts of psychopath as well as channeling pope Johannes Paul II. He starred as the general of the artillery in the Oscar-nominated film „Der Untergang“ (The Downfall) and embodied the famous german politician Willy Brandt in the highly acclaimed TV film „Im Schatten der Macht“. Always seeking a challenge, he recently starred in Gore Verbinskis horror film "A Cure For Wellness".



Josef Hanneschläger is a Bavarian original as it's best. He began his career as an actor on local Munich cabaret stages and theatres. Since the mid-nineties, he is part of a group of well established actors on German television. He has appeared also in the box office hit „Der Schuh des Manitu“. Since 2002, he has been known nationwide for playing a typical bavarian police detective in the successful television series "Rosenheim Cops".

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Axel B. Steinmueller - Writer, Director & Producer

Born 1966 in Heidelberg. In 1992, he gave his stage debut as a singer and actor at the Schwetzingen Castle Festival in the Scott Joplin opera "Treemonisha". From 1992 on he studied Dramatics at the University of Erlangen-Nuremberg. During his time at University, he performed in several films and at the Experimentiertheater of Erlangen. He graduated in 1996 receiving his Master of Arts degree for his thesis: „Georg Kreisler and the Viennese Wit." From 1996-1998, he sharpened his acting skills at the well established Lee Strasberg Theatre Institute in New York, NY. Since 1998, he has been working continuously as an actor in theatre, film and TV. Parallel to his acting career he has been working as a director on several stage shows and as a writer and director of corporate films, events and trade fair presentations. „Why Siegfried Teitelbaum had to die" is his first feature film.



Facio - Composer

Facio is a musical globetrotter. As a composer, guitarist and singer-songwriter he feels at home in many musical genres. Besides recording under the pseudonym Facio, the Germany-born musician with Italian roots is also successfully composing music for films and advertisements. He was engaged by the Charles Dickens museum in London to compose the music for their theatre performance "Dickens goes astray". He also wrote the score for the film "You look stunning too" which was in the competitive choice of the film Festival in Cannes 2013.

Bogdan Kramliczek - Director of Photography

Has been working as a freelance photographer for numerous enterprises, magazines and agencies since the nineties. In 2010, he began to work short film projects as a camera operator. Since 2013, he has been a field producer at the Bavarian broadcasting company, Bayerischer Rundfunk. He teaches workshops on image processing and editing at the college for music and theatre in Munich. He continues to work as a freelance photographer.

Tilman Schulz - Editor

Since his graduation seven years ago, Tilman Schulz has been working as an editor for numerous TV formats. While he enjoys working on entertainment and docutainment formats, he is particularly fond of editing footage of cars. Over the past years, Tilman has moved toward editing narratives. He has cut short and medium length films. His most recent film „Fremde Nähe" was part of the official festival program at the international Hofer Filmtage in 2015.

Ten questions to the writer and director Axel B. Steinmueller

1. What was the inspiration for the film?

I was inspired by my very diverse interests. Jewish humor, swing music, gangster films. For years, I have been reading a lot about gang and mafia structures. Unfortunately, one can not find a whole lot of literature on this subject in Germany. The US market is much better equipped.

2. Why such an absurd gangster film?

I already had other screenplay ideas in the drawer before, which I will now turn to again. For this project, I only had a name in mind: Siegfried Teitelbaum. I knew immediately that he would have to be an almost supernatural gentleman gangster. Then the character Stefán, a stubborn contract killer, came almost automatically. Somehow I could not let go of this subject.

3. Why did you engage musical world traveller FACIO as a composer for the film?

Two things became very clear to me early on: One, I wanted to make a gangster film with as many parts for women as possible and, two, that only Facio and only Facio could compose the music. He has the creative potential to find his way through my world of thought, without me having to explain it to him in great detail.

4. How was the project launched?

In the beginning, we were - of course - confronted with the problem of how to finance the film since we did not have a corporate partner or big name attached. We then decided to go a different route. First we shoot a trailer and then started a crowdfunding campaign. At the time, we happened to be the first German feature film project trying to crowdfund with no established production company or even a major studio as backers. Later a few sponsors joined us. The lens manufacturer Tamron, for example, equipped us and help us out financially. The Süddeutsche Zeitung was first to publish an article about our project. This triggered a wave of other reports. Afterwards, many people contacted us who were very interested to take part or to support us. But I must stress one thing: with this very limited budget, the whole thing has only worked out because so many people committed themselves so enthusiastically to the project.

5. How long did it take to shoot?

We had more than 40 days of principal photography. These had to be extended due to our financial situation since, all people worked for no pay (deferred delivery of salary). It was clear from the beginning that we would only be able to shoot on weekends. That way we could make sure that the people can hold on to their day jobs during the week. This also meant that it would take more of an effort. In the end, we worked for more than 20 weeks. The cast and crew had no weekends at all. A huge accomplishment.

6. What is the essence of the film?

Very briefly. . . nothing is as it seems and nothing seems as it is. . .

