

SEPTEMBER 5

Paramount Pictures Presents
In Association with Republic Pictures
A BerghausWöbke Film and Projected Picture Works Production
In Co-Production with Constantin Film and ERF Edgar Reitz Filmproduktion

“SEPTEMBER 5”

Executive Producers Martin Moszkowicz, Christoph Müller
Produced by Philipp Trauer, p.g.a., Thomas Wöbke, p.g.a., Tim Fehlbaum, p.g.a.,
Sean Penn, John Ira Palmer, p.g.a., John Wildermuth, p.g.a
Co-Written by Alex David
Written by Moritz Binder Tim Fehlbaum
Directed by Tim Fehlbaum

Cast: Peter Sarsgaard, John Magaro, Ben Chaplin, Leonie Benesch, Zinedine Soualem, Georgina Rich, Corey Johnson, Marcus Rutherford, Daniel Adeosun, Benjamin Walker, Ferdinand Dörfler

Synopsis: September 5 unveils the decisive moment that forever changed media coverage and continues to impact live news today. Set during the 1972 Munich Summer Olympics, the film follows the ABC Sports broadcasting team who quickly shifted from sports reporting to live coverage of the Israeli athletes taken hostage. Through this lens, September 5 provides an important perspective on the live broadcast seen globally by millions of people at the time.

At the heart of the story is Geoff (John Magaro), a young and ambitious producer striving to prove himself to his boss, the legendary TV executive Boone Arledge (Peter Sarsgaard). Together with German interpreter Marianne (Leonie Benesch) and his mentor Marvin Bader (Ben Chaplin), the story focuses on the intricate details of the high-tech broadcast capabilities of the time, juxtaposed against the many lives at stake and the moral decisions that needed to be made against an impossible ticking clock.

Release: November 29, 2024 (limited); December 13, 2024 (expansion)

Runtime: 95 Minutes

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CREDITS ARE FINAL

“SEPTEMBER 5” has been rated R for language.

SYNOPSIS

September 5 unveils the decisive moment that forever changed media coverage and continues to impact live news today. Set during the 1972 Munich Summer Olympics, the film follows the ABC Sports broadcasting team who quickly shifted from sports reporting to live coverage of the Israeli athletes taken hostage. Through this lens, *September 5* provides an important perspective on the live broadcast seen globally by millions of people at the time.

At the heart of the story is Geoff (John Magaro), a young and ambitious producer striving to prove himself to his boss, the legendary TV executive Boone Arledge (Peter Sarsgaard). With the help of German interpreter Marianne (Leonie Benesch) and Geoff's mentor Marvin Bader (Ben Chaplin), the story focuses on the intricate details of the high-tech broadcast capabilities of the time, juxtaposed against the many lives at stake and the moral decisions that needed to be made against an impossible ticking clock.

DIRECTOR'S STATEMENT

The Munich Olympic attack on September 5, 1972 was a tragic event with profound political implications. The live broadcasts on this day marked a turning point in media reporting, bringing a new dimension to how such incidents are seen and understood by the public.

When the attack begins, a team of American sports reporters are suddenly responsible for the subsequent 22 hours of live coverage, switching their responsibilities from sporting events to geopolitics. I was interested in the unprecedented situation that the media faced: this was the first time an event of this nature was covered by a live broadcast.

During our research with ABC journalists who were on the ground, we learned details about what they experienced in that control room, and early on we decided to narrate our film purely from this angle, from the viewpoint of the coverage. We are constantly in the TV studio, almost like in a chamber play, the cameras the only eyes cast on the tragic events unfolding before us.

This focus seemed especially relevant in today's world: with the advent of live streaming and the instant availability of images and videos, the ways in which events are processed have changed dramatically. Images wield enormous influence—they shape public opinion, mobilize people, and can even drive political decisions.

The spatial limitation on the narrative world to the ABC Sports TV studio means that we are confronted with the moral, ethical, professional and ultimately psychological dilemmas of journalists who only become aware of their responsibility when switching from sports to crisis news. As a filmmaker I felt an affinity with the complexity of the situation. On the one hand I was critical of the development towards tragic events being processed as sensations. But on the other I was fascinated by the ambitions and dilemmas of the journalists to tell the story accurately.

The events in Munich and its direct and indirect consequences remain relevant today. Capturing the underlying political conflict within our approach would not do all the complexities and nuances justice. In our film, the events of September 5, 1972 are presented purely from the perspective of the sports reporters in the ABC studio. By assuming this specific vantage point, we shine a light on this watershed moment in journalism and its influential legacy. As was true then, today's media landscape and the technology that facilitates it are constantly evolving, along with our ever-increasing appetite for a 24/7 breaking news cycle. We seek to raise ethical questions – which are as germane now as they were then – about the responsibilities and impacts of crisis reporting and our consumption of it.

-TIM FEHLBAUM

ABOUT THE FILM

Set during the 1972 Munich Summer Olympics, the suspenseful thriller *September 5* follows the ABC Sports broadcasting team that found themselves having to quickly shift from sports reporting to live news coverage when Israeli athletes were suddenly taken hostage. Some of the biggest real-time challenges the broadcasters faced included the potential inadvertent sharing of law enforcement's plans and movements with the terrorists themselves – who were thought to be able to watch the international coverage within the Olympic village – thus potentially derailing the rescue mission, in addition to the horrors of witnessing and airing a terrorist attack live to millions of people around the world.

September 5 shines a light on this pivotal moment that transformed media coverage and continues to impact the way live news and terrorism interact today. This tragedy from the 1972 Summer Games forever shifted the media's playbook, from terrorist bombings to freeway chases and school shootings, forcing journalists to focus on the impact these evolving technologies would have not only on audiences but also on the subjects they were covering.

In this powerful film, the multi-award-winning Swiss director Tim Fehlbauer tells the story of the Munich Massacre of 1972 from this perspective. A sports television team saw itself confronted with the challenge of reporting on a terrorist attack live, and had to question procedures given their proximity to the quickly unfolding events and the technology at hand.

The film stars Peter Sarsgaard (*Memory, Presumed Innocent*), John Magaro (*The Big Short, Past Lives*), Ben Chaplin (*Murder By Numbers, The Nevers*) and Leonie Benesch (*The Teachers' Lounge, Babylon Berlin*). The international ensemble also includes actors Zinedine Soualem, Georgina Rich, Corey Johnson, Marcus Rutherford, Daniel Adeosun and Benjamin Walker.

September 5 is a production from BerghausWöbke Filmproduktion (Thomas Wöbke, Philipp Trauer) and Projected Picture Works (Sean Penn, John Ira Palmer, John Wildermuth) in co-production with Constantin Film and ERF Edgar Reitz Filmproduktion (Christian Reitz).

September 5 is written by Moritz Binder and Tim Fehlbaum and co-written by Alex David, and was filmed at Bavaria Studios and at locations throughout Munich, Germany.

ABOUT THE PRODUCTION

Even as Tim Fehlbaum's previous film *Tides* (aka *The Colony*) was still in post production, the director and two producers – Thomas Wöbke and Philipp Trauer of BerghausWöbke Filmproduktion – began to work on a new project together. “As a Munich-based production company, we were familiar with the events of 1972, as well as the existing film adaptations,” says Wöbke. “Steven Spielberg's *Munich* tells the aftermath, but we felt that there was still more to this story that was ripe to be told for the big screen. We locked ourselves in a room for several days and ultimately decided that we wanted to make a film about the terror attack during the 1972 Olympics in Munich,” explained Trauer.

The filmmakers were inspired by Kevin Macdonald's documentary *One Day in September*, which takes a forensic look at the 1972 Munich Olympics, and Paul Greengrass's film *United 93*, which told the story of the tragic flight of September 11, 2001 with documentary precision and in real time. “We thought about what it would be like to narrate the events of September 5, 1972 in a way that felt like we had been there, close up, as a reporting team,” Trauer explains, noting that it was not lost on them that the 50th anniversary of the events in Munich was approaching at the time.

Moritz Binder came on board to write the screenplay with Fehlbaum, and the pair also collaborated with co-writer Alex David who had previously worked with Wöbke. David was initially tasked with helping with the German to English translation but continued to assist in the sharpening of characters and overall pacing, heightening the language and tension.

As they dug into their research, the media's pivotal role in the day's events was quite compelling. The producers soon discovered an article written by a former production runner, Jimmy Schaeffler, who spoke highly of Geoffrey Mason, the then 32-year-old coordinating producer who had been in Munich under the leadership of the legendary Roone Arledge, the president of ABC Sports at that time. Arledge, who was declared one of the 100 most important Americans of the 20th century by *Life Magazine*, is considered the inventor and formative pioneer of modern sports reporting.

“ABC Sports had offered the highest amount for the broadcasting rights at the time,” explains Trauer. “They had built their own production complex right next to the Olympic Village. Only a hill separated their studio from the athletes' accommodations. And we knew that they were the only TV channel to set up a live camera at the location of the events of September 5.”

After talking to Mason, it occurred to the filmmakers that he would make a great central character in the film. “Mason told us vividly and in great detail about his experiences on that day,” recalls Fehlbaum. “He told us about the 22 hours he spent producing the broadcasting of the live coverage, which he still recalls very precisely.”

“Geoffrey spoke of the stress, the difficult decisions, the moral dilemmas and the deep emotions that are present to this day,” adds Trauer. “It quickly became clear that this was the film we wanted to make. That was the decisive moment.”

“When I was approached with the idea of telling the story of *September 5* via the perspective of the ABC Sports coverage of that event, I was very impressed by the depth of research that had been accorded the project,” recalls Mason, who came on board as a co-producer of the film. “But more importantly, after I read early versions of the script, I was impressed by how deeply personal the experience was, not only to those of us involved in the production, but in telling the story of what transpired. This is a story about the people in that control room and how we all reacted to what was happening in front of us. I am blessed to be one of the very few people still around to help tell that story through the eyes and hearts of those of us who were there that day. It has been a unique opportunity.”

ABC executives and staff who had been heavily involved that day in September, including Roone Arledge and Jim McKay, had also written biographies and, unsurprisingly, the events that had transpired in 1972 featured throughout given just how much it had characterized and influenced their lives. “Each of them described this day from their own perspective,” observes Wöbke.

The filmmakers were also able to obtain first-hand insights from Schaeffler, who, in his role as a runner for ABC in 1972, had smuggled film footage past the police cordons disguised as an athlete; and Sean McManus who was, until recently, Chairman of CBS Sports. A young man at the time, McManus had sat in the control room while his father, Jim McKay, was presenting the Olympics in the studio next door. It was a pivotal moment for *September 5* when McManus gave the project his blessing and offered his support. “I was next to my dad for the entire day, night and early morning and watched him report on what was the darkest day in sports history,” McManus remembers. “His reporting, calm presence and compassion were simply striking as the world awaited the outcome of the Israeli Olympic Team. *September 5* presents this story as it unfolds, with gripping realism and accuracy from the perspective of ABC Sports. The telling of this moment in history will remain with the audience for the rest of their lives.”

As the creative team developed the film further, they were also struck by just how young many of the journalists and technicians were who worked for ABC in Munich, some in their twenties or early thirties. “It was a special life experience for them to be on location at these Olympic Games, in which Munich – and indeed the whole of Germany – were consciously trying to break away from the sinister German past, which at the time was only 27 years prior,” explains Trauer. “And it was also a great challenge for all those involved to handle this massive technical apparatus. What ABC had put together for their broadcasting from Munich was incredible. It was unprecedented and set new standards.”

The ABC Sports of 1972 was undeniably far ahead of the curve – and not only of its more talking head-centric news division, but of all the other channels, too. “Roone Arledge was a visionary of storytelling,” notes Fehlbaum. “The personal histories of the athletes became part of the narrative, their

biographies, wishes and desires. But ABC Sports also outstripped the others in terms of technology: innovative technologies such as the use of slow motion and handheld cameras coupled with sensational title designs were the repertoire of Arledge's team. In his memoirs, broadcasting engineer Joe Maltz describes the massive technical effort that was necessary for the first live broadcast of the Olympic Games and how the ABC crew improvised on the day the hostages were taken in order to get the audience as close to the events as possible. Combined with Arledge's innovative approaches to narrative, this resulted in a paradox that would characterize the decades to come: news became infotainment."

And in his ongoing interviews with Mason, Fehlbaum notes that there was one answer in particular that gave him complete clarity on the story he wanted to tell. "Of whether they had thought about those broader implications and consequences during the broadcast, Geoffrey just said, "There was simply no time,"" recalls Fehlbaum. "In that moment Moritz and I became aware that this is exactly how the film should feel. The audience should experience the intensity of the live coverage with the characters, and be there when moral decisions have to be made against the backdrop of a constantly ticking clock." Mason proceeded to review the script to ensure filmmakers were capturing the tone and tenor of the day.

Binder notes that he and Fehlbaum were especially drawn to the idea of exploring the impact of imagery in media reporting. "What lingers from a specific event is the resonance of the images," he says. "We have all kept the events of September 5, 1972 in our collective memory but it is important to acknowledge that those images are there as a product of the reporting. So we wanted to tell the story behind these images and how they emerged from this event. We didn't want to give simple answers but instead, we preferred to ask serious questions as media professionals, narrators, and viewers ourselves."

When Trauer read the newly-drafted script, he recalls not being able to put it down. "It was gripping, suspenseful and electrifying. It had an entirely new quality and followed the conceptual idea of having the entire plot unfold inside the studio complex. The idea of not going outside at all except for the clips on the many monitors turned out to be a complete success."

With such a specific narrative for the film now established, the filmmakers realized just how much power there would be in utilizing the original ABC footage in their movie; however, accessing the archives and licensing the original material wasn't going to be easy. "If we were going to create *September 5* as a thriller with a focus on ABC Sports, we would absolutely require the original recordings," says Wöbke of the daunting hurdle they now faced. "It was clear to us that we would need Geoffrey Mason to help us access the material given his ongoing relationship with ABC."

Having ABC's original tapes at their disposal proved to be invaluable to Fehlbaum and Binder. "Viewing the broadcast footage made it possible to recreate a reconstruction of events with the control room and we structured the screenplay accordingly," shares Fehlbaum. "This also led to a visual strategy that would characterize the film. We planned the set in such a way that the original material from 1972 could run on the monitors and in this way blend in with our directed scenes."

While watching the footage, Fehlbau says he became increasingly fascinated by the work of presenter Jim McKay who always appeared professional and formal in his reporting. “In spite of everything, he was able to radiate empathy with all those affected,” notes the director. “It seemed impossible to me to reproduce this performance with an actor. In order to convey the urgency of the moment we knew we would also have to incorporate the original material of Jim into our film.”

With the narrative now firmly focused on ABC Sports, the project had become predominantly an English-language film. With the exception of Marianne Gebhardt, played by Leonie Benesch – a central German character who plays a crucial role in terms of outside communication and translating the German news for the American TV crew – the other lead characters are American and all speak English. “The project had all of a sudden become an international production,” Trauer says. This evolution led to an increased desire for support from an American producing partner. “We wanted to do justice to the characters and the circumstances,” the producer continues.

What would end up being the perfect partnership emerged from a connection facilitated by *September 5*'s cinematographer Markus Förderer and one of Sean Penn's producing partners, John Wildermuth. Förderer made his feature film debut in 2011 and also collaborated with Fehlbau on his movie, *Tides*. Now based in Hollywood, Förderer has worked on major productions by Roland Emmerich, Mike Cahill and Rawson Marshall Thurber. Förderer and Wildermuth were working together on Thurber's film *Red Notice* in 2021 and they discussed Fehlbau's new project during the shoot which led to a meeting with Sean Penn's production company, Projected Picture Works. BerghausWöbke Filmproduktion and Projected Picture Works agreed to collaborate to bring *September 5* to the screen.

“Sean Penn, with his partners John Ira Palmer and John Wildermuth, let us know that they were absolutely convinced by the quality of the screenplay,” Trauer remembers. “And the moment Projected Picture Works came on board was when doors suddenly started to open for *September 5* in the United States. When you send out mail that says, ‘Produced by Sean Penn’ on it, you have a foot in the door. All of a sudden the script was being read and we got quick responses. Ultimately this led to us assembling a superb cast.”

Palmer confirms that the trio was instantly struck by the film's unique perspective on subject matter that has never been fully reckoned with, but that still impacts the way viewers digest news to this day. “The film also tells a damn good story,” says the producer. “Tim Fehlbau and Moritz Binder wrote an incredible script that grabs you by the neck and does not let you go. We all knew that the film needed to have a feeling of authenticity and urgency and they carefully designed how all of that dramatic tension plays against the existing footage.”

Penn, who was just 12 years old in 1972, recalls being a self-described “Olympics junkie” at the time these events took place. “I remember gathering with my family around the television while all of this was playing out,” he shares. “The script provoked memories of that tension and heartbreak in ways that both felt extremely authentic to my own memories, but in this case, it literally put us in the room with those on-site

covering it. Tim has an extremely assured hand as a filmmaker, an eye for connecting and organizing the tension dots, and it really is a sort of seamless direction where the dots and drama never announce themselves or distract the audience with exposition.”

Wildermuth also had a strong childhood connection to the events of the ‘72 Munich Olympics. Ten years old at the time, Wildermuth had recently joined a swim team and was riveted by US swimmer Mark Spitz who set an Olympic record by capturing 7 gold medals that summer. “When Markus Förderer told me about *September 5* I was immediately intrigued by the concept of telling the story from the ABC sports team’s perspective because the events of that time and the live broadcast were so firmly embedded in my memories. From our first meeting with Tim I was captivated by his passion for this story and his collaborative nature and convinced that *September 5* was a perfect fit for us at Projected Picture Works.”

With an enviable creative team now in place, Fehlbaum says that everyone remained on the same page from beginning to end. “You can tell what was special about this film was the exceptional team of creative producers we had,” he notes. “We were constantly communicating and were always focused on how we could tell the story in the best way possible.”

ASSEMBLING THE CAST

On January 16, 2023, a few weeks before shooting was set to start, the filmmakers received the news that their European casting director, Simone Bär, had passed away from cancer at just 57 years of age. “It was unbelievable,” producer Thomas Wöbke says, remembering his shock at the loss. “But Simone had arranged her successors herself. Alexandra Montag and London caster Lucinda Syson jumped in to replace her and continued her work with our American casting director Nancy Foy. It was incredibly sad but at the same time it was amazing to sense what a phenomenon Simone had been on the international scene. We heard the same answer everywhere: ‘No matter what. We’ll do it all for Simone. We must do this.’” The new casting team jumped in quickly to help round out the cast with an exceptional group of actors.

From the beginning, the vision for the ensemble cast was to find the right blend of actors who could recreate the sensation of working with people from all over the world, all of whom had come to Munich for the Olympic Games. “Geoffrey Mason had told us about a unique dynamic and the solidarity among the ABC crew,” notes Fehlbaum. “This feeling had to be reflected in the casting.”

Emmy®-nominated actor Peter Sarsgaard came on board to play President of ABC Sports, Boone Arledge; John Magaro stars as coordinating producer, Geoffrey Mason; Ben Chaplin portrays ABC Sports executive Marvin Bader; and Leonie Benesch plays German translator Marianne Gebhardt.

From the beginning, Fehlbaum worked with the actors in concert as they prepared for the shoot to ensure that the experience of recreating what transpired on September 5, 1972 would feel as real as possible for everyone in the cast and crew. “I flew to NY to visit various sports control rooms. We studied the specific movements and gestures, and the dynamics and atmosphere of sports broadcasts,” says the director. “And we

were able to transport those to our set. From the control room visits, we wanted to ensure that all the technical equipment on set was as authentic as possible, and functional for the actors.” Authenticity was always at the forefront of the creative team’s minds throughout the project, but some dramaturgical liberties needed to be taken in condensing the events of the day into a feature film, and that included making some of the featured characters a composite of a few of the people present, namely Mason – who also represents the director of the coverage that day – and Gebhardt, who is a blend of several people who were in the control room in Munich.

Acclaimed actor Peter Sarsgaard took on the role of trailblazing newscaster Boone Arledge. Nominated for an Emmy Award for his work on *Dopesick*, Sarsgaard was also recently celebrated for the film *Memory* – for which he took home the Best Actor award at the Venice International Film Festival – and the series *Presumed Innocent*. The actor says he was drawn to the timely questions being raised in *September 5* and the specific way the filmmakers wanted to tell this story – including the utilization of the real footage shot that September. “I thought that that was exciting,” he recalls. “The film also says something about our current state of journalism and the way that we perceive events, and who gets to tell the story and the illusion of subjectivity. I think there's an illusion with live coverage, that it is the unfiltered truth. But now we have lots of little cameras going around recording things, and somehow we think that it tells the whole story. But of course, it doesn't because point of view is everything. So we have a million points of view going around one event, and there is no one to tell the story in a way that is even trying to be unbiased.”

In preparing to portray Arledge, Sarsgaard had been given various materials to read about the sports executive, but the actor found himself most relating to the fact that he had a family, among other very human aspects of the man he was playing. Sarsgaard also spoke at length with a friend who works in a similar environment and who had covered NHL hockey and the Olympics. “Learning how the system works, how the organism works, was interesting,” says Sarsgaard. “And he told me about how Boone had changed things, in what ways he had changed things, and why he was a pioneer. And a lot of that was about storytelling and Boone’s way of telling a story which emphasizes it being a satisfying story. And that's okay with sports, but it gets more complicated with journalism.”

Magaro, who had appeared in many acclaimed independent productions, had also recently starred in Celine Song’s Oscar®-nominated directing debut, *Past Lives*, in which he was celebrated for his powerful work. “I became aware of John Magaro via Kelly Reichardt’s *First Cow* and his appearance in *The Big Short*,” says Fehlbaum. “His minimalistic and absolutely authentic acting was exactly what I had been looking for in the role of Geoffrey Mason.”

Magaro recalls reading the script for *September 5* and feeling engaged right away. “It was action-packed, there wasn't a dull moment, and in it, I saw three-dimensional characters,” he shares. “I could almost smell the control room tobacco, the cigarette smoke came off the page. It was very tactile and felt very authentic. It also reminded me of films I love like *All the President's Men* and *Good Night, and Good Luck*. And

then there was the challenge of Geoffrey, what he goes through, having to deal with his mentor and making a decision as to whether he betrays him for ratings, or aligns himself with this legend, Boone Arledge. All that richness and all of those components made me hop on a call the next morning and say, 'I need to be a part of this.'"

Mason, who now lives in Florida, was eager to speak with Magaro after the actor was cast. "At first, I think Geoffrey was apprehensive about the idea of such a traumatic moment in his life being portrayed on film," shares Magaro. "He wanted it to be in the right hands and handled with care. I tried to put his anxiety at rest, letting him know that I intended on telling it as authentically and delicately as possible. We talked a lot about what he went through that day, how he pursued it and how he engaged. When we were shooting, we would be in touch when Geoff was watching dailies, and he was very encouraging as he was seeing footage roll out."

Magaro soon learned the language involved with "calling a show" – guiding the production team through everything from camera angles and graphics to music and transitions – and he became comfortable with all aspects of the roles of the sportscasters, directors and producers. Mason also proved to be a tremendous ongoing resource to the team and was able to cultivate access into different control rooms, including CBS Sunday Football and ESPN basketball games. "I was able to go to Madison Square Garden, and sit in the control trailer as they pieced it together," recalls Magaro. "But it was CBS Sunday Football that was enormously helpful, especially because it was being run by Sean McManus – Jim McKay's son – who had been there in the room that day in Munich. So I found myself going there for about two months, every week, speaking to the director and producers, and getting the lay of the land. It's so quick and there's not a chance to think, you just have to stay on your toes, stay on the air and keep it lively for the entire production. And it's not until you wrap for the day where you actually get to breathe a little bit, so seeing that was infinitely helpful."

With this hands-on experience under his belt, as the shoot got underway Magaro says there were several things that were incredibly important to him to ensure he got right in his portrayal of Mason. At the top of that list was being as honest as possible when it came to calling the show. "Anyone who steps into those control rooms knows that it is unlike anything else and if there was a false note in that, then it wouldn't have worked," he explains. "And especially for people who have been in those situations, they would have seen it, and they would have immediately dismissed it as phony. But because of the time I spent in those control rooms and doing the research, I think we were really able to capture what it was like to call a live broadcast in the 1970s that was going live globally via satellite. It was also very important to me to capture Geoff's situation, this struggle of being a good producer, being a good broadcaster, and also struggling with this moral dilemma of what's right and what's wrong in this situation."

In taking on the role of Marvin Bader, the head of operations for ABC Sports who grappled with questions of conscience, morality and ethics on September 5, actor Ben Chaplin (*The Nevers*, *The Thin Red*

Line) says he was initially attracted to the script's quality and clarity. "It was very economical," he recalls. "The characters were clearly drawn. Everything about it was precise. Telling a story about a big event, particularly a real one – be that a war or a life, or a tragedy – will usually benefit when told from a very specific perspective within the bigger picture. Moritz and Tim's script was a great example of that. In some ways this was a Pandora's Box moment. What had been done couldn't be undone, because it was now possible to do, and millions of people tuned in live. I think we might be at a similar moment in terms of technology being ahead of our understanding of how to mitigate for its side effects, its unforeseen consequences and its potential for influence – both intentional and unintentional – on events in the real world. So the film is vitally relevant and brings up questions that are desperately in need of consideration and answers right now, more than ever."

In preparing for the role, Chaplin read everything he could about Bader, taking note of certain quotes from people who knew him that were in keeping with the character that had been written for the film. Chaplin learned a great deal from an "incredibly enlightening" conversation with television producer Al Berman who had been Dan Rather's field producer, a newsman at CBS, and who had also produced an Olympics. "He is a legendary specialist in live events and live reporting and his love, enthusiasm and excitement for the job was still so tangible down the phone line in our short call. Then I found a quote that Marvin said about his own career which I found very touching and it got me thinking. He said, 'I'm sorry I retired. I had the best job in the world. There is no better job.' I hope audiences might come away from the film thinking about someone like Marvin Bader, a thoroughly decent man who spent his life working hard behind the scenes bringing pleasure to millions, doing the very best he could."

An indispensable partner to Geoffrey Mason in the film dramatization is German translator Marianne Gebhardt, and the entire creative team was thrilled to secure Leonie Benesch for the role. "In a story in which a lot of it is about communication, she plays a central role as a translator. At the same time she represents the post-war generation, which stands for the new, liberal Germany," says Fehlbaum.

In 2023, Benesch received international attention for her starring role in İlker Çatak's *The Teachers' Lounge*. The film created a stir, and not only at its world premiere in the Panorama at the Berlin International Film Festival. Shortly after, it also won the Golden Lola as the Best Film of the Year, and became nominated in the Best International Feature Film category, representing Germany, at the 2024 Academy Awards®.

Benesch, who had been sent the script for *September 5* through Bär and Montag, was devastated at the loss of Bär who she says she had an incredible amount of respect for. "I owe Simone and Alexandra a huge part of my career" she shares. "Whenever I would get anything from them, I knew I was about to read something interesting and that was the case here, too. This is a film that deals not so much with the terrorist attack itself but more with the question of live news reporting and that was fascinating to me. Because all the questions that were raised in the script and in that newsroom, have remained the same and are maybe even more poignant today. What is information that is worth reporting on? And what if headlines and sensationalism just feed the urge in us to be thrilled?"

Benesch brings a dignity to Marianne who is working in an environment rife with power imbalances. Fehlbaum and Benesch decided that the best approach for the portrayal of Marianne would be to place the actor directly into the situation in a similar way to her outsider character, without the benefit of a vast amount of knowledge about the machinations of a newsroom. However, Benesch did spend time with a translator in Berlin who, she says, she asked “loads and loads of questions regarding the nature of her profession.”

The actor says she found the structure of the script incredibly helpful in terms of what Marianne symbolized within the story and notes that she related to the generational guilt that her character felt. “As someone who grew up in Germany, I have been faced with that, of course,” Benesch says. “But in terms of my actual approach to each scene, the question of German guilt didn’t play a major role as it was too abstract. I think about my craft in terms of tone, motivation, speed, rhythm, weight. What I liked most about our film was the nature of the ensemble. I loved being in the room with so many people to learn from.”

Reflecting on just what the ABC team went through that September in 1972, she says, “Everyone did the best they could and I think their intentions were good. I feel like our film might be able to make people feel what it’s like to be a journalist during breaking news. ”

And given the central concept of having the vast majority of the film take place in such close quarters, in order to bring to life these tense dynamics between Arledge, Bader, Mason, Gebhardt and the rest of the ensemble, it was imperative to the filmmakers that all of the actors would be present the whole time, from the front of the control room right through to the supporting cast in the back rows. This also had the effect of establishing a tight bond between all of the performers over the course of the shoot. “It really is an ensemble, and that goes for our principal actors as well as our background actors,” confirms Magaro. “It’s not often that you shoot a film where you have the same background with you every day. So they really became a part of the team, a part of the family. They learned the language, too. They were engaged with us. They were doing their jobs in that room. It built a camaraderie and it built a secondhand language so we could easily communicate with each other and that helped in keeping the tension alive.”

Sarsgaard, too, agrees that one of the main highlights of the project was diving deep with the entire cast to tell this story. “This is an ensemble movie in a way that very few other movies I’ve done have been, each of us holding up one hand to carry the story,” he says. “It was a great experience. There was no tip of the spear with this cast. There was no hierarchy. Everyone just showed up and did their part.”

THE SENSORY LANDSCAPE OF 1972 MUNICH

The main shoot for *September 5* took place over 33 days, predominantly at the Bavaria Studios in Munich where the production could shoot the film on one studio set. Twenty-nine days of the shoot were ultimately spent at Bavaria, with the other four consisting of a day in Penzing and three in the Olympic Village, which looks virtually the same as it did in 1972, to recreate a few scenes from the original footage that was necessary for the film’s narrative.

“Having the opportunity to film this movie in Munich was incredible and very powerful,” shares producer John Ira Palmer. “You could feel the shadow of what happened on all sides of this by being right where these events took place. Shooting on location in the Olympic Village, and at the pool where [American gold medalist] Mark Spitz swam, and in the actual apartments where this tragedy unfolded, was a unique opportunity for all of us to not only feel the weight of history, but to have people around us who remembered these events because they were there and lived it in real-time.”

Some of the footage of the events of September 5 needed to be painstakingly recreated, especially when it came to the nighttime imagery of the airport given that the original film stock was incredibly slow and difficult to see. While the real airport still exists, architecturally it had changed substantially in the intervening years. The filmmakers’ goal was to embrace in-camera techniques wherever possible so instead of resorting to visual effects, the team decided to build a large-scale miniature of the facade of the airport, placing it 300 feet from the fence to eliminate any reference of scale. They also utilized a miniature replica of the helicopter that transported the hostages to the airport, miraculously finding a pilot who had built an eight-foot chopper that was precisely the same model as the original, down to the authentic lettering. The helicopter could be flown through the Olympic Village and by employing simple optical illusions, the images were captured realistically.

In establishing the behind-the-scenes team who would be tasked with recreating so much imagery and sound, and to bring ABC’s iconic control room back to life on screen, the filmmakers turned to many of their previous collaborators.

Cinematography

Cinematographer Markus Förderer was thrilled to have the opportunity to partner with Tim Fehlbaum for a third time. “Working with Tim always inspires me,” says Förderer. “He is a very visual director who pays great attention to visual design and we complement each other well. *September 5* is based on historical facts but it’s still a fictionalized feature film which is why the selection of lighting and lenses we chose brought something that was both true to Tim’s vision and is also visually unique. In preparation, we looked at a lot of references, filmed a number of tests, and watched documentaries from that era to develop the visual language for the film.”

Digital cameras were predominantly employed for the control room scenes. For any recreations of archival footage, Förderer and his team often filmed on both 16-millimeter and digital, sometimes side-by-side. “We shot with several cameras to get different angles, and then I had a film camera on set for every scene to have a reference for our color grade and to make sure that everything blended and looked filmic,” he shares. “We never wanted it to feel dated. We wanted the audience to forget they’re watching a movie and believe they’re in the period. Our digital camera was 8K, very high resolution, but then we added vintage lenses from the time. When I did research into the lenses they used to film the Olympics, I found detailed descriptions of the gear they used as it was such a technological feat and a milestone in broadcasting.

I also found one of the original Zoomar lenses on eBay – the first-ever Zoom lenses were made in Munich – and we had it converted to match our modern camera. The look was amazing. We mixed different lenses and switched between a 16-millimeter sensor crop to a 35-millimeter and we also used anamorphic lenses. This interplay of analog film and video technology combined with digital recording allowed us to create our own imagery that hopefully feels correct in terms of the era and at the same time conjures up an immediate, real-time feeling – as if we were there, live, with the characters.”

“Working with Markus is a real luxury because we understand each other so well,” says Fehlbaum of their ongoing partnership. “Our approach was to tell the story as if we were a team of reporters covering the events of the day, making a documentary about the ABC crew. We wanted the camera to react spontaneously to what was happening so we tried to feel the camera movements in the moment instead of planning everything out in advance. Markus has an amazing feel for handheld camera work, with a simple setup and a small camera so he can react quickly.”

Förderer operated the A camera throughout the shoot to ensure he could be as unobtrusive and quick-moving as possible. This handheld aesthetic fully immerses the audience, providing a sense of voyeuristic intrigue, adding to the tension. “I had to be physically close but it was a dance between me, the other camera operator, and the actors, while never distracting the actors,” says Förderer. “This was so intimate and I wanted to be intuitive in each moment. I also wore a headset so I could talk to my lighting team to make adjustments quickly between takes.”

Given that the majority of the story takes place within the walls of ABC’s studio in Munich, the cinematographer wanted to ensure that the full extent of what transpired there was always visible to the audience, despite the confinement of the rooms. “There are no windows in the studio construction, quite deliberately, to generate a claustrophobic atmosphere,” explains Förderer. “Here, the television monitors are the windows to the outside world and we were creating this bubble. Visually, a lot of the film is fairly dark and moody, so the TV screens become the brightest source and your eyes are immediately drawn to this part of the frame. We wanted to create the impression that the viewer of our film is glued to those screens, the same way I imagine viewers in 1972 were glued to their televisions, seeing something of this scale happening for the first time.”

In order to create the sensation of a real-time broadcast, two cameras were used and even though there were cuts and the tightening of scenes in the editing room, the intent was for many of the sequences to possess the movement and energy of one continuous shot. “We mastered the entire scene and captured the actors’ performances by following the story as if we only had this one opportunity,” says the cinematographer. “We wanted to embrace the energy, the imperfections, and the chaos of that day that we knew existed from talking to witnesses from the time. The challenge was making sure the actors got to where they needed to be as that needed to be precise to give them the presence on camera and to make it feel chilling and intense, but also casual and unpredictable.”

While the control room set was filled with antique pieces, Förderer landed on new technology to create period and dynamic lighting concepts that would emulate the office lighting of the era. “The original studio was in a complex where they used a lot of fluorescent tubes that would flicker a bit, especially towards the edges,” he notes. “As I wanted to have creative flexibility, we used very high-tech LED tube lights that looked like the old ones but we could program them to flicker and then the art department also aged them. I put them everywhere, including the hallways and the editing room, and we could program different effects depending on where they were located. So as the actors move through different rooms, you feel the light change. For more tense scenes, this allowed me to add this flicker when something dynamic was happening to communicate a feeling of unease that makes the tense situation our characters are in more palpable.”

When it came to the archival footage, scenes were always recreated as authentically as possible before being seamlessly integrated with the original material. “While whenever we see Jim McKay is the original footage, we recreated some of the other archival footage for several reasons, including out of respect for the survivors' families as we didn't want to show any of the hostages,” says Förderer.

With the exception of one or two shots, no blue screens were utilized, allowing the actors to react to what was happening on the monitors in real time, creating a completely immersive environment and contributing to both the narrative and the actors' performances. “It was a big operation and very complex to have the right content playing back at the right time,” says Förderer. “But our actors could then feel like they were on a video mixer, blending and cutting to Jim McKay in the studio, going to the live camera on a tower. We had all these pieces ready, so they could create their own live broadcast based on the historical footage.”

“Working with the real footage was a total game changer,” agrees John Magaro. “We didn't know how we were going to tell this story without it. You can go on the internet and you can see bits and pieces of the broadcast, but we had 22 hours of coverage plus footage from before the hostage-taking, of the Olympics coverage. And for me, calling the show, it was like another cast member, the language of the script changed as we got the footage. Going back to the research we had done, it was easy to pivot and change to calling the live footage that we had, which was a unique challenge.”

Keeping the intensity alive for the length of the film required everyone to play their part both in front of and behind the camera. Förderer says that to do his part in raising the collective heart rate, he found inspiration in documentaries from the time. “When they filmed an analog TV screen with a film camera, you would get strobing and flicker effects so we went to great lengths to convert our TVs to make sure they were in perfect sync with the film camera, which is not a natural thing,” he explains. “There are neurological studies on the effects of pulsating light and how it makes you nervous, and there are certain frequencies where your heartbeat goes up. So we had a big light rig above the TV wall and in the beginning, there is a fairly subtle flicker to establish it. But when it gets tense, for example, when we see the masked man for the first time on the screen, we go to a 25-hertz flicker. Dynamically, we could ramp this up during the scene. As a viewer, you

can't put your finger on it because hopefully you are immersed in the story. I think we created a look that's visually unique to *September 5*. It is period, but also fresh, intense, and cinematic, and it feels grounded.”

As Förderer reflects on what he and the rest of the *September 5* creative team managed to achieve with their work on the film, he says that it came down to everyone working so synergistically together. “From a craft standpoint, what is so unique about this film is that it’s not only an ensemble film in front of the camera with this amazing cast, but the same goes for behind the camera,” he says. “It was such a great collaboration between the camera department, production design, and also editing. It’s what makes the film so special. And when you experience the tension getting higher and higher, it is because all the pieces are coming together: incredible performances, editing, music, and visuals.”

Shaping the Edit

Joining the production was editor Hansjörg Weißbrich who also bore a great deal of responsibility for keeping the audience on the edge of their seats from beginning to end. Weißbrich came to the project with a longstanding passion for films about journalism and previously edited *She Said*.

Despite it being the first time Weißbrich and Fehlbaum found themselves working together, the pair have known each other for a decade. The editor also has a long-standing friendship with producer Thomas Wöbke, having been involved in many mutual projects over the years. “Hansjörg was a huge help in a film that was all about tempo and relentless pressure,” says Wöbke. “His respectful and serious way in which he made exactly the right cuts for this sensitive topic raised the quality level of our film to another level.”

Weißbrich was involved early in the process for *September 5*, two years before the start of principal photography, and read various versions of the screenplay, providing notes. He knew Fehlbaum wasn’t looking for classical coverage but instead had a stylistic vision for the film incorporating handheld cameras to create an experience that felt like it was shot by a news reporting team.

“I was drawn to this unique perspective of the film, entirely told from the perspective of the ABC Sports reporters’ team,” says Weißbrich. “It was a limitation I found both challenging and unique. I love the way Tim approaches his work and I was very excited to join this team.”

“The editing process was challenging because of our style of shooting,” notes Fehlbaum. “We would just let things run, gather material, shoot long takes and different setups. We captured a huge amount of footage which leaves you with a massive amount of work in the edit. Hansjörg is an incredible editor with a fantastic sense of how to sift through the material, organize it, and find what was truly important for our film and what we didn’t need. He shaped the film significantly. It was so important to us that the film be fast-paced because, as Geoffrey Mason told us, time was like a whirlwind and we wanted to convey that feeling in the film. Thanks to Hansjörg, we managed to do that.”

Despite Fehlbaum’s concern about providing so much material to his editor, the four to five hours of footage that reached Weißbrich each day of the 33-day shoot ultimately proved not to be daunting at all. “I

actually thought it was amazing to have this variety of options,” he says. “It was the spirit of the project to be hands-on and I started intuitively with the first assemblies. It was a playful approach. I tried to find the right tonality very early in the process to get a sense of whether a theme was working or not.”

In amplifying the film’s signature tension, Weißbrich says he found the screenplay to be a nail-biter which provided a great foundation for him to build upon. “It was one of the best scripts I’ve read,” he recalls. “So I tried to follow the characters as if I was very much in their position, but as an editor creating suspenseful moves based on real events. The challenge – and what was most important to me – was to be respectful and to always think about the drama underneath. I tried to feel what the characters were feeling as they were under so much pressure. This transformed into the editing style, but also with Markus’ camera which was very kinetic, very nervous, with a lot of movement. I followed the flow of the footage and tried to create the same thing with the editing. So it came naturally that the pacing was fast. But we also worked hard on getting the tension right, along with getting the emotional parts just right. We would extend the timing for the emotional scenes to land these beats of the story. The balance we struck between being a thriller with high-paced, nail-biting sequences and the emotional impact the film has overall is something I’m very proud of. It was a lot of work to get it right.”

An additional editing challenge was the incorporation of the archival material and the selection of the different clips – including the recreated sequences – for the monitor wall. “It was really important to us that as you watch this movie, you felt a sense of authenticity, that these felt like real people doing real work,” says producer John Ira Palmer. “We knew very early on that the archival footage was going to deliver an emotional wallop that none of us could ever hope to recreate. And because we were also intercutting that original footage with recreated footage, along with the story we were telling inside of that newsroom, we knew it needed to all blend seamlessly.”

Weißbrich provides an example of one of the trickier transitions. “With Jim McKay, we had a couple of scenes where we see him from behind, and that was shot with a double,” he explains. “Then we combined it with the original footage. In the very iconic scene when McKay makes his announcement that all the hostages are gone, we combine a short reverse shot in the studio with the archival footage of the real McKay. I think it is amazing how Tim achieved that combination so seamlessly, but also emotionally. We couldn’t show the close-up of Jim McKay in the archival footage as there were three different setups – the close-up of McKay, the close-up of Peter Jennings, played by Benjamin Walker in the film, who is sitting next to him, and then a wide shot of the studio with both of them – but we made it work, and found solutions. This scene is so emotional, has a deep impact and I think we achieved something very special.”

Recreating the 1970s Aesthetic: Production Design

Production designer Julian R. Wagner, who previously worked on Tim Fehlbaum’s *Tides*, says he was attracted to joining the project partly because of the fresh perspective it gave him on these well-known events.

“Putting the view of the media and its role at the center of the narrative gives the story an urgency,” he says. “So when Tim came to me about this film, as a designer, it was very appealing to work on such a topic and to find the balance between authenticity and the creative freedom needed to tell the emotional world of these characters, as well as making it both exciting and tangible.”

The designer started his work on *September 5* by entering a long research process. “This was the first time I felt such a responsibility as a filmmaker and as a designer because, on other projects, I tend to create my own world,” shares Wagner. “But we had to tell the entire story mostly from a single room in the studio. We had a lot of great reference footage, and Geoffrey Mason provided us with images and, of course, his own knowledge. We read police reports and interviewed many witnesses from the time which was enriching. We then had to do technological research to connect it all.”

Wagner reproduced the 1972 ABC Sports studio, which is no longer standing, according to the original complex blueprints that showed precisely how it had been built on the Olympic site, but he also had to maintain an equilibrium between authenticity and a dynamic visual design that could captivate the audience for the length of the film. “We solved the problem of balance by being very precise about our technical aspects, about all the props and everything that we used, especially in the control room,” says the designer. “Every button, every screen, absolutely everything you can see, was a perfect copy of the control room even down to the glued-on memos we saw in old images. But then for the architecture, we needed to take more creative license to be able to incorporate all the emotions and the drama. I tried to find an interpretation that would be realistic, but would also give us the possibility to maneuver, to find interesting angles and new perspectives, and to play with false perspectives as well. The control room and the studio were such good copies of the originals and I was very proud of creating them.”

Old machines were sourced from all over the world, borrowed from collectors, and found in storage rooms in television studios and museums. Weeks were spent meticulously cleaning, polishing, and rewiring the equipment to restore every item to its former glory. “It was very important for us to give today’s audience a feeling for the analog technology that prevailed at the time,” notes Fehlbaum. “Some of these devices were even made functional again for the shoot so that the actors could interact with them. It was very important to me that everything from phone calls to cameras and radios, and all of the communication tools were visible to the ensemble so they could experience them which led to more authentic reactions.”

Wagner admits that after recreating the ABC Studio space, sourcing this vintage technology and getting it in working order was the greatest challenge for the art department. “Everything had to be real,” he says. “For example, the screens in the ‘70s looked really different and so we wanted to have the real screens, but this went for everything right down to the last button. It was a gigantic puzzle. We then collected all of the individual parts in the studio and started to refurbish the old technology. The analog equipment had to work in front of the camera but at the same time, these old machines were incredibly loud, especially the VTR machine, so we rewired all the lights, buttons, and switches, and put them all on a control panel so we could

silently target everything. We had four technicians and two prop makers sitting there for weeks in a hall full of technical devices which was really intense. We were all very proud when everything had been assembled and it all worked.”

“It’s very difficult to find equipment from 1972 that still works and to be able to use it,” acknowledges Fehlbaum. “That was a highly complex logistical effort. Julian and his team did an excellent job of making it as authentic as possible. There was a certain point when [production buyer] Johannes Pfaller, who was responsible for getting all the equipment from '72 to the studio in Munich, said that everything that still exists in Europe – and works – from that time in technology was now in our studio. You could feel it, too.”

Filming of the ABC Studios set took place entirely on one stage at Bavaria Studios, with production filling the entire stage, wall-to-wall, with eight interconnecting spaces that allowed for continuous camera movements through corridors and into other rooms. “My personal approach was to create a studio where the moment you enter from the exterior, you wouldn’t feel like you were on a soundstage anymore. It should feel real all the time, and the actors should be able to walk wherever they want to, and the camera could follow.”

In addition to the main studio spaces, Wagner and his team were tasked with designing several other small sets used in recreations of original footage, generally only visible through monitors in the control room. “I thought they were particularly exciting to do, as they needed to blend seamlessly with all the archival footage,” says the designer. “They also needed to incorporate these iconic images that went out all around the globe, images everyone has seen. This heightened the importance of working with historical accuracy.”

One of the locations Wagner needed to find a way to turn back time on was the Olympic swimming pool as it had been beautifully renovated in recent years. “We researched the archival images to understand what it looked like during the Olympics because afterward they had dismantled half of it and built it in a new way,” says Wagner. “We redecorated the space, added a few walls, and had to shoot at certain angles. I recently saw an image of the swimming pool and thought it was the original research image but it was from the film. That happened with a few of our sets. Sometimes I couldn’t tell the difference!”

Producer John Ira Palmer says he was incredibly impressed by what Wagner was able to bring back to life with his work on the film’s visual design. “Julian made this incredibly immersive environment for the actors to dig deep into their craft and also for Tim and Markus to capture it in a way that felt real,” he reflects. “It put the actors in this pressure-cooker position where they felt, at each moment, that anything could explode, and the design of that set, which mirrored the reality of what happened, really underscored the tension that all the people in the newsroom were feeling that day.”

Fashioning Authenticity: Costume Design

Costume designer Leonie Zykan led the charge in creating an authentic and subtle look for the ABC team’s appearance. Zykan and Fehlbaum have been friends since high school and at this point, the designer

notes, can communicate without much discussion. “I know what Tim wants, and he trusts me,” says Zykan, who also designed the costumes for Fehlbaum’s *Tides* and *Hell*.

The designer’s starting point was noting that the film’s studio setting – with its technical equipment, monitors, and the original film footage on monitors – clearly communicated the 1970s environment. “So we agreed that the costumes should be as classic and timeless as possible,” explains Zykan. “Every piece needed to be right and authentic for the period without emphasizing the time. You only see more obvious 1970s pieces in a few of the side characters or extras.”

“Leonie is incredible,” raves producer John Ira Palmer. “It’s no small feat to tell a period piece in a way that’s not ‘showboaty.’ She managed to bring such an authentic sense to what the people were wearing that day.”

Zykan spoke at length with Geoffrey Mason and he provided the designer with numerous photos of himself, Roone Arledge, and the rest of the original ABC team. She says it was unquestionably the most interesting and inspiring aspect of her research. “He told me about the team spirit and the atmosphere in the studio,” she recalls. “There wasn’t really a dress code so the attire was very informal, casual, and comfortable.”

Mason also provided information on the iconic ABC Sports jackets. “We copied them from photos,” says Zykan. “For the blue jackets, it was quite difficult to find a fabric that had this specific synthetic feel which was so typical for the 1970s.”

“Leonie painstakingly hand-sewed those jackets” says Palmer. “They are indistinguishable from the original jackets and she made them custom for each of our actors, to make sure that they felt exactly of the period, but were also not overstated.”

In differentiating the looks for Geoffrey Mason, Roone Arledge, and Marvin Bader, Zykan shares that the distinctions were more striking at the beginning of the film before the shocking events of the day take hold. “For example, Roone is wearing a bespoke suit and tie,” she shares. “Geoff, as a very ambitious young man, is almost overdressed compared to the rest of the team, as he’s trying to do it right. And Marvin, as an ‘oldie’ in the business, is the most casual as there was no need for him to prove or show his position with what he wears.”

In contrast, Zykan employed an alternative approach for Leonie Benesch’s character, Marianne. “For a young German woman to be part of an American, mainly male, and very technical team was quite special for the time,” she says. “I wanted her to look very plain and focused with no fashion details, no jewelry, not at all sexy. Besides the men’s blue ABC jackets, she is the only one wearing color, nothing bright but still, it makes her stand out.”

Palmer says Zykan’s work perfectly complemented everything the other teams were bringing to the tone of the film overall. “Going along with the whole visual design of the film, you could relate to – and feel – what was really happening in these moments through Leonie’s design,” the producer concludes.

The Aural Atmosphere of *September 5*

September 5 sound designer Frank Kruse and re-recording mixer Lars Ginzel – both nominated for an Academy Award for Best Sound in 2023 for *All Quiet on the Western Front* – had previously collaborated with Tim Fehlbaum on *Tides* and loved the director's enthusiasm for sound. "Tim can get into the nitty gritty, the smallest details of sound, but also the bigger ideas behind it and the psychology of what sound can bring to the table," explains Kruse.

In editing the dialogue for *September 5*, Kruse and his team had to balance the sounds of the main players with the rest of the behind-the-scenes team who worked in and around the control room that day. "We had to create an atmosphere that portrayed the energy during the broadcasts as the goal was to give a lively insight into the world of '70s television broadcasts," he explains. "Arranging everything with the footage was a challenge and we worked very closely with Tim and editor Hansjörg Weißbrich to fine-tune the on-screen lines, even until the last day of the mix, with micro timing and overlapping lines across picture cuts."

In addition to having different-sounding devices through which the dialogue needed to be heard, the sound team also had to work with various types of source material. "Care had to be taken to match our new recordings to McKay's characteristic rhetorical style and the aural characteristics of the original reference material," says the sound designer. "Then the final communication sounds were created in close collaboration with the sound effects department. For example, the broadcast channels would cut off or crackle heavily. Embracing the sound of these devices while simultaneously ensuring the viewer could follow the story, was a key consideration during the final mixing process. It was critical at an early point in the edit to isolate each communication channel so that the sound of each device could be managed precisely during the editing and the final mix."

The sound team also needed to ensure that the audience would understand how the signals were being patched through various pieces of equipment and the way the subtle differences conveyed vital information about the story. "We changed the sound character for radio, telephone, speakerphone, and even a radio news show forwarded over walkie-talkie, all of which were being patched to both the main monitors in the control room and a full-screen, live feed," explains Kruse. "And in the sequence when the helicopters take off, you hear the helicopter sound over the reporter's mic in the studio and you realize how close the studio is to where the hostages are held because moments later you hear the helicopters going from a distorted 'over the radio' sound to actually shaking the building as they fly over it."

Kruse also knew from the start that capturing the various pieces of vintage technology in the control room would be key to making the sound design of the film come to life. The team created a realistic, yet distinct and authentic sound for the buttons and switches in the control room, paying attention to every small detail. "It was super exciting to research how the radios worked back then and the sounds they made," he says. "I wanted to make it as authentic as possible, and at the same time believable within the drama of the

film. So we recorded all the original machines in our studio and the Foley teams were able to use the original panels they had on set. I then went out to Berlin and found flatbed edit machines that were in perfect working conditions so that I could record and reconstruct all of those sounds you hear. We also made sure that all the phones and ringtones were authentic to the time and recorded them with working models of the era.”

Recording the Foley for *September 5* was more complex than it may first appear as the sound department set out to create a level of intimacy that brought the rising tension in the control room to the viewer. “For the off-screen action you hear in the film – people walking down the hallway outside of a closed door, someone using a typewriter, off-screen conversations – we went to an old school building in Berlin, and recorded tons of re-enacted action for the background sound,” shares Kruse. “We then layered all of that, combined it with ADR of extra crowd noise, the production sound and snippets we grabbed from there and rebuilt the atmosphere of the building.”

Julian R. Wagner’s production design, from the narrow, low ceilings to the typical linoleum floors common of the era, successfully created a claustrophobic environment for the control room, and also left a strong impression on the production audio, further adding to the authenticity of the film. “Tim wanted the heat inside the control room to come across as in reality, the AC hasn’t been working that day,” recalls Kruse. “This, combined with many of the characters constantly smoking, and the sleep deprivation everyone had, added to the stress level of the situation. We wanted the sound design to reflect these production design decisions. This atmosphere inspired us to emphasize sound by making it muffled and to tell the stories of people walking into the offices behind the doors. We also used sound to create a sense of time, because there’s no real daylight during the whole film.”

And when it came to working with the sounds embedded in the archival material, Kruse was moved by what he could hear on these 50-year-old tracks. “The original footage of McKay is so emotional and even the audio between his lines, there is noise on the tracks, like his breathing,” shares Kruse. “If you cut out all the lines of that material, you could probably still sense the level of stress that everyone had on those days. So it was impressive to get our hands on that footage. When McKay touches his earpiece, you hear this tiny almost inaudible, faint crackle from the talkback voice and that’s the moment you realize the hostages are all gone. That tiny sound carries that, even though it’s just a technical disturbance in a way. So I loved these moments in the film.”

Kruse reflects that it was often these tense, quiet and subtle passages in *September 5* that made him the most proud, including one final moment in particular. “At the end of the film, John Magaro’s Geoffrey Mason turns everything off in the studio before he leaves,” he explains. “You hear the clicking off of all the monitors, and all of a sudden you realize, there was so much going on and now there is this dead moment of him being completely exhausted and frustrated by what has happened. I love that last scene before he walks

out of the studio. In that moment, the viewer may realize all of the sounds they have subconsciously heard throughout the film.”

For the film’s subtle and nuanced score, Fehlbaum and the creative team once again turned to composer Lorenz Dangel who previously crafted the music for *Hell* and *Tides*, winning the German Film Award for Best Music for both films. Known for creating soundscapes that are both atmospheric and emotionally rich to enhance the storytelling, Dangel once again fully immerses the audience by layering tension, depth, and mood.

Given the tiny physical space depicted on screen, Dangel inherently felt that the score demanded an unconventional approach. “The film is narrated very tightly in its entire aesthetics,” says the composer. “Many people are communicating in confined spaces both directly and via radio and other audio sources. To take up this confinement, to ‘weave’ the music into the mesh of the most varied of elements on a sound level, required very precise work.”

“The soundtrack isn't super dense and then there is also actual score to highlight moments,” says Kruse. “Like when the camera zooms into the full screen, black and white image of the terrorists on the balcony, that is the classic picture that everyone remembers from that time. The music has a technical element in it, and the crackle and the high voltage buzz from the monitor melts together with the music. I loved these moments where you can't tell if it is score or sound, or just the silence of the room and everyone holding their breath looking at the more or less silent monitor. That was fun to play with and very inspiring.”

CONCLUSION

September 5 makes it clear that the impact of the events of September 5, 1972 remain to this day. “We began to understand that the responsibility we had for being honest, truthful, and thorough in our coverage was more than any of us had ever imagined before,” says Geoffrey Mason of how that date has personally affected the way he views his work. “Going into every production I'm involved with to this day, I think about the quality of our work and storytelling in a much more meaningful way.”

The film also raises a number of questions that are more important to address than ever, notes director and writer Tim Fehlbaum. “Beside our goal of telling a fast-paced, thrilling story, the film also sheds light on this historical event from a very specific perspective and I believe that the combination of these elements will hopefully create an exciting, and simultaneously thought-provoking experience for audiences.”

“The fact that this was the first time that such a traumatic and tragic event was shared globally and in real time has been forgotten,” actor John Magaro reflects. “It wasn't that long ago that the way we consume news changed, and it changed in that moment with people who were in a lot of ways ill-equipped to deal with it, and they put terms into the zeitgeist that are still used today. There was no chance for them to think, ‘Is this the right thing to say?’ They just had to go with it. And unfortunately, I think nowadays, in media that has only been amplified where there isn't a lot of thought of consequence, there's only action.”

The actor hopes that what *September 5* offers audiences is a chance to ask questions of family and friends about the issues raised in the film. “What is the purpose of the media?” he says. “What is their responsibility? What is their role? We take for granted that we see bombs being exploded live on TV almost every night, we see school shootings and we let them wash over us because we're so used to them. And the question is whether this is helpful or valuable for our decision-making as citizens or as people who are part of a democracy. I don't know if tragedy being viewed regularly lets us make more informed decisions, but I hope our film will make people ask those questions about the media.”

And it is being a part of those conversations after people have engaged with the film that Peter Sarsgaard says he's most looking forward to. “I'm interested in what people get out of it and whether it gets them talking. Who gets to tell the story? How is the story told when we have all of these cameras going at once, when we see violence constantly on the news? Does it make us more empathetic, or does it inure us from what is actually going on? It's all worth talking about.”

Screenwriter Binder notes that there was one moment in particular that made him most proud in his journey with the film. “It was a comment by Geoffrey Mason, the template for our main character,” shares Binder. “After he had seen the film, he said, ‘You really took me back to that room.’ This was our very personal accolade. Because that is exactly what we wanted: to achieve actual precision of detail.”

“September 5 was a tragic day that no one will ever forget, when the beauty of what was called the ‘Serene Olympics’ was shattered in front of a worldwide television audience,” notes Sean McManus. “The men and women of ABC Sports, the best in the business, were suddenly covering not a sporting event, but one of the biggest news events in history. As the tragedy unfolded live in front of a shocked worldwide audience, their professionalism, journalistic excellence and sensitivity were simply remarkable.”

Penn hopes that the conversations the film will spark will be one of the many reasons *September 5* will resonate with audiences. “The film certainly addresses ethical challenges that each audience member will have a chance to take on for themselves as we trace forward to the state of the 24-hour news cycle today,” concludes Penn. “I think they will, like me, see the good, the bad, and the ugly of that day's impact.”

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THE CAST

PETER SARSGAARD (Roone Arledge)

Peter Sarsgaard is a film and stage actor. The American's career includes some of the most remarkable arthouse films of recent years. Sarsgaard made his big screen debut in Tim Robbins' drama DEAD MAN WALKING (1995, alongside Susan Sarandon and Sean Penn).

Last year he won the Coppa Volpi at the 80th Mostra in Venice for Best Actor for his performance in Michel Franco's MEMORY (2023), in which he appears alongside Jessica Chastain. He was more recently seen alongside Jake Gyllenhaal, Ruth Negga and Bill Camp in the hit Apple TV+ series "Presumed Innocent" by David E. Kelley, which has turned out to be a crowd-pleaser. Most recently he stood in front of the camera for his wife Maggie Gyllenhaal in her variation on Frankenstein, THE BRIDE (2025), whose cast also includes Jessie Buckley, Christian Bale, Jake Gyllenhaal, Penélope Cruz and John Magaro.

One of his most recent projects is the film COUP!, which premiered at the Venice Film Festival (Giornate degli Autori) in 2023, and the Disney+ series "Dopesick" about America's struggle against opioid addiction, in which Sarsgaard appears alongside Michael Keaton. This performance earned Peter Sarsgaard an Emmy nomination in the "Outstanding Supporting Actor in a Limited or Anthology Series or Movie" category in 2022. He also took on a role in Maggie Gyllenhaal's directing debut, THE LOST DAUGHTER, in 2021 and a year later headed for the blockbuster genre in Matt Reeves' THE BATMAN alongside Robert Pattinson. In 2021, he performed in Barry Levinson's THE SURVIVOR with Ben Foster and Vicky Krieps.

Sarsgaard was part of the cast of the CBS series "Interrogation", "The Looming Tower" for Hulu and the last season of the AMC series "The Killing." His other films include THE LIE (2018), Pablo Larrain's JACKIE (2016), in which he played Robert Kennedy, Antoine Fuqua's remake of THE MAGNIFICENT SEVEN (2016) and Scott Cooper's BLACK MASS (2015). Sarsgaard is also to be seen in Edward Zwick's PAWN SACRIFICE (2014) and in Kelly Reichardt's NIGHT MOVES (2013). His highly critically acclaimed performances include those in AN EDUCATION (2009), JARHEAD (2005), KINSEY (2004), GARDEN STATE (2004), BOYS DON'T CRY (1999) and SHATTERED GLASS (2003).

JOHN MAGARO (Geoffrey Mason)

John Magaro can look back at an impressive filmography that consists of projects from the world of film, television and theater. He has just celebrated an outright triumph with Celine Song's PAST LIVES (2023). His more recent works also include Tolga Karaçelik's THE SHALLOW TALE OF A WRITER WHO DECIDED TO WRITE ABOUT A SERIAL KILLER (2024), Jack Huston's DAY OF THE FIGHT (2023), Shane Atkinson's LaROY, TEXAS (2023), George Tillman Jr.'s BIG GEORGE FOREMAN (2023), Kelly Reichardt's SHOWING UP (2022) with Michelle Williams, which debuted at Cannes in 2022, and Phyllis Nagy's CALL JANE (2022), which was invited to Sundance in 2022.

The German production *THE GIRL FROM KÖLN* (2024) by Ido Fluk, starring Mala Emde, in which Magaro plays the world-famous jazz pianist Keith Jarrett, and Maggie Gyllenhaal's Frankenstein story *THE BRIDE* (2025), in which his *SEPTEMBER 5* colleague Peter Sarsgaard also stars, alongside Jessie Buckley, Christian Bale, Jake Gyllenhaal and Penélope Cruz, are both already in the finalization phase.

Magaro plays a supporting role in *THE MANY SAINTS OF NEWARK* (2021), the prequel to the series "The Sopranos", which brought him together with David Chase once again. Michael Gandolfini, Alessandro Nivola, Leslie Odom Jr., Jon Bernthal and Vera Farmiga also feature in the film, whose story is set during the Newark uprisings of the 1960s. In Eytan Rockaway's *LANSKY* (2021) he plays the part of the young Meyer Lansky alongside Harvey Keitel and Sam Worthington.

Magaro had already worked with Kelly Reichardt on *FIRST COW* (2019), in which he played the role of Otis "Cookie" Figowitz. The film, whose screenplay was written by Reichardt and Jonathan Raymond, had its world premiere at the Telluride Film Festival in 2019 and then appeared in competition at the 70th Berlin International Film Festival. *FIRST COW* won the Best Film award at the 2020 New York Film Critics Circle Awards® and the National Board of Review® voted it one of the ten best films of that year. Magaro was nominated for a Gotham Award for his acting performance.

Magaro also appeared in Adam McKay's *THE BIG SHORT* (2015), whose cast won awards in 2015 from the National Board of Review and at the Palm Springs Film Festival. Magaro was also nominated as part of the ensemble for a Critics Choice Award® and a Screen Actors Guild® Award.

His filmography also includes Craig Gillespie's *THE FINEST HOURS* (2016), Todd Haynes' *CAROL* (2015), Angelina Jolie's *UNBROKEN* (2014), David Chase's *NOT FADE AWAY* (2012), which brought him the "Hollywood Spotlight Award" at the Hollywood Film Awards, Josh Radnor's *LIBERAL ARTS* (2012), Harold Guskin's *DOWN THE SHORE* (2011), Wes Craven's *MY SOUL TO TAKE* (2010), Richard Kelly's *THE BOX* (2009), Brett Simon's *ASSASSINATION OF A HIGH SCHOOL PRESIDENT* (2008), Vadim Perelman's *THE LIFE BEFORE HER EYES* (2007) and Neil Jordan's *THE BRAVE ONE* (2007).

Magaro is also no stranger to television. He recently appeared alongside Elliot Page in the hit Netflix series "The Umbrella Academy", based on the eponymous comic book series by Gerard Way, and in the Amazon series "Jack Ryan" with John Krasinski and "Crisis In Six Scenes" alongside Rachel Brosnahan, Miley Cyrus and Elaine May. He played recurring roles in series such as "Orange Is the New Black", "The Good Wife" and "Taking Chance" with Kevin Bacon. He has had guest appearances in "Law & Order: SVU", "Person of Interest", "Body of Proof", "Law & Order" and "Conviction".

In the theatrical world, Magaro has appeared on stage at The Public Theater, playing Joe Papp in Richard Nelson's "Illyria". He celebrated his debut on Broadway in a remarkable supporting role in the new staging of Scott Rudin's "The Front Page" in a production by Jack O'Brien. He also played the leading male role in the critically acclaimed "Tigers Be Still" by writer Kimberly Rosenstock and director Sam Gold for the

Roundabout Theatre Company and was part of the ensemble of Rod McLauchlan's "Good Television" in a production by Bob Krakower for the Atlantic Theater Company.

BEN CHAPLIN (Marvin Bader)

This is not BEN CHAPLIN's first starring role in a German production. He appeared alongside Fionn Whitehead and Stéphane Bak in Sebastian Schipper's *ROADS* (2019). His most recent work includes the lavishly produced series "The Nevers" and the Netflix film *THE DIG* (2021). He also appeared on the big screen in the Ian McEwan adaptation *THE CHILDREN ACT* (2017). TV audiences were able to experience Chaplin in the miniseries "Mrs. Davis", the series "The Letter for the King" and the four-part miniseries "Apple Tree Yard" (2017) alongside Emily Watson.

Chaplin rose to fame in the comedy *THE TRUTH ABOUT CATS AND DOGS* (1996) alongside Uma Thurman. The most famous films featuring the Londoner, who is also very much in demand in Hollywood, include Oliver Stone's *SNOWDEN* (2016), *LEGEND OF TARZAN* (2016), Kenneth Branagh's *CINDERELLA* (2015), *DORIAN GRAY* (2009), Richard Linklater's *ME AND ORSON WELLES* (2008) and *THE NEW WORLD* (2005) and *THE THIN RED LINE* (1998), both by Terrence Malick.

Chaplin also produced a convincing performance under *THE CHILDREN ACT* director Richard Eyre in *STAGE BEAUTY* (2004) and in "The Reporter" at the National Theatre. He received a nomination for the renowned Olivier Award in the Best Supporting Actor category for his part in "The Glass Menagerie" (directed by Sam Mendes).

LEONIE BENESCH (Marianne Gebhardt)

Born in Hamburg in 1991 and trained at the Guildhall School of Music and Drama in London, Leonie Benesch is one of Germany's most sought-after actresses. She had her breakthrough with one of the leading roles in Michael Haneke's feature film *THE WHITE RIBBON* (2009), which won the Palme d'Or in Cannes. She received the American Young Artist Award and the New Faces Award for Best Young Actress in 2010.

Leonie Benesch became known to a large audience in 2017: she appeared in the first three seasons as Greta Overbeck in the ARD-Degeto-Sky co-production "Babylon Berlin". She was awarded the German Acting Award for her performance in 2018. In 2017, she also starred in two episodes of the award-winning Netflix series "The Crown" and in 2018 in the feature film *PERSIAN LESSON* by Vadim Perelman, which premiered at the Berlinale in 2020. This was followed by the series "The Swarm" based on Frank Schätzing's successful novel and the German-French-Italian series "Around the World in 80 Days" alongside David Tennant.

In Ilker Çatak's *THE TEACHERS' LOUNGE*, which celebrated its world premiere at the 73rd Berlin Film Festival, Leonie Benesch excelled as *Carla Nowak*, for which she received numerous awards,

including the German Film Award for Best Actress. The film also won Best Film at the German Film Awards and was nominated for an Oscar for Best International Film in 2024.

Leonie Benesch was recently invited to the Canneseries Festival competition with the Belgian-German series “Moresnet”. Shooting on the feature film HELDIN by director Petra Volpe was completed at the beginning of this year.

ZINEDINE SOUALEM (Jacques Lesgards)

Zinedine Soualem is a film, television, and stage actor with a career spanning four decades, over 100 feature films, and nearly 20 television series. Soualem’s credits include THE DIVING BELL AND THE BUTTERFLY, CALL MY AGENT!, THE SPANISH APARTMENT, and TAR ANGEL.

GEORGINA RICH (Gladys Deist)

Georgina Rich trained at RADA and is a regular face across stage and screen, working on a wide range of beloved and high profile projects. Screen credits include her regular role as Jane Spring, the mother of lead Joe Locke's character in HEARTSTOPPER for Netflix/SeeSaw, INDUSTRY Series 3 for HBO as regular role Wilhelmina Fassbinder, MALPRACTICE for ITV in which she plays series regular Dr Eva Thornbury, CRIMINAL RECORD for Apple TV, WAR OF THE WORLDS for Fox, THE JETTY for BBC, BLACK MIRROR for Netflix/Zeppotron, BLYTHE SPIRIT for Fred Films/Protagonist Pictures & RADIOACTIVE for StudioCanal/Amazon.

Georgina is also no stranger to the stage, performing in some of the UK's most prestigious venues. She could be seen in THE MERCHANT OF VENICE (Royal Shakespeare Company), RABBIT HOLE (The Hampstead Theatre), HONOUR (West End - Wyndham's Theatre), MUCH ADO ABOUT NOTHING and KING LEAR (Crucible Sheffield) and she also originated the role of Frances “Baby” Houseman in the West End cast of DIRTY DANCING (Aldwych Theatre).

COREY JOHNSON (Hank Hanson)

Corey Johnson has been working for over 30 years in theatre, film, television, and audio. His career has taken him all over the world, where he's worked with some of the best directors in cinema, from Steven Spielberg (SAVING PRIVATE RYAN) and Ridley Scott (BLACK HAWK DOWN) to Pablo Larrain (JACKIE) and Paul Greengrass (THE BOURNE ULTIMATUM, UNITED 93, CAPTAIN PHILLIPS). Recently, he’s received “Best Actor” nods at festivals in France and Italy for his performance in the soon-to-be-released WARHOL, from Ditto Films.

Corey also had the opportunity to perform in theatrical venues from the Royal National Theatre (ABSOLUTE HELL, DEATH OF A SALESMAN), to London's West End at the Apollo (POPCORN), the Gielgud (FROST/NIXON) and most recently at the Harold Pinter (HILLS OF CALIFORNIA), as well as

on-and-off-Broadway, at the Jacobs Theatre (FROST/NIXON) and St. Ann's Warehouse (A STREETCAR NAMED DESIRE). He's recorded documentaries for PBS, NOVA , Discovery Channel, Smithsonian, History Channel and many more.

MARCUS RUTHERFORD (Carter Jeffrey)

London-based Marcus Rutherford plays fan-favorite Perrin in Amazon's THE WHEEL OF TIME opposite Rosamund Pike; the first two seasons premiered to record-breaking ratings and the third season has recently wrapped. Currently he can be seen in the second series of Sky's FUNNY WOMAN opposite Gemma Arterton. Marcus also starred in the film COUNTY LINES. The drama is about a mother and her fourteen year old boy who is groomed into a lethal nationwide drug selling enterprise, also starring Harris Dickinson and directed by Henry Blake.

The British Independent Film Award® Most Promising Newcomer nominee made his screen debut as the lead in Jamie Jones' feature film OBEY. The story follows a young man's struggle in bettering himself against the backdrop of the 2011 London Riots, meshing real and staged footage of the events. The film premiered at the Tribeca Film Festival winning Best Cinematography and has since received high praise from critics. For his performance Marcus was also named "One to Watch in 2019" by the Observer and received three UK National Film Awards nominations: Best Actor, Best Breakthrough Performance and Best Newcomer.

DANIEL ADEOSUN (Gary Slaughter)

Daniel Adeosun can be seen in THE RED KING, Harlan Coben's project for Quay Street Productions, and Jeymes Samuel's THE BOOK OF CLARENCE, which stars LaKeith Stanfield & Benedict Cumberbatch. Further credits include Disney+ Star Wars spin off, ANDOR.

He made his stage debut at The National, opposite Tanya Moodie, in TROUBLE IN MIND and is currently starring in the hit production of COMEDY OF ERRORS at Shakespeare Globe directed by Sean Holmes and Naeem Hayat.

BENJAMIN WALKER (Peter Jennings)

Benjamin Walker is an established American film, television, and award-nominated theatre actor. This summer, Walker reprised his role as Gilgalad in Prime Video's second season of THE LORD OF THE RINGS: THE RINGS OF POWER which is the biggest show of all time to debut on the streamer. Earlier this year, he appeared in Rufus Wainwright and Ivo Van Hove's OPENING NIGHT on the West End, based on John Cassavetes' 1977 film.

In 2019, Walker was nominated for a Tony Award® for his standout performance of Chris Keller in Arthur Miller's Broadway play ALL MY SONS. Showing his ability to move from one stage to the next,

Walker subsequently appeared in a lead role opposite Liam Neeson and Laurence Fishburne in the independent feature film THE ICE ROAD. Walker is widely known for his leading role in Ron Howard's film IN THE HEART OF THE SEA, where he starred opposite Chris Hemsworth, Cillian Murphy, and Tom Holland. He can also be seen in the critically acclaimed film FLAGS OF OUR FATHERS, directed by Clint Eastwood, and MUHAMMAD ALI'S GREATEST FIGHT, directed by Stephen Frears. Walker also starred opposite Teresa Palmer in the well-received Lionsgate feature THE CHOICE, based on the book by Nicholas Sparks. Continuing to show his diversity, Walker is remembered for playing the villain/love interest in the third season of Netflix's JESSICA JONES opposite Kristen Ritter. His extensive theater credits include the lead role of Andrew Jackson in the Broadway production BLOODY BLOODY ANDREW JACKSON, and the role of Brick opposite Scarlett Johansson in the Broadway production of CAT ON A HOT TIN ROOF.

FERDINAND DÖRFLER (Hermann Jäger)

Ferdinand Dörfler is a Munich-born actor whose career spans film, television, radio, and theatre. Dörfler's film credits include WILLY UND DIE WUNDERKRÖTE, WEISSBIER IM BLUT, and SOMMER IN ORANGE. Since 1996 he has appeared regularly in television productions such as TATORT, DER ALTE, DIE ROSENHEIM COPS, POLIZEIRUF 110 – FRAU SCHRÖDINGERS KATZE, MÜNCHEN 7, MAXIMILIAN, KU'DAMM 56, MARIE FÄNGT FEUER, DER PASS, DIE CHEFIN, MÜNCHEN MORD and PAN TAU. He has worked in numerous radio play productions for Bayerischer Rundfunk, SWR and Deutschlandradio, among others.

Dörfler trained at the Ernst Busch Academy of Dramatic Art in Berlin. He subsequently worked at the Staatsschauspiel Dresden, the Theater Augsburg, the Stadttheater Klagenfurt, the Theater Baden-Baden, the Nationaltheater Weimar, the Schauspiel Stuttgart, the Schwäbisch Hall, Feuchtwangen and Garmisch-Partenkirchen Theatre Festivals, the Deutsches Schauspielhaus Hamburg and the Berliner Ensemble. His stage work includes the title roles in MACBETH, JEDERMANN, WILHELM TELL and DER SCHINDERHANNES musical theatre credits include Tevje in FIDDLER ON THE ROOF, Captain Stone in DIE BLUME VON HAWAII and several roles in THE BLACK RIDER.

THE FILMMAKERS

TIM FEHLBAUM (Director, Screenwriter, Producer)

Tim Fehlbaum was born in Basel, Switzerland, in 1982. Fehlbaum studied directing from 2002-2009 at the University of Television and Film Munich.

In 2011 Fehlbaum made his feature film debut with the bleak post-apocalyptic thriller HELL, for which he also co-wrote the screenplay. The film starred Hannah Herzprung, Angela Winkler and Lars Eidinger in the lead roles. Fehlbaum won the German Cinema New Talent Award at the Munich Film Festival, where it had its world premiere and the Zurich Film Award both in the director category. In 2012 the

film was nominated in six categories and won *Best Music* at the German Film Awards and two awards at the Swiss Film Award. It also screened at the Locarno International Film Festival and won awards at genre festivals such as the Sitges Film Festival and Fantasporto. FehlbauM also won the German New Faces Award in 2012, and was listed in *Variety's* 10 Euro directors to watch.

In 2021 FehlbauM's science-fiction thriller film *TIDES* premiered at the Berlin International Film Festival in the *Berlinale Special* section and subsequently won several awards, such as four German Film Awards, as well as two Bavarian Film Awards for *Best Director* and *Best Cinematography*. *TIDES* won the RTS *Audience Award* and the *Best Production Design Award* at the 20th edition of the Neuchâtel International Fantastic Film Festival and *Best Feature Film* and *Best Visual Effects* at the Fancine Fantastic Film Festival in Malaga.

MORITZ BINDER (Screenwriter)

Moritz Binder is a German screenwriter, born in Munich in 1982. *September 5* marks Binder's first feature film screenplay. The script was created together with the film's director Tim FehlbauM and co-writer Alex David.

Binder developed the story for the award-winning comedy *Alles Fifty Fifty* together with writer and director Alireza Golafshan, and is currently developing three other feature film scripts for German production companies.

Binder has written for several television shows, including the prestigious series "Tatort", which has been broadcast on German television since 1970, as well as the revival of the German cult series "Neue Geschichten vom Pumuckl", for which he wrote the pilot episode and season finale. The series won awards and was nominated for the prestigious German Grimme Award and German Television Award.

After graduating from Munich college for design and art, Binder initially worked as a TV journalist before studying documentary film and television journalism at the University of Television and Film Munich. He graduated in 2017. During his studies, Binder wrote and directed numerous film projects. His documentaries, reports and short films were shown at international festivals. He won the Starter Film Award of the City of Munich, as well as the city's university award for the best graduation project. Concurrent to his studies, he realised award-winning art installations at the Academy of Fine Arts Munich and exhibited at the Pinakothek der Moderne, and taught film dramaturgy and journalism at private film schools and at the Goethe Institutes in Brussels and Paris.

Binder lives and works in Munich.

ALEX DAVID (Co-Writer)

Alex David is an award-winning screenwriter with an MFA from The American Film Institute® (AFI). For over 15 years he has written and developed screenplays and television series for various

independent companies, producers and acclaimed directors in both Hollywood and Germany, including multiple projects with Constantin Films. In addition, he has taught screenwriting at several universities and institutions throughout Germany.

MARKUS FÖRDERER (Director of Photography)

Selected as one of Variety's 10 Stars behind the Cameras, the German born cinematographer who graduated from University of Television and Film in Munich, has quickly developed an impressive resume of visually unique and critically acclaimed feature films.

HELL marked his feature film debut, earning him a number of awards, including the 2012 German Camera Award for Best Cinematography, the Best Cinematography Award at the 2011 Sitges Film Festival in Spain, and a nomination for Best Cinematography Debut at the world-renowned Camerimage Festival in 2012.

Markus has since shot Mike Cahill's sci-fi drama, I ORIGINS, which was awarded at the 2014 Sundance Film Festival with the Alfred P. Sloan Feature Film Prize. He then followed with I REMEMBER which premiered at the 2015 Berlin Film Festival and won the 2016 German Camera Award for Best Cinematography. Markus collaborated with director Roland Emmerich on the landmark period drama STONEWALL, which premiered at the 2015 Toronto International Film Festival, and the Sci-Fi blockbuster from 20th Century Fox INDEPENDENCE DAY: RESURGENCE. After shooting the pilot for NBC's RISE, he shot the pilot for the sci-fi horror series NIGHTFLYERS, by GAME OF THRONES writer George R.R. Martin and the sci-fi drama BLISS directed by Mike Cahill. His recent feature film RED NOTICE was released on NETFLIX, the action-comedy directed by Rawson Marshall Thurber marked the streamers most watched movie of all time. He recently wrapped CONSTELLATION, a sci-fi drama for Apple TV+.

In 2019 Markus became the youngest active member of the American Society of Cinematographers.

HANSJÖRG WEIßBRICH (Editor)

Hansjörg Weißbrich is one of Germany's most renowned film editors. After 30 years in the industry, he has worked on more than 70 feature films so far. His work has been honored with numerous awards, including two German Film Awards.

Weißbrich is best known for his collaboration with director Maria Schrader on *She Said, I'm Your Man*, *Stefan Zweig: Farewell To Europe*, and Emmy-winning Netflix series *Unorthodox*, and for his longtime working relationship with highly acclaimed German director Hans-Christian Schmid. Since 1995, they have worked together on 8 feature films, including Sandra Hüller's feature film debut *Requiem*, which won her a Silver Bear for Best Actress at the Berlin Film Festival in 2006 and marked the starting point of her world career.

In addition, Weißbrich has worked with Academy Award-winning Danish director Bille August (*Night Train to Lisbon* with Jeremy Irons and *55 Steps* with Helena Bonham-Carter and Hilary Swank), Academy Award-winner Florian Gallenberger (*Colonia* with Emma Watson and Daniel Brühl), Marco Kreuzpaintner (*Trade* with Kevin Kline, produced by Roland Emmerich), Swiss director Petra Volpe (*The Divine Order*, Swiss Oscar submission 2018 and Tribeca winner 2017), veteran director Margarethe von Trotta (*Ingeborg Bachmann - Journey Into The Desert* with Vicky Krieps), and many more.

Upcoming projects include Taika Waititi executive-produced *We Were Dangerous*, directed by Josephine Stewart-Te Whiu, Kirill Serebrennikov's *Disappearance* starring August Diehl, Petra Volpe's *Late Shift* starring Leonie Benesch, and Markus Schleinzer's *Rose*, starring Sandra Hüller in her first role after her Oscar nomination for *Anatomy of a Fall*.

Weißbrich is a member of the Academy of Motion Picture Arts and Sciences, the European Film Academy and the German Film Academy.

JULIAN R. WAGNER (Production Designer)

Born in Germany, Julian R. Wagner started his career as a photographer, then transitioned to design studies at BOLZANO UNIVERSITY in Italy, followed by production design at the FILMACADEMY BADEN-WÜRTTEMBERG, where he received a scholarship for a masterclass workshop at UCLA, USA.

After winning the FÖRDERPREIS DEUTSCHER FILM for outstanding artistic achievement on his feature debut COLOR OF THE OCEAN, Julian's strong interest in sci-fi and fantasy led him to collaborate with Lennart Ruff sci-fi drama TITAN - EVOLVE OR DIE and Tim Fehlbaum's TIDES, which earned him several awards, including the 2021 GERMAN FILM AWARD for Best Production Design. His filmography also includes the apocalyptic series TRIBES OF EUROPA for Netflix and the international show THE SWARM, from Game of Thrones Executive Producer Frank Doelger.

LEONIE ZYKAN (Costume Designer)

Leonie Zykan was born 1982 in Basel, Switzerland. After studying fashion design in Antwerp and Vienna she started working as a costume designer for film and has since worked on many Austrian, Swiss and German feature films, series and commercials.

"September 5" is her third collaboration with Tim Fehlbaum. Zykan was nominated for the German Film Award for her work on "Tides"(2021) and "Hell" (2012).

She lives with her family in Vienna.

SABINE SCHUMANN (Hair & Make-Up Designer)

Sabine Schumann is an award-winning hair and make-up artist from Berlin. Her impressive filmography includes, among others, "The Promised Land" with Mads Mikkelsen, the globally successful

Netflix film “Blood Red Sky” and Tim Fehlbau's “The Colony,” for which she received the German Film Award. Sabine also created the outstanding hair and make-up design for “September 5”, which was her second collaboration with Fehlbau. She has already won the Danish Film Award twice and has long been considered one of the best in her field in Germany.

LORENZ DANGEL (Composer)

Classically trained in composition, Lorenz Dangel is a multi-award-winning composer renowned for his versatility, creating music for film, concert performances, and ballet. After the early success of his score to Tim Fehlbau's thriller “Hell”, he showed his stylistic range in movies of different genres, among them “A Fortunate Man” by Bille August, “Me and Kaminski” by Wolfgang Becker and the epic family drama “Dying” by MaMhias Glasner.

His collaboration with the choreographer Andrey Kaydanovskiy led to the creation of the orchestral ballet music “The Snowstorm” at the Bavarian State Opera in Munich.

The summer of 2024 saw the premiere of PHON, brought to life by Sir Simon Ramle and a monumental orchestra, uniting the BR Symphony orchestra with four brass ensembles.

The joy of finding the right musical approach for each project using the entire world of sound not only inspires Lorenz in the process of creation but also defines him.

LARS GINZEL (Re-Recording Mixer)

Lars Ginzl is a re-recording mixer based in Germany. Most notably he mixed Edward Berger's *All Quiet on the Western Front*, which earned him Academy Award and BAFTA® nominations for “Best Sound” as well as a CAS award nomination, and won him the prestigious AMPS award.

Among the vast range of projects from all over the world he worked on in more than twenty years of mixing films are *Cloud Atlas* (Directors Wachowskis and Tom Tykwer), *Suspria* (Director Luca Guadagnino), *The Cave* (Director Feras Fayyad), Academy Award winner *A Fantastic Woman* (Director Sebastián Lelio) and Palme d'Or winner *Wintersleep* (Director Nuri Bilge Ceylan) and most recently *Maria* (Director Pablo Larain), which premiered in Venice this year.

He has won the German Film Award three times and been nominated for an MPSE award among others.

Occasionally he also works as Supervising Sound Editor like this year's Venice Film Festival's special Jury prize winner *April* (Director Dea Kulumbegashvili).

FRANK KRUSE (Sound Designer)

Born in Hamburg, Germany, Frank Kruse is a sound designer and sound supervisor based in Berlin. After studying at the Film University Potsdam-Babelsberg his career soon started as a production sound mixer and sound designer nationally and internationally now spanning more than two decades.

He has contributed to notable films such as "*Cloud Atlas*," "*Rush*", "*Suspiria*", "*Perfect Days*" and the Oscar®-winning documentary "Citizenfour" earning BAFTA®, MPSE and various other international nominations and awards. Recently his work on "*All Quiet on the Western Front*" (2022) earned him multiple accolades including an Oscar® nomination and a BAFTA® award for Best Sound. He has collaborated with distinguished directors such as Edward Berger, Tom Tykwer, Wim Wenders, Luca Guadagnino, Justin Kurzel, Ron Howard, Laura Poitras, David Mackenzie and Tim Fehlbaum.

In addition to his film work, Frank has collaborated with artists such as Douglas Gordon and Trevor Paglen on installations and conceptual sound art shown at international art exhibitions. He lectures at various institutions and events, sharing his expertise in sound design and is a member of AMPAS and the German Film Academy.

THOMAS WÖBKE (Producer)

Thomas Wöbke began his career together with Jakob Claussen in 1992 at Claussen+Wöbke Filmproduktion. Since then, he has produced numerous highly acclaimed and well-known German feature films. (e.g. "Crazy", "23", "Summerstorm", "Krabat" and Tim Fehlbaum's debut "Hell"), receiving several awards, amongst them an Academy Award nomination for Best Foreign Language Film for Caroline Link's "Beyond Silence,"

In 2013 Thomas founded the new company BerghausWöbke Filmproduktion. With his producer partner Philipp Trauer, the company focuses on creating films and series for an international audience. The two also produced Tim Fehlbaum's second feature film "Tides," which won multiple awards.

They are currently working on the feature film adaptation of the German No. 1 bestselling novel "22 Bahnen" by Caroline Wahl, which will be released in theaters next year.

PHILIPP TRAUER (Producer)

Philipp Trauer is a Munich-based film producer and partner at BerghausWöbke Filmproduktion, alongside Thomas Wöbke and Roland Emmerich. Trauer's feature film portfolio includes SEPTEMBER 5 by Tim Fehlbaum, selected for the Venice Film Festival 2024; SOMETHING'S COMING UP by Mareille Klein, which debuted at the Munich Film Festival 2021; and THE COLONY by Tim Fehlbaum, which won two Bavarian Film Awards and four German Film Awards, and was a number one hit on Netflix US.

Trauer is a graduate of the New York Film Academy and the University of Television and Film Munich. During his studies, Trauer produced several award-winning commercial and social spots, including MOONJOURNEY by Chiara Grabmayr, which garnered numerous accolades such as the First Steps Award

2017, Junior Grand Prix ADC, Clio® Award, Spotlight Gold Award, and a New York Festivals Finalists Award. He also produced short films, such as I REMEMBER by Janna Ji Wonders, which was featured in the *Perspektive Deutsches Kino* section of the 65th Berlin International Film Festival.

JOHN IRA PALMER (Producer)

John Ira Palmer is a producer, director, and founding partner of Projected Picture Works with Sean Penn and John Wildermuth.

Palmer's producing credits include SEPTEMBER 5 (director Tim Fehlbaum, starring Peter Sarsgaard & John Magaro, Venice & Telluride 2024) and ASPHALT CITY (director Jean-Stéphane Sauvaire, starring Sean Penn & Tye Sheridan, Cannes 2023), as well as FLAG DAY (director Sean Penn, starring Dylan Penn & Sean Penn, Cannes 2021), AL IMAM (director Omar Al Dakheel, Vimeo Staff Pick), THE DARE PROJECT (director Adam Salky, Frameline & Outfest 2018), and CONTRA-INTERNET: JUBILEE 2033 (director Zach Blas, Berlin 2018).

Palmer directed the Outfest Audience Award winner OUT OF THE CORNER OF OUR EYE, funded by National Endowment for the Arts and commissioned by SCI-Arc Channel, and ELWOOD TAKES A LOVER, an official selection of The American Pavilion Emerging Filmmaker Showcase at Cannes 2019. His experimental short films have been exhibited at San Francisco Museum of Modern Art, Detroit Institute of Arts, REDCAT, Pacific Film Archive, Blum & Poe, Outfest, and Frameline.

Palmer is a faculty member at USC School of Cinematic Arts and AFI Conservatory.

JOHN WILDERMUTH (Producer)

John Wildermuth is a producer and veteran first assistant director. He is a founding partner at Projected Picture Works with Sean Penn and John Ira Palmer.

Wildermuth's recent producing credits include ASPHALT CITY, RED ONE, FLAG DAY, RED NOTICE, and TRIPLE FRONTIER.

As a first assistant director, Wildermuth has worked alongside directors such as Paul Thomas Anderson, Tony Scott, Daniel Espinosa, Alejandro González Iñárritu, Taika Waititi, Vince Gilligan and Sean Penn with credits including BOOGIE NIGHTS, MAN ON FIRE, SAFE HOUSE, and the upcoming live-action film MOANA.

GEOFFREY MASON (Co-Producer)

Geoffrey S. Mason is one of sports television's most accomplished and honored production executives. A 24-time Emmy Award winner, he has more than 55 years of domestic and international broadcast experience.

Prior to his career at ESPN, Mason was Executive Producer at ABC Sports. There, his credits included seven Olympic Games (Summer and Winter), Monday Night Football (Super Bowl XXV), Major League Baseball (World Series 1989), U.S. Open/PGA/British Open Golf, Triple Crown Thoroughbred Racing, Indianapolis 500, ABC's Wide World of Sports, and the Tour de France.

In 2003, Mason oversaw the launch of the NFL Network in Culver City, Calif. In 2010, he was inducted into the Sports Broadcasting Hall of Fame.

He is presently the Executive Producer and CEO of his own production company, Mainstay Communications, Inc. Until recently, he served as Senior Content Consultant/Olympics to Discovery-Eurosport in Paris, and is presently on the Board of Directors (and a Production Consultant) at Program Productions, Inc – North America's largest crewing company to the live sports and entertainment industry.

Mason served for 17 years on the Board of Directors at the Betty Ford Center, and he is a Founding Board Member of the V Foundation for Cancer Research.

Mason graduated from Duke University with a Bachelor of Arts in Sociology in 1963. He and his wife Chris reside in the Naples, Florida area.

MARK NOLTING (Producer and Line Producer)

Mark Nolting is a Berlin-based producer known for a diverse array of films, ranging from independent cinema to major international releases.

Nolting frequently collaborates with acclaimed director Edward Berger, most notably on the Academy Award-winning film "*All Quiet on the Western Front*." Other credits include "The Ballad of a Small Player," and Apple's first scripted immersive VR film "Submerged." With a passion for emotional impactful storytelling, "September 5" marks his second collaboration with director Tim Fehlbaum, following their work together on "The Colony."

Further projects include the Netflix hit "Blood Red Sky," "Point Break," and "Love, Rosie."

MARTIN MOSZKOWICZ (Executive Producer)

Martin Moszkowicz was CEO of Constantin Film AG until March 2024. Since then, Martin Moszkowicz has been working as a producer. He was called upon to be an honorary professor at the University of Television and Film Munich in 2019. He has won countless prizes and awards for his productions. He was honored as a "Billion Dollar Producer" by the industry journal Variety and won the International Achievement in Film Award. In 2022, Moszkowicz received the "Career Achievement in Film Award" at CinemaCon in Las Vegas. In 2024 he was awarded the Carl Laemmle Producer Award, the most renowned accolade for producers in Germany.

Martin Moszkowicz has been responsible for numerous nationally and internationally successful feature films and television productions as producer, executive producer and co-producer and has been involved in more than 300 productions. His most recent projects include MONSTER HUNTER (2021), CONTRA (2021), WELCOME TO RACCOON CITY (2021), FAMILY AFFAIRS (2022), SUN AND CONCRETE (2023), IN THE LOST LANDS (2024), DER SPITZNAME (2024), MOMO (2025) and the event series “Those About to Die” (2024).

CHRISTOPH MÜLLER (Executive Producer)

Christoph Müller studied Production at the University of Television and Film Munich and the National Film and Television School in England. In 2005 he produced Marc Rothemund’s drama SOPHIE SCHOLL – THE FINAL DAYS, which won, among others, the Silver Bear, the Bavarian, German and European Film Awards and also garnered an Oscar nomination in the Best Foreign Language Film category. Christoph Müller was CEO of Senator Film Produktion from 2007 until 2010. Among others, he produced the hit comedy COMPLETE IDIOT (2007), the mystery thriller THE DOOR (2008) and the comedy WHISKEY WITH VODKA (2009) there. Christoph Müller was the producer and co-writer of Philipp Stölzl’s GOETHE! (2010), which was, among others, nominated for the German Film Award in the Best Picture and Best Actor categories.

Christoph Müller was associate producer and co-writer for the adaptation of Noah Gordon’s bestseller THE PHYSICIAN (2013), starring Tom Payne and Ben Kingsley. In January 2013, together with media entrepreneur Lars Dittrich, he founded Mythos Film Produktion GmbH & Co.KG in Berlin and produced German and international movies and television series with movie directors, including Marco Kreuzpaintner’s COMING IN (2014), David Wnendt’s LOOK WHO’S BACK (2015), Marco Kreuzpaintner’s THE COLLINI CASE (2019) and Philipp Stölzl’s I’VE NEVER BEEN TO NEW YORK (2019). He was also the co-producer of Markus Goller’s 25 KM/H (2019) and Stefan Ruzowitzky’s Hermann Hesse adaptation NARCISSUS AND GOLDMUND (2020). Since October 2017 Christoph Müller has also been CEO and producer at Constantin Film Produktion GmbH, where he has produced, among others, Sönke Wortmann’s films CONTRA (2021) and FAMILY AFFAIRS (2022), Doris Dörrie’s THE POOL (2022), Laura Lackmann’s CAVEMAN (2023), David Wnendt’s SUN AND CONCRETE (2023) and Til Schweiger’s MANTA MANTA: LEGACY.

CONSTANZE GUTTMANN (Co-Producer)

CONSTANZE GUTTMANN studied Production and Media Business at the University of Television and Film Munich from 2006 until 2010. During and after her studies she worked as a personal screenplay assistant for Bernd Eichinger.

At Constantin Film she supervised the project development of international and German self- and co-productions and German distribution titles from 2011 until 2015. Since 2015 she has been realizing feature films for Constantin Film as a producer and supervising the low-budget initiative, “Alpenrot”, which was founded by Constantin Film.

Her projects as producer include HOME SWEET HOME – WHERE EVIL LIVES (2023), TIDES (2021), GUT ZU VÖGELN (2016) and BRUDER VOR LUDER (2015). She was co-producer of AXOLOTL OVERKILL (2017) and TIGER GIRL (2017). She has also produced the feature films VERPISS DICH, SCHNEEWITTCHEN! (2018), THE LEGEND OF TIMM THALER OR THE BOY WHO SOLD HIS LAUGHTER (2017) and TIGER MILK (2017).

RÜDIGER BÖSS (Co-Producer)

RÜDIGER BÖSS has been a producer at Constantin Film since November 2019, producing for both television and the cinema in his position. His work for the company includes Anika Decker’s LIEBESDINGS, Doris Dörrie’s THE POOL, the ZDF miniseries THE PALACE by Uli Edel and most recently the BerghausWöbke production SEPTEMBER 5 as a co-producer. Böss had previously held various positions at ProSiebenSat.1 Media from 1993 until 2018. Since 2007 he has been, as Executive Vice President of Group Content Acquisitions & Sales, responsible for the negotiations for and acquisition of licensed films and series for the entire media group. Part of this was the closing of long-term deals with the most important Hollywood studios and bringing more than 2000 blockbusters and series such as the HARRY POTTER films, FOUR WEDDINGS AND A FUNERAL (1993), “The Big Bang Theory”, “SEX AND THE CITY” and the HUNGER GAMES films to Germany.

Final End Titles SEPTEMBER 5

CAST

ROONE ARLEDGE	PETER SARSGAARD
GEOFFREY MASON	JOHN MAGARO
MARVIN BADER	BEN CHAPLIN
MARIANNE GEBHARDT	LEONIE BENESCH
JACQUES LESGARDS	ZINEDINE SOUALEM
GLADYS DEIST	GEORGINA RICH
HANK HANSON	COREY JOHNSON
CARTER JEFFREY	MARCUS RUTHERFORD
GARY SLAUGHTER	DANIEL ADEOSUN
PETER JENNINGS	BENJAMIN WALKER
HERMANN JÄGER	FERDINAND DÖRFLER
ROONE'S ASSISTANT	SOLOMON MOUSLEY
ASSISTANT EDITOR JUDY	CAROLINE EBNER
DIRECTOR SWIM RACE	DANIEL BETTS
CAMERA ASSISTANT BEN	LEIF EISENBERG
POLICE OFFICER	SEBASTIAN JEHKUL
DAVID BERGER	RONY HERMAN
BERGER'S FATHER	JEFF BOOK
DIRECTOR'S ASSISTANT	ROBERT TEMPLETON
COMMUNICATOR	STEPHEN FRASER
LIGHTING TECHNICIAN	LEON DRAGOI
CONTENT ASSISTANT	DORIS MEIER
SOUND ENGINEER	MARK RUPPEL
CAMERA CONTROL TECHNICIAN	CHRISTIAN ULRICH
CONTENT MANAGER	GÜNTHER WERNHARD
SCRIPT ASSISTANT	ANTJE WESTERMANN
STAGE ASSISTANT LARRY	HARRY WATERSTONE
STAGE RUNNER JJ	ANDREAS HONOLD
VTR TECH CHUCK	STEFAN MITTERMAIER
HANS KLEIN	MIGUEL ABRANTES OSTROWSKI
ULRIKE MEYFARTH	KIM HANFLAND
MARK SPITZ	DAVID ISELIN
WERNER LAMPE	NIKITA BORISOV
ANNELIESE GRAESS	KAROLINA GABINGER

HANS-DIETRICH GENSCHER	ROBERT GLADE
TERRORIST ISSA	IMMANUEL RAHMAN
MASKED MAN	PAUL BÖHME
AMERICAN INTERVIEWER	BRENDAN TODD
ZDF INTERVIEWER	DIRK SCHEPANEK
MOHAMED TARABULSI	SAEID YAZDANI
GERMAN ATHLETE	PAUL BÖHME
JIM MCKAY DOUBLE	MATTHIAS SCHUM
TUVIA SOKOLSKY DOUBLE	STIEV NEUBERT
TRANSLATOR DOUBLE	RAFAEL PEÑA
ON SET OFF SPEAKERS	JORDAN PRINCE
	JOHN FIGUEROA
ASSOCIATE PRODUCER	JIMMY SCHAEFFLER
ASSOCIATE PRODUCER	ANNA EIGL
PRODUCTION MANAGER	ANJA WERNECKE
FIRST ASSISTANT DIRECTOR	ULRIKE SCHÜRHOFF
SECOND ASSISTANT DIRECTOR	TINA REXILIUS
CONTENT PLAYBACK COORDINATOR	DANIEL BIER
EXECUTIVE ASSISTANT	LENA TROST
DEVELOPMENT PRODUCER	RUTH KONRAD
SECOND ASSISTANT DIRECTOR CROWD	SOPHIA KRETSCHKO
AD ASSISTANTS	DAI IGUCHI

AD ASSISTANT DAILY	JULIUS VON BOSE CARMEN SOMMERER ANNA STRAUBINGER
UNIT MANAGER LOCATION MANAGER	MAX LOCHER JAKOB MATTHIAS
SET MANAGER ASSISTANT SET MANAGER ASSISTANT SET MANAGER DAILY BASE MANAGER	DIRK EBERLING PHILIPP DITTRICH SOPHIA MEIER BERND MORGENSTERN
SCRIPT SUPERVISORS	MAGNUS HOLZAPFEL SILVIA LADOPOULOS
SCRIPT CONSULTANTS SENSITIVITY READING	TOBIAS MADISON MARINA WEISBAND
PRODUCTION OFFICE COORDINATORS	CHRISTIANE FLIERL SOPHIA GILLES JOHANNES SCHOLTEN CARMEN SOMMERER
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KEY ACCOUNTANT PRODUCTION ACCOUNTANT POST PRODUCTION ACCOUNTANT	RABEAH HINRICHS SIGRID POLZER INA STAHNSDORF
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ART DEPARTMENT COORDINATOR	CARL OBEREISENBUCHNER
STORYBOARD ARTIST	ARNE JYSCH
ASSISTANT TO PRODUCTION DESIGNER	GINI GANSERICH

SET DESIGNER	ANDREAS ZUHR
CONCEPT ARTIST	LEIF HEANZO
SET DECORATOR	MELANIE RAAB
ASSISTANT SET DECORATOR	FRIEDERIKE GAST
PRODUCTION BUYER	JOHANNES PFALLER
SET DEC BUYER	SARAH HESSE
LEADMAN	ANGEL MARTINEZ
SET DRESSERS	THOMAS WIMMER
	TILL ZIMMERMANN
	FLORIAN FROESE-PEECK
	MITCH ENZMANN
SET DRESSERS DAILY	ROBERT WIMMER
	SUSANNE VOGEL
	THOMAS PILZ
	MARTIN STEINHÄUSER
HEAD SCENIC PAINTER	ALESSIO NALESINI
PRACTICAL ELECTRICIAN	FINN GOSCH
SET DEC DRIVER	ANDY FEILER
SET DEC HELPER	LUISA HAMANN
TECHNICAL CONSULTANT	LIAM O'HAINNIN
GRAPHIC ARTISTS	PETER KNOBLICH
	FELICITY NIMS
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STANDBY PROPS	MAREN EICH
ASSISTANT STANDBY PROPS	LENA KLÜNSCH
STANDBY PROPS DAILY	BABETT PÖNISCH
ASSISTANT STANDBY PROPS DAILY	BETTINA CHRISTINE FISCHER
PROPS DRIVER	ANDREAS MOCKENHAUPT
ASSISTANT COSTUME DESIGNERS	MONIKA CLODI
	BIRGIT HOFBAUER
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EXTRAS COSTUMER	VERENA NEUDECKER SANDRA LASZLO SOPHIA SCHRAMM
COSTUMERS DAILY	NELE SIMON DAGMAR MORELL LISANNE ROTH ANNE KATHRIN SCHWERDTFEGER GORDANA ROSIC LINH PHAM
PATINA SEAMSTRESSES	FREDERIQUE GUILLARD HANNELORE SENNINGER TIMEA KOVACS
MAKE-UP & HAIR ARTISTS CAST	BIRGIT NEUMAIER TANJA LIPKA
MAKE UP & HAIR EXTRAS	TATJANA GLUSKA
MAKE-UP DAILY	URSULA WEBER GERMAINE MOUTH BARBARA SPENNER ULI TISCHLER GERMAINE MOUTH KIRSTEN ROTTENER KARIN STEINHÄUSER
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CAMERA OPERATORS DAILY	PAULA TSCHIRA NINA MOOG TOBIAS BLOIER

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	LUZINA RÖSSNER
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BOARD OPERATOR	MATHIAS LINKE
BOARD OPERATOR LOOK DEVELOPMENT	JULIE FÖRDERER
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ELECTRICIANS DAILY	PIA EBERHARDT
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	MARKUS MÜLLER
	CHRISTIAN EBERWEIN
	ROBERT BORKNER
KEY GRIP	JÜRGEN ZARDA
BEST BOY	GIACOMO BEILHARZ
KEY GRIPS DAILY	STEFAN HUMMEL
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GRIPS DAILY	GIOVANNI MASSARI

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HERZ MEDICAL GMBH

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COVID-19 COORDINATOR
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POST PRODUCTION SUPERVISORS

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DAVID MARIA VOGEL

VFX EDITOR

DANIEL McMAHON

ADDITIONAL ASSISTANT EDITORS

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EDITING ROOM RENTAL BASEL
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SOUND POST PRODUCTION MUNICH

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HEAD OF PRODUCTION IN-HOUSE PRODUCER	NIKLAAS WARDA JOHANNES WEIHS
ASSISTANT RE-RECORDING MIXER	ANTON DILLINGER ALEXANDER WUNSCH
MIX TECHNICIAN	KILIAN KÄMPFER CHRISTIAN BECKER
ON-SET SERVICES & POST PRODUCTION IMAGE	PANOPTIMO
HEAD OF IMAGE POST PRODUCTION	TIMO ANDERT
POST PRODUCTION PRODUCER	VIVIAN HYLTON

DI ENGINEER & MASTERING
DI ENGINEER ASSISTANTS

**JONATHAN ROTH
ZOE ROSBACH
LENNY WILSMANN**

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LAVALABS MOVING IMAGES

VFX SUPERVISOR
VFX PRODUCER
VFX COORDINATOR

**MARTIN JURADO
MAREIKE KELLER
GUNNAR VON VOSS**

VFX EXECUTIVE PRODUCERS

MICHAEL BRINK

HEAD OF PRODUCTION

ROLF MUETZE

SCHERIN RAJAKUMARAN

3D ARTISTS

ILHAN SOYDEMIR

JUNIOR 3D ARTIST

SALVATORE MIRANDA

JUNIOR FX ARTIST

JONAS KURBATFINSKI

MAX ERB

LEAD COMPOSITING ARTIST
COMPOSITING ARTISTS

MANUEL HOUBEN

VINCENT MEUNIER

MATTHIAS BACKMANN

JAVIER KELTAI

NIKO JUNGE

KENNY ROSSET

JUNIOR COMPOSITING ARTISTS

INA KÖSTER

ROSALIE PENNINGA

LIA BAUER

ALICE GINNEN

SOPHIA BODAMER

VFX EDITOR
ASSOCIATE VFX EDITOR

LISA BAUCH

PIA RÖBKE

DI SUPERVISOR

PASCAL BUSSMANN

PIPELINE TD

JAN-PHILIPP KOCH

SYSTEM ADMINISTRATOR

TOBIAS KOTZ

TITLE DESIGN	LUTZ LEMKE
CO-PRODUCED BY	CONSTANTIN FILM PRODUKTION
PRODUCTION EXECUTIVE ASSISTANT TO PRODUCTION EXECUTIVE	CHRISTIAN HELD JULIA HEMESATH
EXECUTIVE ASSISTANT TO MARTIN MOSZKOWICZ CREATIVE AFFAIRS MANAGER	FRANZ TROSTHAMMER PARASKEWI TRIANTI
MANAGING DIRECTOR / FINANCE & BUSINESS AFFAIRS DIRECTOR PROJECT FINANCE	NORBERT HERMANNSTÄDTER ANTJE BANKMANN
LEGAL AND BUSINESS AFFAIRS	GERO WORSTBROCK
HEAD OF POST PRODUCTION POST PRODUCTION MANAGER HEAD OF POST EDITORIAL & DAILIES DATA WORKFLOW	NICHOLAS GOODWIN VERENA HIBLER THORSTEN WIRTH
VISUALLY AND HEARING IMPAIRED ADAPTATION MANAGER	YASMINA MAJID
MANAGING DIRECTOR MARKETING / PUBLICITY MANAGING DIRECTOR SALES AND DISTRIBUTION	TORSTEN KOCH OLIVER KOPPERT
HEAD OF MARKETING MARKETING MANAGER MARKETING MANAGER COOPERATIONS AND SALES HEAD OF DIGITAL MARKETING JR. DIGITAL MARKETING MANAGER	LINDA FIOKA JANINE BARTH FERDINAND KIRSTEIN ERIC LEHMANN SONJA SIEBIGTEROTH
HEAD OF PUBLICITY UNIT PUBLICIST	KATJA WIRZ SABRINA GIANNI
HEAD OF IN-HOUSE PRODUCTION MAKING OF	MARIE REICH AMREI MELF LORENZ ELTNER MORITZ THIEL

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PATRICIA BARTH • DAVID KEHRL • STEFAN WOOD • VERONIKA CHYLA • SYLVIA KUBE • HASAN DEMIR
AND ALL OTHER CONSTANTIN FILM EMPLOYEES**

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ELIZABETE SADAUSKA

FFF BAYERN

DOROTHEE ERPENSTEIN

JUDITH ERBER

DR. SILVIA TIEDTKE

BAYERISCHER BANKENFONDS

HYPO VEREINSBANK

KARL BERGBAUER

DONNER & REUSCHEL AG

MICHAEL NIGG

BAYERN LB

ROBERT LINK

LFA FÖRDERBANK BAYERN

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