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" D E S P A I R "

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A Production by Bavaria Atelier for
Geria II in association with S.F.P.

PUBLICITY:- FRED HIFT ASSOCIATES
Apartment 71, Palais des Isles, 68 La Croisette, Cannes 06.

CAST LIST

Hermann.....	DIRK BOGARDE
Lydia.....	ANDREA FERREOL
Ardalion.....	VOLKER SPENGLER
Felix.....	KLAUS LÖWITSCH
Mayer.....	ALEXANDER ALLERSON
Orlovius.....	BERNHARD WICKI
Müller.....	PETER KERN
Perebrodov.....	GOTTFRIED JOHN
Inspektor Schelling.....	ADRIAN HOVEN
Inspektor Braun.....	ROGER FRITZ
Doktor.....	HARK BOHM
Madame.....	VOLI GEILER
Müller's brother.....	HANS ZANDER
Elsie.....	Y SA LO
Secretary.....	LISELOTTE EDER
1st & 2nd Twin & Foreman.....	ARMIN MAYER
Woman in pension.....	GITTI DJAMAL

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"DESPAIR" (Continued)

CREDITS (Cont'd.)

Make-Up Artists.....	PETER KNÖPFLE ANNY NÖBAUER
Propman.....	ULRICH WENDT
Asst. Editors.....	JULIANE LORENZ CHRISTINE FRITZ
Accountant.....	TILDE TROMMLER
Production Secretary.....	LISA ELSINGER
Dialogue Coach.....	OSMAR RAGHEB
Stills Photographer.....	KARLHEIN VOGELMANN
Unit Publicist.....	PATRICIA JOHNSON

PRODUCTION NOTES

Rainer Werner Fassbinder's new international film DESPAIR, starring Dirk Bogarde and Andrea Ferreol is in many ways a new departure for this human dynamo of the German film industry whose film credits already outnumber his years. It is his first film in English and therefore one of the rare occasions that he is not directing his own script. The screenplay was written by the well known British dramatist, Tom Stoppard, based on a Vladimir Nabokov novel.

Fassbinder first became interested in DESPAIR about four years ago when he was browsing around a second-hand shop and bought a copy of the Nabokov novel for 50 pfennigs (about 12 pence or 20 cents). Having decided he would like to turn the subject into a film he approached Peter Maerthesheimer who had produced five of his earlier pictures. Maerthesheimer, who was known as one of the top TV producers in Germany at that time, saw DESPAIR as a feature film and when he transferred to the Bavaria Atelier, the Munich film studios, he suggested the project. The idea struck a note of sympathy within the studios and immediately it was decided to go ahead and produce DESPAIR. The result: a \$2,500,000 production by Bavaria Atelier for Geria in association with S.F.P.

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Fassbinder did not originally intend to make DESPAIR in English; but he certainly envisaged it as a comedy, a kind of travesty and realised that he was too Germanic to write the screenplay himself. He then surveyed the writers available in Germany and concluded that they were also too heavy, too teutonic, so Fassbinder took what he describes as a "courageous" decision in context of German film making, to find a foreign writer. Although Nabokov at first did not really want another of his novels to be filmed, he later relented when he learned more about this young German director.

Believing that the British had the right sense of humour, he made a shortlist of three playwrights. Tom Stoppard was at the top of this list. "It was particularly the tone of 'Jumpers' and 'Rosencrantz and Guildenstern are Dead' that most convinced us he was the man", says Fassbinder. Maerthesheimer and Fassbinder then went to London to meet Stoppard and for the entire four hours discussion, Fassbinder remained silent not wishing to use his more than adequate English in front of someone he considered a master of the language. "As a film DESPAIR is both faithful to Stoppard's script and to the spirit of Nabokov", says Fassbinder. "It is close to his original intention. It would have been dull just to take the storyline of the novel. I took the literary devices and transposed them into cinematic devices".

Fassbinder in the past has had a reputation for working with a group of actors and technicians who are also his friends and are sympathetic to his aims. For DESPAIR he has broken away a little from this mould and the casting represents a combination of familiar faces and new blood. Dirk Bogarde and Andréa Ferréol worked for Fassbinder for the first time. One of the reasons Fassbinder cast them as a couple, Hermann

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and Lydia, is that they are so different, almost chalk and cheese. He believed that this would create an interesting chemistry on the screen. For Bernhard Wicki, the well known German actor/director who makes a guest appearance as Orlovius, the insurance salesman, it was also his first experience of working with Fassbinder.

On the other hand Klaus Löwitsch (Felix), Volker Spengler (Ardy), Alexander Allerson (Mayer), Y SA LO (Elsie) and Hark Bohm (the Doctor) a director in his own right and an associate of Fassbinder in the Film-verlag der Autoren, a specialist distribution company, have all worked for Fassbinder on many occasions. In fact Löwitsch says that his best working relationship with any director has been with Fassbinder. Several members of the Fassbinder 'family' also have bit parts in DESPAIR. His mother Lieselotte Eder, appears as Hermann's secretary, Ingrid Caven, his former wife, as a hotel receptionist and Armin Meyer, the friend with whom he lives, as a gangster.

However with the exception of the director of photography, Michael Ballhaus, who had worked with Fassbinder thirteen times and Peer Raben who composed the scores for many of his films, most of the technicians were new to the Fassbinder fold. They included the editor, Reggie Beck, who works for many distinguished directors including Joseph Losey: Rolf Zehetbauer, the production designer who won an Oscar for "Cabaret": Dagmar Schauburger, the costume designer, who first established her reputation in the theatre: the English sound crew and most of the production staff.

Some of the natural locations demanded by the screenplay were difficult to find and as Hermann is required to stay in a number of hotels set against snow-capped, mountainous scenery

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the crew left its Munich base for Interlaken situated in that part of Switzerland called the Bernese Oberland. Here they had their first experience of working together as a unit. At Blatten, an isolated village in the Upper Valais, standing at almost 5,000 ft, a local mountain farmer was persuaded to allow his house to be filmed as the Pension Breithorn, Hermann's final and "remote abode". While at Oberhofen, on Lake Thun, close to the local ferry service, what was once a small, old fashioned hotel, which now houses the local administration, was refurbished with period pieces and objets d'art from the Grand Hotel Victoria Jungfrau, the crew's base in Interlaken.

The Grand Hotel Victoria Jungfrau would itself be a perfect set for an earlier period. It is a vast palace with an unimpeded view on to the snow covered Jungfrau which towers at some 13,647 ft. The Hotel was designed by the same architect as the Swiss Federal Parliament at Berne and built in 1884. It has seen many distinguished guests over the decades and has its own interesting and chequered history. In 1906 the grand ballroom was the scene of an assassination attempt on the Russian Minister of the Interior, Peter Durnowo - the Tsar and his entourage were annual visitors. However the unlucky assassin, a young Russian woman who believed that Durnowo deserved to die for his crimes against the Russian people, in fact killed the elderly Charles Muller from Paris, who happened to be sitting next to him! During the 2nd World War the Hotel served as Swiss Army Headquarters for the region.

Accommodating the film crew and providing rooms for make-up, wardrobe and offices proved to be no problem, for the Grand Victoria Jungfrau can house more than four hundred guests. In a room on the ground floor Peter Knöpfle, the make-up artist, working from portrait photographs of the period,

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unsparingly snipped away at 1977's hairstyles to obtain the stark, almost unhealthy look of the 1930s. In another large, high-ceilinged room overlooking the wild expanse of green purchased by the Hotel so that its magnificent view could not be spoiled, stood the rails of Dagmar Schauburger's costumes. Dirk Bogarde, who expected to be wearing old clothes, had nine beautiful suits made to measure by one of Germany's best tailors. Naturally these were complimented by a corresponding number of hand made shirts and accessories.

Andrea Ferreol, with her hair dyed blonde for her role as Lydia, was very much at home with her wardrobe, as she bought her own clothes from antique shops and at the flea market in Paris. Dagmar Schauburger collected original clothes and materials from all over Europe. As the extras wandered along the Hotel's wide mirrored corridors, filled with good reproduction furniture and stepped into the old chevrolet post bus to drive to the location, one had the feeling one was taking a ride on H.G. Well's time machine.

The production then returned to Munich where it spent almost four weeks of the nine week schedule filming at the Bavaria Atelier, which in recent years has become the home of international film making in Germany. There Hermann's 1930s Berlin apartment was constructed as one working piece in Halle 3, where "Cabaret" was staged. The living room, which had several floor levels, was dominated by a vast three sided sofa, upholstered in velvet. Real and studio made art deco objects added detail to the decor. Beautiful varnished tiles laid in the hall and the bathroom were immediately replaced whenever any were broken by the many tracking shots. The entire Beardsley like apartment was a Narcissus's delight, for there were mirrors and reflections at every turn - a delight to the eye, but a real problem

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for the cameraman. Ardy's Russian Restaurant was also built at the studio and the local caterers provided the not so Russian menu.

The script centres on the fate of Hermann, played by Dirk Bogarde who is a chocolate manufacturer. Where, in Germany do you begin to look for two antiquated chocolate factories that have at least preserved, even if they no longer use machinery from the 1930s? Luckily in Lübeck, a town in the north of Germany on the Ostsee and famous all over the world for its marzipan, the production found such a factory. Built in 1885 this Erasmi & Carstens marzipan factory had been scheduled for demolition, but a new general manager decided that since production there was efficient, there was still life in the old bricks yet. Out of date machinery that had been stored for years in the basement was brought upstairs and this included two huge copper mushroom shaped drums, very much resembling cement mixers, which used to produce the marzipan mass from almonds and sugar. The management accommodated Fassbinder by painting its normally pale green walls purple, according to his concept of Hermann's chocolate factory and twenty members of the staff donned purple overalls and dungarees and worked for him on their day off.

The unit had also hoped to film scenes of Ardy's departure to Italy at Lübeck's old glass domed station, the only one of its kind left in Germany but were thwarted by quite an unexpected problem. It was impossible to find a normal 1930s engine in a place that would make it economically viable to transport it to Lübeck. Surprisingly such trains could only be found in East Germany and Yugoslavia because amateurs and train enthusiasts had only preserved the more extraordinary kind of engine! Eventually the problem was

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overcome very simply. The idea of a train station transformed itself into a bus station and Ardy left for Italy by period bus!

A second chocolate factory which would belong to one of Hermann's competitors, Mayer, was discovered in Berlin. Sarotti's which is part of the Nestlé group and one of the biggest manufacturers of chocolates in Germany still maintains a factory there in the old style, with high ceilings and old windows. Hermann visits this factory with a view to taking it over. It is ironical, but proves that the script gives an accurate reflection of the period, that Sarotti's was taken over by Nestlé in 1929. The only remaining problem was that these factories no longer produce the deliciously exclusive kind of chocolates made by Hermann's factory in the script, so the production had to find a way of providing them itself!

The exterior of Hermann's apartment was situated in Berlin's Bleibtreustrasse. The house itself which had been designed with great care, the carved wooden staircase was inlaid with blue Delft tiles - revealed an eventful history. Had Hermann really been living there at that time, one of his neighbours might have been Anton Weber, the composer. In later years it was taken over by the Gestapo.

The final weeks of shooting took place at Mölln, a small mediaeval town in the north of Germany, which became the fictitious Homburg. It is the home of the "eulenspiegel", literally the owl mirror, a legendary figure who tries to show people how foolish they are by acting the fool himself. The old buildings of Mölln are made from a deep red brick and its many staircases and levels provide interesting perspectives for the camera. Here the local Homburg restaurant and hotel were created in a derelict water mill. Fassbinder then returned to the Bavaria Atelier to edit DESPAIR.

SYNOPSIS FOR A FILM WHICH
DOES NOT PERMIT A SYNOPSIS

Before the fashionable expression "Midlife Crisis" was invented, indicating a peculiar condition of diminished power and self-pity obscuring the most dangerous aspects of this condition, there developed a strange, apparently inexplicable period in life when persons became dissatisfied with their achievements, their acquired feelings of happiness, all those things that come under the heading of satisfaction. They wanted to break out, do anything to do something, or didn't know what to do.

Men, for instance, acquire the sudden urge to exchange for another, the very woman they call their own, to disdain the work they are doing and in which they are expert, and to dream of islands, of adventures, or of some kind of trip through some kind of new world.

Incredible? Not at all. They simply cannot ignore the fact that their life has come to an end, that everything from here on in will be repetitious and that the sense of being satisfied, in whatever form, is simply like a stone into which incessantly dripping water has carved a hole.

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Hermann Hermann, a chocolate manufacturer and emigré from a Russia, which after 12 years in Berlin seems to him rather like a rancid coffee cake than a desirable reality to yearn for, realises that he is no longer good for anything other than to repeat what he has already done, and he finds the crisis difficult to cope with.

Because his wife is so much his wife, and he has made so much of himself part of her, a change would be like an amputation and this is unthinkable. He had never seen his profession as a satisfactory occupation anyway so that the only change could be to learn to despise it. Lonely islands, travel to anywhere, flight into nowhere, that isn't Hermann Hermann's way. He sees the earth as a sphere, leaving dirt on the shoes, where mountains are mountains and the sun is doing what it always did, ignoring the commands of anyone; where the moon remains as always, forcing one and all to let happen what has to happen.

Around him things may occur which arouse fear, but even this fear does not help him to escape from himself. On the contrary it is as if the skin opens its pores to receive the fear, which may eventually abate step by step; yet steps are steps and the steps will keep on being called steps and finally they are - no steps.

It is here that the desperation of Hermann Hermann starts and pushes him to do things which convert happenings into HIS happenings and translate his wonderful, helpless chances into the big change, into a refusal to live a living death.

It is of this desperation and the painful search for something that moves, the courage to recognise a utopia regardless of how poor or inadequate it may be, that I speak of in this film.

RAINER WERNER FASSBINDER

BIOGRAPHY:

RAINER WERNER FASSBINDER

Rainer Werner Fassbinder is thirty-one and his film credits already outnumber his years. Even more extraordinary is that this immense volume of work which includes the scripts for nearly all his films and some twenty plays has all been accomplished during the last ten years. There can be no doubt that Fassbinder is one of the most original and prolific film makers in the world today and has probably received more national and international awards than any other German director.

DESPAIR his latest production is in many ways a new departure. It is Fassbinder's first picture in English and stars Dirk Bogarde and Andréa Ferreól. It is also the first time that for a major film he has not written the screenplay himself. It was in fact written by the well known English playwright, Tom Stoppard, and is based on a novel by Vladimir Nabokov.

Rainer Werner Fassbinder was born on May 31st, 1946, at Bad Wörishofen in Bavaria. His childhood environment which was totally chaotic contributed largely in developing his creative momentum. In the years immediately after the war

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his parents lived in a large apartment in Munich with about thirty other people. His father, a doctor, also had his practice there, so patients were continually coming and going.

For the first six years of his life, because of the psychological peculiarities of his parents and the fact there were so many people around him, Fassbinder had no idea who was who. Then when he was six his parents divorced and he went to live with his mother, learning for the first time what having a mother really meant. To try and give her life some meaning she began to translate English literature into German; but young Fassbinder constantly disturbed her with questions when she was trying to work so almost every day she would give him 80 pfennigs and pack him off to the cinema. He was soon to become fascinated by the medium he was almost forced to attend and later it became a substitute for life.

Fassbinder's first contact with authority was at primary school and not, as is more usual, at home. After only three weeks his teachers demanded that he be sent to a home for children who are difficult to educate or at least to a school for less talented children. It was only because his parents were "cultured citizens" that he managed to avoid these institutions. They fought to get him into the Rudolph Steiner School, "where children grow up like flowers" and authority is skilfully camouflaged. He was there for several years before finally exhausting the tolerance of his teachers. A series of schools then followed, each one after the other a catastrophe for the young Fassbinder as every resistance he developed was finally broken down. One day he realised that it was quite impossible for him to take orders and instructions he believed to be inhuman and finished school completely.

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Fassbinder went to live with his father to get to know him, a necessary step in order to determine his life actively and independently. After two years he realised that having a father was really nothing special and returned to Munich with a view to making films. There was no film school in existence at that time, so he took a course at a private drama school to acquire a practical foundation for his work. He made two short films with the help of a friend, but as he did not belong to any of the groups that would grow into the young German cinema it was difficult for him to get his films shown at all. It was then that he learned about the Action-Theatre, a fringe theatre in Munich's Müllerstrasse. He joined them. In April 1968 he had his first original play produced; but in the following month the theatre was closed by the police. Then, together with nine of the original members of the Action-Theatre, Fassbinder founded the Anti-Theatre. The troupe performed wherever possible, in derelict cinemas and cafés, finally finding a base in the back room of a Schwabing bar. At that time Fassbinder would regularly take a classic play and rewrite it over the weekend, making it relevant to working class Munich. In 1969 the Anti-Theatre lost its home, but by that time Fassbinder had already begun to make films.

His first feature "Love Colder Than Death" was really made in spite of the group and unfortunately was instrumental in destroying it. Fassbinder then employed former Anti-Theatre actors for his second film "Katzelmacher" which was highly praised by the critics, won several prizes and in earnings more than quadrupled its budget.

Fassbinder confesses that although he is always drawn to working in a group, he in fact works better by himself. In 1970 he married the former Anti-Theatre actress, Ingrid Caven.

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They were divorced in 1971. In the same year Fassbinder also founded his own production company, Tango Film and it is under this banner that most of his recent films have been made.

Fassbinder's prolific film career has also been interspersed with intervals in the theatre and 1974 was to combine his work in both media in a particularly noisy year. His 13th feature film, "Fear Eats The Soul" shared the Critics Prize at the Cannes Film Festival and later won the same prize outright at Venice.

Fassbinder is versatile, rarely wastes time and keeps sleep to a minimum of about four hours a night. He has been known to write a play on a transatlantic flight. He is able to work fast and intensively because first and foremost he is a workaholic. Work is his all consuming interest, apart from an occasional pause to watch Bayern Munich play football. Fassbinder has a reputation for arriving on set knowing exactly what he wants, with all details carefully mapped out in his head, à la Hitchcock. As a result he has been called an "inspiring dictator".

Fassbinder already has plans for another film in English after DESPAIR. The script is by Kim Arcalli, writer of "Last Tango in Paris" and "1900" and is entitled "Sunday Murderers", to be interpreted along the lines of the English phrase, Sunday drivers.

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C R E D I T S

1965	DER STADISREICHER (Short)
1966	DAS KLEINE CHAOS (Short)
1969	LIEBE IST KÄLTER ALS TOD (Love Colder Than Death)
1969	KATZELMACHER
1969	GOTTER DER PEST (Gods of the Plague)
1969	WARUM LÄUFT HERR R.AMOK (with Michael Fengler) (Why does Herr R.Run Amok)
1970	RIOS DAS MORTES
1970	WHITY
1970	DIE NIKLASHAUSER FART (with Michael Fengler)
1970	DER AMERIKANISCHE SOLDAT (The American Soldier)
1970	DAS KAFFEEHAUS (Video) (The Coffee Shop)
1970	PIONIERS IN INGOLSTADT (Pioneers in Ingolstadt)
1970	WARNUNG VOR EINER HEILIGEN NUTTE (Beware of Holy Whore)
1971	HANDLER DER VIER JAHRESZEITEN (The Merchant of Four Seasons)
1972	DIE BITTEREN TRÄNEN DER PETRA VON KANT (The Bitter Tears of Petra von Kant)
1972	WILDWECHSEL
1972	ACHT STUNDEN SIND KEIN TAG (Eight Hours Are Not A Day)
1972-74	FONTANE, EFFIE BRIEST
1973	BREMER FREIHEIT
1973	WELT AM DRAHT
1973	ANGST ESSEN SEELE AUF (Fear Eats The Soul)
1974	NORA HELLMER (Video)
1974	MARTHA

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C R E D I T S (Cont'd.)

1974	WIE EIN VOGEL AUF DEM DRAHT (Personality-Show (Like a Bird on the Wire) Brigitte Mira;Video)
1974	FAUSTRECHT DER FREIHEIT
1975	MUTTER KOSTERS FAHRT ZUM HIMMEL (Mother Kusters Trip to Heaven)
1975	ANGST VOR DER ANGST (Fear of Fear)
1975	ICH WILL DOCH NUR, DASS IHR MICH LIEBT
1975-76	SATANSBRATEN (Satan's Brew)
1976	CHINESISCHES ROULETTE (Chinese Roulette)
1976	BOLWIESER
1977	FRAUEN IN NEW YORK (Women in New York)
1977	DESPAIR

BIOGRAPHY:

DIRK BOGARDE

Dirk Bogarde, one of Europe's most distinguished motion picture actors plays the leading role in DESPAIR for the renowned German director Rainer Werner Fassbinder. It is Fassbinder's first film in English and is set in Berlin in the early 1930's.

DESPAIR is based on an early novel by Vladimir Nabokov and the screenplay has been written by one of Britain's most successful playwrights, Tom Stoppard. Most of the filming takes place at Bavaria's Geiselgasteig Studios in Munich with additional locations in Interlaken, Berlin and on the North Sea.

Bogarde plays Hermann, a chocolate manufacturer of Russian origin, who bored with his day to day existence gives himself over increasingly to fantasies. On a business trip he stumbles across a tramp whom he believes to be his exact double and this chance meeting kindles an idea for supposedly the perfect crime. Hermann eventually murders the tramp to make a claim on his life insurance policy; but this is not all, for Nabokov once described Hermann as perhaps the first existentialist hero.

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Dirk Bogarde was born on March 28th, 1921, in the London District of Hampstead. His father, Ulric van den Bogaerde, was for many years Art Editor of the London "Times". His family, which traces its ancestry back to Anne of Cleves originates from the fruit-growing region on the Dutch-Belgian frontier.

Dirk's mother, actress Margaret Niven before her marriage, was born in the Scottish Highlands. Her father was Forrest Niven, who had been well-known at the turn of the century as a successful actor and painter. Both were artistic talents which his grandson was to inherit in later years.

As a child, Dirk spent his time between the Hampstead home and the family's week-end house at The Rectory, Lullington, near Alfriston in Sussex, where he grew up to regard himself as a countryman. He had always been reluctant to come to terms with any form of city life, despite his choice of profession.

The urge to act had always been strong within Dirk. With his sister, Elizabeth, he indulged in 'theatrical' activities at Lullington, in an old barn converted into a makeshift theatre. Here they would perform plays written by themselves, to an audience largely consisting of bewildered calves. By coincidence, the first day's location shooting on Dirk's first film was in the same barn, many years after the actor's father had sold the Lullington house.

At the age of twelve, Dirk was sent to school in Scotland at Allan Glens College, Glasgow, where he showed an aptitude for painting. He then attended University College School, London, where he studied literature, art, sculpture and languages. After that it was decided to send him to the

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Chelsea Polytechnic School of Art. There, despite the amount of time he spent in the cinema rather than in the classroom, he showed distinct promise of becoming an artist of considerable stature.

However, two years later, he was working as carpenter's tea-boy at London's "Q" Theatre. He spent his early days boiling glue, painting scenery and making the carpenter's tea for a dismally meagre salary.

Dirk was later promoted to Stage Manager and, when one of the cast of J.B. Priestley's "When We Are Married" fell ill, he was offered the role. He played it successfully, stayed in front of the footlights from then on, and had an appropriate rise in his wages.

In January, 1941, after appearing in a number of stage shows in London throughout the early part of World War II, he joined the British Army. Dirk served with the Air Photographic Interpretation Section of Second Army Headquarters. He landed in France on D-Day and subsequently went right through the European campaign.

Dirk carried his sketch-book wherever he went on active duty. Two of the drawings he did on D-Day (one on blotting paper) were bought by the British War Museum after an exhibition at Batsfords Galleries in June, 1945. He also wrote poetry at this time, and two of his poems have been published in an Anthology of Contemporary Poetry.

Soon after the end of the war in Europe, Dirk flew to Burma where he served until Singapore was liberated. He was then sent to Java to assist with the removal of prisoners-of-war.

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Dirk then became A.D.C. to the Commander of the 23rd Division, editor of a Forces' newspaper, The Fighting Cock (which had a circulation all over S.E.A.C., including Japan) and chief British news announcer for Radio-Batavia.

Early in 1947, back in civilian clothes once more, Dirk was just another out-of-work Major looking for a job. In an outburst of over-confidence, he had spent all of his considerable War Gratuity and was broke as well as out of work.

After a discouraging series of interviews, during which he was told that not only was he too inexperienced to get a job in films but that he was also too skinny and that his head was too small, Dirk finally landed the part of Jesus Christ in a one-act play for children to be given for one performance only by a Society for Ex-Service actors called "Reunion Theatre". This performance was to be attended by London managements and agents so that any likely talent might be noticed.

Dirk attracted sufficient to be asked by several agents if he would care to have them represent him. He finally decided to sign himself to a new and at that time unknown agent called Frederick Joachim, who was soon successful in getting him a part in the television version of "Rope". Dirk's name was then put forward for a leading role in a new play that was to be performed at one of London's leading 'try-out' theatres, the New Lindsay. He was later told that the lists were closed and that in any case such an unknown and inexperienced actor after six years in the Army would not be suitable.

By one of those long-arm shots of coincidence, Dirk went to the wrong office for an interview for another television part

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and found himself with the producer of the New Lindsay production. This lady, the now well-known producer Chloe Gibson, was so impressed with Dirk's physical correctness for the role that, notwithstanding the fact that another actor was on the verge of being signed, she asked Dirk to read for her. She was so affected by his interpretation of the part that she promptly signed him on the spot.

The rest is theatrical history. The play, "Power Without Glory", was an overnight sensation and found stardom for its young leading man, Dirk Bogarde. A contract with The Rank Organisation quickly followed. In his very first film, "Esther Waters" in 1948, Dirk played a starring role.

From this point on, he made only occasional return visits to the live theatre, most notably in "Point of Departure" (1950), "The Vortex" (1952), "Summertime" (1955) and "Jezebel" at the Oxford Playhouse.

Tempting offers began to flood in from Hollywood. In 1959, Dirk played composer-pianist Franz Liszt in Columbia's "Song Without End", returning to California the following year to co-star with Ava Gardner in "The Angel Wore Red". In 1964, he flew to New York to appear on American television with Julie Harris in "Little Moon Of Alban".

Dirk's early British films had made him popular leading man with a large box-office following. Amongst his successes at this time were the "Alien Corn" episode of "Quartet", "Once A Jolly Swagman", "Dear Mr. Prohack", "Boys in Brown", "The Blue Lamp", "So Long At The Fair", "The Woman in Question", "Blackmailed", "Hunted", "Penny Princess", "The Gentle Gunman", "The Sea Shall Not Have Them", "Doctor at Sea", "Cast A Dark Shadow", "The Spanish Gardener",

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"Ill Met By Moonlight", "Doctor At Large", "Campbell's Kingdom", "The Wind Cannot Read", "A Tale of Two Cities", "The Doctors Dilemma", "Libel", "The Singer Not the Song", "Victim", "H.M.S. Defiant", "The Password Is Courage", "The Mindbenders" and "I Could Go on Singing", the last film made in Britain in 1963 by the late Judy Garland.

Bogarde has ably demonstrated his versatility in more than 70 films in a screen career spanning almost thirty years. He has played Cockney gangsters, wide-boys, romantic heroes in costume dramas, Sydney Carton in Dickens's "A Tale of Two Cities", modern military roles, contemporary comedy doctors and significant figures from today's society.

Dirk switches from comedy to stark drama with apparent ease. After his memorable performance in Joseph Losey's "The Servant", which brought him the British Film Academy Award as Best Actor in 1963, his next film saw him once more back in the guise of Doctor Simon Sparrow in "Doctor In Distress". He followed with another comedy about spies called "Hot Enough For June". Then came the World War I drama, "King and Country" (again for Losey), "The High Bright Sun" and John Schlesinger's "Darling", another British Film Academy Award-winner.

Dirk's next two British films were both made for director Joseph Losey. In complete contrast, they were "Modesty Blaise" and "Accident". Then, for Jack Clayton, he made "Our Mother's House" followed by "Sebastian". He then travelled on location to Budapest for John Frankenheimer's "The Fixer".

After his early success in lightweight domestic films, Bogarde decided to restrict his screen appearances and went

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on to achieve international distinction mainly as a character actor in a series of European films which won him high praise from the critics and festival audiences.

Bogarde gave one of his finest-ever screen performances under the late Luchino Visconti's direction in "The Damned", about a German armaments family under the Nazis. He followed this with "Justine", co-starring with Anouk Aimée, based on the Laurence Durrell novel.

Dirk gave another brilliant performance in "Death in Venice", again for Visconti. He then played a guest role in a French film, "The Serpent" before playing the former Nazi in Liliana Cavani's controversial "The Night Porter".

After this sinister role, he co-starred with Ava Gardner in "Permission to Kill", a contemporary espionage thriller made in Austria. Alain Resnais then signed him for the starring role in "Providence", in company with David Warner, Ellen Burstyn, Sir John Gielgud and Elaine Stritch. Made on location in Belgium, Limoges and the Paris studios, this was Resnais' first English-language film. From a screenplay by British author David Mercer, "Providence" has recently opened to outstanding critical acclaim in France.

Last year, Bogarde played the guest role of General Browning in Joseph Levine's multi-million-dollar Arnheim epic, "A Bridge Too Far", joining an all-star international cast on location in Deventer, Holland, under the direction of Sir Richard Attenborough.

For the past several years, Dirk Bogarde's permanent home has been on a farm estate in the foothills of the French Maritime Alps in Provence. He grows grapes in his adoptive

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country, near where he filmed "Ill Met By Moonlight" almost twenty years ago. He lists his recreations as walking, riding, collecting antiques and painting. Ideally, he would like to farm the land in the summer months, admire his beautifully landscaped domain and continue to make films during the winter.

Dirk makes infrequent return visits to Britain to see his publisher, attend to business affairs and to make guest appearances on the Russel Harty programme or other television chat shows. He travels wherever his films take him on location, but is otherwise content to remain in his home in France.

Dirk is currently engaged in writing his autobiography, which he intends to publish in three volumes. The first book of his memoirs, "A Postillion Struck By Lightning", was published in Britain during March, 1977.

Now, the combination of Bogarde and Fassbinder for "DESPAIR" will guarantee international filmgoers a highly provocative, fascinatingly different and amusing spoof thriller which, at the same time, makes a searching investigation of the human mind.

REAL NAME: Dirk van den Bogaerde. BIRTHDATE: March 28, 1921. BIRTHPLACE: Hampstead, North-West London. HAIR: Dark Brown. EYES: Brown. HEIGHT: 5 ft. 11 ins. WEIGHT: 9 stones 10 lbs. EDUCATED: Allan Glens College, Glasgow; University College School, London; Chelsea Polytechnic. REPERTORY: Amersham Repertory Company (Bucks). PRINCIPAL AWARDS: Top Ten British Star, 1953-54, 1956-64. Number One British Money-Making Star 1955, 1957, 1958, 1959. Variety Club Award - Best

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Performance 1961-64. British Film Academy Award, "Darling",
1966. MARITAL STATUS: Single. LIVES: Provence (France).

TELEVISION CREDITS INCLUDE:

1947 ROPE (G.B.)
1964 LITTLE MOON OF ALBAN (Hallmark, U.S.)
1966 BLYTHE SPIRIT (Hallmark, U.S.)
1966 ONCE UPON THIS ROCK
THE EPIC THAT NEVER WAS (B.B.C. documentary)

MOTION PICTURE CREDITS:

1947 ESTHER WATERS (British debut)
1948 QUARTET
1948 ONCE A JOLLY SWAGMAN
1949 DEAR MR. PROHACK
1949 BOYS IN BROWN
1949 THE BLUE LAMP
1949 SO LONG AT THE FAIR
1950 FIVE ANGLES ON MURDER
1950 THE WOMAN IN QUESTION
1950 BLACKMAILED
1951 HUNTED (U.S. title: Stranger in Between)
1951 PENNY PRINCESS
1951 THE GENTLE GUNMAN
1953 APPOINTMENT IN LONDON
1953 DESPERATE MOMENT
1953 THEY WHO DARE
1953 DOCTOR IN THE HOUSE
1954 THE SLEEPING TIGER
1954 SIMBA
1954 FOR BETTER, FOR WORSE
1954 THE SEA SHALL NOT HAVE THEM

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MOTION PICTURE CREDITS (Cont'd.)

1955	DOCTOR AT SEA
1955	CAST A DARK SHADOW
1956	THE SPANISH GARDENER
1956	ILL MET BY MOONLIGHT
1957	DOCTOR AT LARGE
1957	CAMBELL'S KINGDOM
1957	A TALE OF TWO CITIES
1958	THE WIND CANNOT READ
1958	THE DOCTOR'S DILEMMA
1959	LIBEL
1959	SONG WITHOUT END (Hollywood debut)
1960	THE SINGER NOT THE SONG
1960	VICTIM
1961	H.M.S. DEFIANT
1962	THE PASSWORD IS COURAGE
1963	I COULD GO ON SINGING
1963	THE MINDBENDERS
1963	THE SERVANT (British Film Academy Award)
1964	HOT ENOUGH FOR JUNE
1964	DOCTOR IN DISTRESS
1964	KING AND COUNTRY
1965	THE HIGH BRIGHT SUN
1965	DARLING (British Film Academy Award)
1966	MODESTY BLAISE
1967	ACCIDENT
1967	OUR MOTHER'S HOUSE
1967	SEBASTIAN
1968	THE FIXER
1969	THE DAMNED
1969	JUSTINE
1970	DEATH IN VENICE
1970	OH, WHAT A LOVELY WAR!

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"DESPAIR" (Continued)

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MOTION PICTURE CREDITS (Cont'd.)

1971	THE SERPENT
1973	THE NIGHT PORTER
1975	PERMISSION TO KILL
1976	PROVIDENCE
1976	A BRIDGE TOO FAR
1977	DESPAIR

BIOGRAPHY:

ANDREA FERREOL

Andréa Ferréol, the young French actress who some four years and twenty films ago caused a sensation in Marco Ferreri's "La Grande Bouffe", plays Lydia, the Russian emigré wife of a chocolate manufacturer in Rainer Werner Fassbinder's DESPAIR.

"Lydia is quite an amusing character", says Ferreol. "She's not at all bright but she is an extremely generous and warm person. There is very little that interests her in her life other than her husband Hermann (Dirk Bogarde), whom she adores and admires and Ardalion (Volker Spengler), her lover and companion. Until the close of the film Lydia is a happy woman who doesn't ask herself too many questions".

Andréa Ferréol, on the other hand, has a habit of asking herself difficult questions. The first took place at the age of seventeen when she decided that the answer was to fight her bourgeois family, and abandon Aix-en-Provence and her Fine Arts studies in order to go and live alone in Paris, where, even worse, she intended to become an actress! The reaction was almost like being excommunicated", she says. "Later on, in Paris, I did everything I could to break off

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the bourgeois shell which encased me and finally I succeeded."

Ferreól worked for seven years in the theatre in classical and avant-garde productions and had played small roles in five films before, in 1974, she was offered the part of the libidinous school teacher who helps Marcello Mastroianni, Philippe Noiret, Michel Piccoli and Ugo Tognazzi die from a massive overdose of gluttony in "La Grande Bouffe". The Italians presented her with the Rudolf Valentino Golden Mask for her performance. The fact that she had to put on 20 kilos in weight gave Ferréol the satisfaction of proving to her adversaries that fat women could land good parts in the media.

"La Grande Bouffe" was undoubtedly the turning point for Ferréol; but she treated it both as an end and a beginning. Not wishing to base her career on repeating shadows of the same role, she returned to the theatre, where by way of a complete contrast, she played the nurse in Shakespeare's "Romeo and Juliet". Then a fantastical production of "Turandot" was to follow. Weighing in at a mere 75 kilos, she played the Princess Turandot surrounded by a cast of eighteen dwarfs!

Ferreól returned to the cinema with Francis Girod's "Le Trio Infernale" and in the same year made her first film in Italy, "La Donna è Bello". Since then she has become a regular commuter between Paris and Rome, having made a further nine films there.

Andréa Ferréol is an actress who thrives on a challenge which she accepts with determination and tenacity. She is pleased with her role in Bruno Gantillon's "Servante et Maitresse" her most recent film, for it fitted this bill. It was a role

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full of passion and tears and a touch of decadence which required her to be on the screen for almost ninety minutes.

When she completed her work for Fassbinder, Andréa Ferréol went on to make another film in Italy.

C R E D I T S

1972	LA SCOUMOUNE	Director: Jose' Giovanni
1973	ELLE COURT, ELLE COURT LA BANLIEUE	Director: Gérard Pires
	THE CHACAL (The Day of the Jakal)	Director: Fred Zinneman
	LES GANTS BLANCS DU DIABLE	" Lazlo Szabo
	LA RAISON DU PLUS FOU	Director: Francois Reichenbach
	LA GRANDE BOUFFE	Director: Marco Ferréri
1974	LE TRIO INFERNAL	Director: Francis Girod
	LA DONNA E BELLO (La femme c'est beau)	
1975	LE FUTUR AUX TROUSSES	Director: Dolores Grassian
	IL PIATTO PIANGE (Le Tapis Hurle)	
	SERIEUX COMME LE PLAISIR	Director: Robert Benayoun
	PEPPINO E LA VERGINE MARIA	Director: Sergio Nasca
	PARLEZ MOI D'AMOUR	Director: Michel Drach
	L'AMMAZZATINA	Director: Ignazio Dolce
	LES FLOCONS D'OR	Director: Werner Schroeter
	LES GALETTES DE PONT- AVEN	Director: Joel Séria
	I BARONI	Director: Giampolo Lomi
	L'INCORRIGIBLE	Director: Philippe de Broca
	IL SOLDATO DI VENTURA (le Soldat de Fortune)	Director: Pasquale Festa Campanile
	SCANDALO	Director: Salvatore Samperi

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C R E D I T S (Cont'd.)

1976	MARIE POUPEE	Director: Joel Séria
	L'AMANTE LATINO	Director: Luigi Esposito
	PARLAMI D'AMORE MARIU	Director: Pasquale Festa Campanile
	CASANOVA AND CIE	Director: Francois Legrand
	SERVANTE ET MAITRESSE	Director: Bruno Gantillon
1977	DESPAIR	Director: Rainer Werner Fassbinder