7. How did you put the cast together?

Writing I already had some actors in mind that I wanted to play a certain character. I never cast these roles. My "perfect" candidates, fortunately agreed to do it. As did Michael Mendl. This I owe to my friend Olivia Pascal. She established the contact with Michael. And then there was also a little luck involved. Matthias Schendel and his VIP's stunt team wanted to take part in the film. They had previously worked on "Inglorious Bastards" and for "Operation Walkyrie".

8. Which scene was the most difficult to shoot?

The most difficult was the scene in the gravel pit. The weather did not cooperate. The rain came and went. Michael Mendl was available only on this weekend. Somehow we got it done, but half of the team had a cold afterwards.

9. What was the biggest surprise working on this project?

There were many great surprises. If I would have to single out one particular experience I had, it would be the experience filming at the Pritscher's Edeka supermarket in Landshut. Not only did they permit us to film in their market free of charge, but they used their day off to provide us with fantastic food.

10. What was the nicest moment while shooting?

Well, there were many. But if I am honest: When my son Luis Finn, eight years old at the time, played his first part, the rascal boy Benjamin. I am a typical dad in that regard. . . . Luis had to cheekily face Maik van Epple (as Stefán). Maik van Epple as his acting partner also did quite a good job.

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Making-of
Making-of-Filme and more :
www.youtube.com/c/SiegfriedTeitelbaum



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Full Cast and Crew List

Cast

| | |
|------------------------|---------------------------|
| Maik van Epple | Stefán |
| Britta Kleineheer | Tracy |
| Michelle Monballijn | Samantha |
| Carla Steinwender | Toni |
| Michael Mendl | Siegfried Teitelbaum |
| Stefan Evertz | Mr.X |
| Josef Hanneschläger | Dante |
| Gerhard Acktun | Herr Fonzki |
| Robert Kühn | The Luxembourger |
| Annette Kreft | Lady v. Prittwitz-Schmidt |
| Andreas Göbel | Lindström |
| Matthias Schendel | Det. Soul |
| Ralf Ahlborn | Det. Glaser |
| Gabriele Witter | Jeanette |
| Oliver Scheffel | Patrick |
| Andrea Lamar | Amanda |
| Luis Finn Steinmueller | Benjamin |
| Christa Schreiber | Emma |
| Axel B. Steinmueller | Supermarket manager |
| As themselves | Girls Talk Big Band |

Crew

| | |
|-------------------------|--|
| Writer | Axel B. Steinmueller |
| Co-Writer | Britta Kleineheer |
| Director | Axel Steinmueller |
| Assistant Director | Helge Navrota |
| Continuity | Stefanie Ulrich |
| Script | Johannes Dreibach |
| Score | Facio |
| Theme Song | The Blau |
| Costumes | Agnes Burger, Maja Nedljkow |
| Make-up | Julia Ebert, Sabrina Reuschel |
| Director of Photography | Bogdan Kramliczek |
| 2.nd Unit Camera | Max Hofstätter, Stefan Herx |
| Assistant camera | Oliver Pauli, Amina Meier-Faust |
| Making of | Robert Lex |
| Production Sound Mixer | Dominique Klatte |
| Boom-Operator | Laszlo Bazcs |
| Gaffer | Armin Moritz |
| Best Boys | Johannes Kraller, Jonas Fartaczek, Max Gebbert, Marion Savoy |
| Best Boy Grips | Andrea Zilly, Julian Bubeck |
| Editor | Tilman Schulz |
| Visual Effects | Tilman Schulz, Matthias Bernhardt |
| Color Grading | Niklas Feiten, De Facto Motion GmbH, Grünwald |
| Foley Recordist | Matthias Lindner, Paolo Mariangeli |
| Re-recording mixer | Paolo Mariangeli |
| Subtitles | von Brunn Media, Los Angeles |
| Prop-Master | Matthias Heyde |
| Set Design | Alexander Finn |
| Poster-Design | Matthias Heyde |
| Stunt-Coordination | Matthias Schendel, VIP Stunts Nürnberg |
| Stuntman | Siegfried Polap |
| Stuntman | Michael Braun |
| Stuntman | Matthias Schendel |
| Stuntman | Wolfram Huber |

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Still-Photography Arndt Müller, Marco Opitz, Chrsi Eberhardt, Simone Naumann
Carmen Palma

Executive Producer Axel B.Steinmüller
Producer Axel B.Steinmüller, Bogdan Kramliczek, Harald Krämer
Co-Producer Arndt Müller, Horst Görnert, Alfons Ulrich,
Massimo Mele, Benjamin Knopf

Line Producer Conny Haas
Assistant to Producer Benedikt Lell

Production Manager Tobias Zarschizky
Assistant Prod. Manager Benjamin Knopf, Thomas Makowski, Max Maltreer

Catering Luigi al Mercato

Technical details:

99 minutes
16:9/ 2,35:1
DCP 5.1 Stereo
Online-Screener upon request

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Sponsors:

