

# Filmography

1962

## **Herakles**

*Screenplay/Editing/Sound:* Werner Herzog. *Cinematography:* Jaime Pacheco. *Music:* Uwe Brandner. *With:* Mister Germany 1962. *Production:* Werner Herzog for Cineropa Film.

Germany, 12', 35mm, B&W

A montage of clashing material: original footage of bodybuilders (including the winner of the Mr. Germany competition) flexing their muscles, mixed with archival footage of a terrible accident at an automobile race, a city destroyed by an earthquake, a garbage dump...

1964

## **Game in the Sand (Spiel im sand)**

*Screenplay/Editing:* Werner Herzog. *Cinematography:* Jaime Pacheco. *Music:* Uwe Brandner. *Production:* Werner Herzog.

Germany, 14', 35mm B&W

The film has never been distributed.

1966

## **The Unprecedented Defence of the Fortress Deutschkreuz (Die Beispiellose Verteidigung der Festung Deutschkreuz)**

*Screenplay/Editing:* Werner Herzog. *Cinematography:* Jaime Pacheco. *Sound:* Uwe Brandner. *Cast:* Peter Brumm, Georg Eska, Karl-Heinz Steffel, Wolfgang von Ungern-Sternberg. *Production:* Werner Herzog Filmproduktion.

*Filming Location:* Deutschkreuz (Austria).

Germany 15', 35mm, B&W

A satire on war and the stupidity it inspires. Four young men enter an abandoned fortress. Inside, they find military uniforms, which they immediately resolve to use to stage a bizarre war game. Their actions appear all the more senseless in relation to the peaceful life of the farmers in the surrounding countryside.

1968

## **Signs of Life (Lebenszeichen)**

*Screenplay:* Werner Herzog. *Cinematography:* Thomas Mauch. *Editing:* Beate Mainka-Jellinghaus. *Sound:* Herbert Prasch. *Music:* Stavros Xarchakos. *Cast:* Peter Brogle (Stroszek), Wolfgang Reichmann (Meinhard), Athina Zaharopoulou (Nora), Wolfgang von Ungern-Sternberg (Becker), Wolfgang Stumpf (Captain), Florian Fricke (Pianist), Henry van Lyck (Lieutenant), Heinz Usener (Doctor), Achmed Hafiz (Local resident), Julio Pinheiro (Gypsy). *Production:* Werner Herzog Filmproduktion. *Filming Locations:* Kos, Crete. *Awards:* Silver Bear for Best First Film-Berlin IFF 1968, Carl Mayer Award for Best Screenplay.

Germany 87', 35mm, B&W

Stroszek, a wounded German paratrooper, is sent to a fortress that serves as a munitions depot on a forgotten island. He lives there with his wife Nora and two soldiers: Meinhard, an uncouth and violent character, and Becker, a taciturn intellectual fascinated by the ruins of Ancient Greece. The group of four live together uneasily in complete idleness, but it's Stroszek who is most affected. One day while he is surveying the hills, a striking vision appears before him: a valley with ten thousand windmills. Stunned by the noise, he goes insane and barricades himself in the fortress where, in broad daylight, he sets off fireworks he finds in the depot.

## **Last Words (Letzte Worte)**

*Screenplay:* Werner Herzog. *Cinematography:* Thomas Mauch. *Editing:* Beate Mainka-Jellinghaus. *Sound:* Herbert Prasch. *Filming Locations:* Crete, Spinalonga Island. *Production:* Werner Herzog Filmproduktion. *Awards:* Best Short Film Award-Oberhausen IFF 1968.

Germany 13', 35mm, B&W

The inhabitants of a Greek island take turns telling the story of an old man who was forcibly removed from the island of Spinalonga, a leper colony. The man refuses to speak, only going out in public at night to play the lyre. A policeman, a fisherman, a doctor, and the owner of a café appear on the screen, repeating the same words that ultimately have no meaning. We also see images of the old man as he reiterates his intention to never speak a single word.

1969

## **Precautions against Fanatics (Massnahmen Gegen Fanatiker)**

*Screenplay:* Werner Herzog. *Cinematography:* Dieter Lohmann. *Editing:* Beate Mainka-Jellinghaus. *Cast:* Petar Radenkovic, Mario Adorf, Hans Tiedemann, Herbert Hisel, Peter Schamoni. *Production:* Werner Herzog Filmproduktion. *Filming Location:* Munich.

Germany 12', 35mm, color.

The film consists of a repeated succession of interviews with characters who claim they must protect horses from the fanatics. It is shot in television reportage style, with the characters looking directly into the camera.

## **The Flying Doctors of East Africa (Die fliegenden Ärzte von Ostafrika)**

*Screenplay:* Werner Herzog. *Cinematography:* Thomas Mauch. *Editing:* Beate Mainka-Jellinghaus.

*Narrator:* Wilfried Klaus. *With:* Michael Wood, Ann Spoery, Betty Miller, James Kabale. *Production:* Werner Herzog Filmproduktion. *Co-Production:* Gesellschaft für Medizin und Forschung in Afrika. *Filming Locations:* Kenya, Uganda, Tanzania. Germany 45', 35mm, color.

This film was made to raise public awareness about a group of volunteer physicians working in isolated areas of East Africa (Kenya, Uganda and Tanzania) which they travel to by plane. The film follows a rather traditional structure, with location footage of the various hospitals, scenes of daily life, and aerial footage.

1970

### **Fata Morgana**

*Screenplay:* Werner Herzog. *Cinematography:* Jörg Schmidt-Reitwein. *Editing:* Beate Mainka-Jellinghaus. *Music:* Leonard Cohen, Blind Faith, François Couperin, Wolfgang Mozart, Georg Handel. *Narrator:* Lotte Eisner. *Cast:* Wolfgang von Ungern-Sternberg, James William Gledhill, Eugen des Montagnes. *Production:* Werner Herzog Filmproduktion. *Filming Locations:* Southern Sahara, Cameroon, Canary Islands. Germany 79', 35mm, color.

The film is divided into three "chapters": Creation, Paradise and the Golden Age. In Creation, the Universe floats along in perfect tranquility. The only things that exist are sea and sky, and the camera pans slowly across views of dunes and imposing mountains, interrupted by a few signs of civilization. Lotte Eisner recites passages from Popol Vuh, the book of creation of the Quiché people of Guatemala. In Paradise, human figures appear in various circumstances and the camera pauses to observe them. Meanwhile, the narrator describes life in paradisiacal lands, evoking surreal and hypnotic imagery. The Golden Age, however, is a time of complete and abject decay where nature has become a long-forgotten concept. A dreadful musical ensemble plays in an shoddy dance hall; some tourists emerge from the volcanic terrain; a man in a diving suit shows us a turtle.

### **Even Dwarfs Started Small (Auch Zwerge haben klein angefangen)**

*Screenplay:* Werner Herzog. *Cinematography:* Thomas Mauch. *Camera Operator:* Jörg Schmidt-Reitwein. *Editing:* Beate Mainka-Jellinghaus. *Sound:* Herbert Prasch. *Music:* Florian Fricke (Popol Vuh) and traditional music from Côte d'Ivoire, Western Sahara and the Canary Islands. *Cast:* Helmut Doring (Hombre), Gerd Gickel (Pepe), Paul Glauer (Erzieher), Erna Gschwendtner (Azúcar), Gisela Hertwig (Pobrecita), Gerhard Mürz (Territory), Hertel Minkner (Chicklets), Alfredo Piccini (Anselmo), Gertraut Piccini (Piccini), Brigitte Saar (Cochina), Marianne Saar (Theresa), Erna Smolarz (Schweppes), Lajos Zsarnoczay (Chaparro). *Production:* Werner Herzog Filmproduktion. *Filming Locations:* Lanzarote, Canary Islands. Germany 96', 35mm, B&W.

In a stark, unadorned police station, a dwarf sits on a chair, holding an identification number in his hand. He is photographed and then interrogated about acts of violence he committed during a revolt. The story moves turns back in time, to when the dwarfs, detained in a correctional institution, took advantage of the warden's absence to rebel. Once they take the headmaster hostage—meanwhile he does nothing but laugh and shout out threats of revenge—the group is free to act as they please. The setting is sinister and disturbing, and each event is more surreal than the last: the dwarfs descend into acts of vandalism and gratuitous cruelty to both people and things, in a crescendo of frenzy and madness.

1971

### **Handicapped Future (Behinderte Zukunft)**

*Screenplay:* Werner Herzog, based on an idea by Hans Peter Meier. *Cinematography:* Jörg Schmidt-Reitwein. *Editing:* Beate Mainka-Jellinghaus. *Narrator:* Rolf Illig. *Production:* Werner Herzog Filmproduktion. *Filming Locations:* Munich, California. Germany 43', 16mm, color.

A documentary about the situation of handicapped people in West Germany. In the first part of the film, the director interviews several children and their parents. They describe how their disabled bodies often provoke feelings of discomfort and aversion in the rest of society. The inquiry then extends to German institutions for the handicapped and film ends in Los Angeles, where a boy afflicted with polio struggles against his disease.

### **Land of Silence and Darkness (Land des Schweigens und der Dunkelheit)**

*Screenplay:* Werner Herzog. *Cinematography:* Jörg Schmidt-Reitwein. *Editing:* Beate Mainka-Jellinghaus. *Music:* J.S. Bach, Antonio Vivaldi. *Narrator:* Rolf Illig. *With:* Fini Straubinger, Elsa Fehrer, Ursula Riedmeier, Joseph Riedmeier, Vlamimir Kokol, Heinrich Fleischmann, Resi Mittermeier. *Production:* Werner Herzog Filmproduktion. *Filming Locations:* Munich, Niederbayern, Hanover. Germany 85', 16mm, color.

The deafblind woman Fini Straubinger leads Herzog into a world of solitude and pain, inhabited by those whom she calls her companions of destiny. Fini spends her time visiting people and institutions, bringing her warmth and dedication with her. Fini communicates through a tactile alphabet that reproduces the letters of the alphabet on the palm of the hand.

1972

### **Aguirre, the Wrath of God (Aguirre, der Zorn Gottes)**

*Screenplay:* Werner Herzog. *Cinematography:* Thomas Mauch, Francisco Joan, Orlando Macchiavello. *Editing:* Beate Mainka-Jellinghaus. *Sound:* Herbert Prasch. *Music:* Florian Fricke (Popol Vuh). *Special Effects:* Juvenal Herrera, Miguel Vázquez. *Production Managers:* Walter Saxer, Lucki Stipetić. *Cast:* Klaus Kinski (Lope de Aguirre), Helena Rojo (Inez de Atienza), Del Negro (Carvajal), Ruy Guerra (Ursúa), Peter Berling (Guzman), Cecilia Rivera (Flores), Daniel Ades (Perucho), Armando Polanah (Armando), Edward Roland (Okello), Daniel Farfán, Julio Martinez, Alejandro Repullés, the Indians of the Lauramarca Cooperative. *Production:* Werner Herzog Filmproduktion. *Co-production:* Hessischer Rundfunk. *Filming Locations:* Peru, Urubamba Valley, Huallaga River, Nanay River, Cuzco. Germany 93', 35mm, color.

Upon learning of a land rich in gold called El Dorado, Gonzalo Pizarro, brother of Francisco, is induced to venture on an expedition of conquest beyond the Andes in the year 1560. When he finds the land route blocked, Pizarro decides to send a patrol to explore along the river, placing Don Pedro de Ursúa and his subordinate Don Lope de Aguirre in command. The raging river immediately puts their rafts in danger. When Don Pedro decides to turn back to the base camp, Aguirre seizes control and declares himself head of the expedition. He even writes a letter of mutiny to Philip II of Castile. But due to hunger and continued attacks by the Indians, his strength slowly wanes until the self-proclaimed "Wrath of God" dies in late February 1561, in a tragic conclusion to his absurd mission of conquest.

1973

### **The Great Ecstasy of Woodcarver Steiner (Die Grosse Ekstase des Bildschnitzers Steiner)**

*Screenplay:* Werner Herzog. *Cinematography:* Jörg Schmidt-Reitwein, Francisco Joán, Frederik Hettich, Alfred Chrosziel, Gideon Meron. *Editing:* Beate Mainka-Jellinghaus. *Sound:* Benedikt Kuby. *Music:* Florian Fricke (Popol Vuh). *Production Manager:* Walter Saxer. *With:* Walter Steiner. *Production:* Werner Herzog Filmproduktion. *Co-production:* Süddeutscher Rundfunk, Stuttgart. *Filming Locations:* Oberstdorf and Garmisch-Partenkirchen (Germany), Planica (now Slovenia). Germany 47', 16mm, color.

For an entire season (from Autumn 1973 in Austria until the March 1974 competition in Planica, in the former Yugoslavia), Herzog follows champion ski jumper Walter Steiner. Herzog captures Steiner in his daily work as a woodcutter; Steiner talks about how his sport has become extremely dangerous. Herzog also films Steiner during competitions and in moments of great emotion. At Oberstdorf, Steiner jumps 179 metres, breaking the world record. At Planica, he once again beats the record during training, but suffers a slight injury. Finally, the day of the competition, he executes the most perfect jump in the history of the sport and wins. At the end, alone in front of the camera, he tells the story of his friendship with a crow which was tormented by the other crows because it couldn't fly anymore. (The film was made for the Süddeutscher Rundfunk television series *Grenzstationen* which featured stories of extreme situations).

1974

### **The Enigma of Kaspar Hauser (Jeder für sich und Gott gegen alle)**

*Screenplay:* Werner Herzog. *Cinematography:* Jörg Schmidt-Reitwein. *Editing:* Beate Mainka-Jellinghaus. *Production Design:* Henning von Gierke. *Costumes:* Gisela Storch. *Sound:* Haymo Henry Heyder. *Music:* Florian Fricke (Popol Vuh), Mozart, Pachelbel, Orlando di Lasso, Albinoni. *Production Manager:* Walter Saxer. *Cast:* Bruno S. (Kaspar Hauser), Walter Ladengast (Daumer), Brigitte Mira (Käthe), Hans Masäus (The unknown man), Willi Semmelrogge (Circus director), Michael Kroeher (Lord Stanhope), Henry van Lyck (Cavalry captain), Enno Patalas (Vicar Fuhrmann), Elis Pilgrim (Second Vicar), Wolker Prechtel (Hiltel the guardian), Gloria Doer (Mrs Hiltel), Helmut Döring (Dwarf king), Kidlat Tahmik (Hombrecito the Indian), Andi Gottwald (Young Mozart), Florian Fricke (Florian the pianist), Herbert Achternbusch (First laborer), Wolfgang Bauer (Second laborer), Walter Steiner (Third laborer), Clemens Scheitz (Writer), Johannes Buzalski (Policeman), Dr. Willy Meyer-Fürst (Doctor), Alfred Edel (Logic professor), Markus Weller (Julius the baby), Dorothea Kraft (Little girl), Peter-Udo Schönborn (Fencer), Otto Heinze (Old pastor). *Production:* Werner Herzog Filmproduktion. *Co-production:* Zweites Deutsches Fernsehen (ZDF). *Filming Locations:* Dinkelsbühl, Germany. Germany 109', 35mm, Color

Kaspar Hauser lives in chains, in a prison of sorts, where he cannot see or speak to anyone. He passes the time playing with rough wooden toys, eating and sleeping. One day, a stranger leads him out, teaches him to walk and talk and then leaves him in the middle of a square with a letter in his hand addressed to the authorities, requesting that they take care of the foundling. After a period of turmoil, Kaspar is taken in by Doctor Daumer, who teaches him to read and write, gives him lessons in music, logic and ethics, and holds long conversations with him, surprised by Kaspar's extraordinary abilities. Twice, though, Kaspar is attacked by a stranger, who on the second attempt succeeds in killing him.

1976

### **Heart of Glass (Herz aus Glas)**

*Screenplay:* Herbert Achternbusch, Werner Herzog, from the short story *The Time of Death* by Herbert Achternbusch. *Cinematography:* Jörg Schmidt-Reitwein. *Editing:* Beate Mainka-Jellinghaus. *Production Design:* Henning von Gierke, Cornelius Siegel. *Costumes:* Gisela Storch. *Sound:* Haymo Henry Heyder, Peter van Anft. *Music:* Florian Fricke (Popol Vuh), Studio der Frühen Musik. *Production Manager:* Walter Saxer. *Cast:* Josef Bierbichler (Hias), Stefan Güttler (Glass factory owner), Clemens Scheitz (Adalbert), Volker Prechtel (Wudy), Sonja Skiba (Ludmilla), Brunhilde Klockner (Paulin), Wolf Albrecht (Sam),

Thomas Binkley (Lute player), Janos Fischer (Ägide), Wilhelm Friedrich (Father of the glass factory owner), Edith Gratz (Innkeeper), Alois Hruschka (Gigl), Egmont Hugel (Toni), Sterling Jones & Richard Levitt (Musicians), Wolfram Kunkel (Hurdy gurdy player), Werner Lederle (Innkeeper), Stepp Müller (Ascherl), Agnes Nuissl (Anamirl), Andrea von Ramm (Singer), Helmut Kossik, Amad Ibn Ghassem Nadij, Bernhard Schabel, Friedrich Steinhauer (Peasants), Claude Chiarini (Thief), Martje Herzog (Village lady), Werner Herzog, Herbert Achternbusch (Glass movers), Helmut Krüger (Worker). *Production:* Werner Herzog Filmproduktion. *Co-production:* Zweites Deutsches Fernsehen (ZDF). *Filming Locations:* Bavaria, Alaska, Ireland.

Germany 97', 35mm, color.

In a period of transition from a feudal to modern era, the prophet Hias, who is able to look into the future and see the coming end of the world, warns the inhabitants of a town in the Bavarian forest of a fire that is about to happen in the glass factory, which is the town's main source of prosperity. In fact, work at the factory has been halted because Mühlbeck, who invented the formula for ruby glass, died and took his secret with him to the grave. The despairing factory owner is convinced that the secret ingredient in the formula is human blood, and so he murders the maidservant Ludmilla. Meanwhile, collective hysteria breaks out in the town, as Hias continues to foretell death and destruction. One evening, the glass factory is set ablaze by the owner himself, who is then locked up in a cell where Hias has also been taken, accused of having predicted the future.

### **Stroszek**

*Screenplay:* Werner Herzog. *Cinematography:* Thomas Mauch. *Editing:* Beate Mainka-Jellinghaus. *Production Design:* Henning von Gierke. *Sound:* Haymo Henry Heyder. *Music:* Chet Atkins, Sonny Terry, Tom Paxton, Ludwig van Beethoven. *Production Manager:* Walter Saxer. *Cast:* Bruno S. (Stroszek), Eva Mattes (Eva), Clemens Scheitz (Scheitz), Wilhelm von Homburg, Burkhard Driest, Pitt Bedewitz (Ruffians), Clayton Szlapinski (Mechanic), Ely Rodriguez (Indian), Alfred Edel (Prison warden), Scott McKain (Bank clerk), Ralph Wade (Auctioneer), Vaclav Vojta (Doctor), Michael Gahr, Yücsel Topcugürler (Prisoners). *Production:* Werner Herzog Filmproduktion. *Co-production:* Zweites Deutsches Fernsehen (ZDF). *Filming Locations:* Berlin, New York, Wisconsin, North Carolina. *Awards:* First Prize-Taormina IFF 1977.

Germany 108', 35mm, color.

Bruno Stroszek, a traveling storyteller who performs in the courtyards of Berlin houses, is once again released from prison. When he gets back to his apartment, he finds all of his old things –his accordion, his piano and his talking crow – that his friend and neighbor Scheitz had been keeping an eye on. One evening, Bruno meets the prostitute Eva in a pub. In an attempt to save her from her violent pimps, he decides to put her up at his place. But the pimps don't give up: they threaten Eva and Bruno and beat them mercilessly. Their only hope now is to run away, so they accept Scheitz's offer to go to the United States, where the old man has a nephew who can find them a job. After an interval of apparent tranquility, troubles arise as Eva starts prostituting herself again in order to pay their bills, and then runs off to Canada. Their house is auctioned off. Bruno and Scheitz stage a grotesque hold-up at a barbershop; Scheitz is arrested immediately, while Bruno continues on his desperate escape.

### **No One Will Play with Me (Mit Mir Will Keiner Spielen)**

*Screenplay:* Werner Herzog. *Cinematography:* Jörg Schmidt-Reitwein. *Editing:* Beate Mainka-Jellinghaus. *Sound:* Haymo Henry Heyder. *Production:* Werner Herzog Filmproduktion. *Filming Location:* Munich.

Germany 14', 16mm, color.

The film follows a group of 4 to 6 year old children at a nursery school. The story is especially focused on the struggles of little Martin, a difficult child who cannot seem to fit in with his classmates. One day, though, he makes friends with Nicole and is so excited about this that he shows her his talking crow, the only true friend he has. (The film was made for the Institut für Film und Bild in Wissenschaft und Unterricht.)

### **How Much Wood Would a Woodchuck Chuck**

*Screenplay:* Werner Herzog. *Cinematography:* Thomas Mauch. *2nd Camera:* Ed Lachmann, Francisco Joán. *Editing:* Beate Mainka-Jellinghaus. *Sound:* Walter Saxer. *Music:* Shorty Eager and the Eager Beavers. *Production Manager:* Walter Saxer. *With:* Steve Liptay, Ralph Wade, Alan Ball, Abe Diffenbach and other participants in the World Livestock Auctioneer Championships. *Production:* Werner Herzog Filmproduktion. *Co-production:* Süddeutscher Rundfunk, Stuttgart. *Filming Locations:* New Holland, Pennsylvania.

Germany 45', 16mm, color

At the World Livestock Auctioneer Championships in New Holland, Pennsylvania, contestants test their verbal skills and speed. The title of the film refers to a tongue-twister that the auctioneers use to practice their art. In addition to filming the competition and an interview with the winner, Herzog also spends time with the local Amish population.

1977

### **La Soufrière**

*Screenplay/Sound:* Werner Herzog. *Cinematography:* Jörg Schmidt-Reitwein, Ed Lachmann. *Editing:* Beate Mainka-Jellinghaus. *Music:* Rachmaninov, Mendelssohn, Brahms, Wagner. *Production Manager:*

Walter Saxer. *Narrator*: Werner Herzog. *Production*: Werner Herzog Filmproduktion. *Co-production*: Süddeutscher Rundfunk, Stuttgart. *Filming Location*: Guadeloupe. Germany 31', 16mm, color

In 1976, scientists noticed anomalous activity in the Soufrière volcano on the island of Guadeloupe. Their unanimous opinion was that the volcano was about to erupt and unleash a catastrophe. The 75,000 people living on the southern tip of the island were evacuated, but it was reported that a farmer had refused to leave the mountain. Intrigued by this extreme situation, Herzog brought two cameramen with him to film the volcano so that they could witness the eruption, which promised to be the equivalent of five or six atomic bombs.

1978

### **Nosferatu (Nosferatu – Phantom der Nacht)**

*Screenplay*: Werner Herzog, from the film by F.W. Murnau and the novel *Dracula* by Bram Stoker. *Cinematography*: Jörg Schmidt-Reitwein. *Editing*: Beate Mainka-Jellinghaus. *Production Design*: Henning von Gierke, Ulrich Bergfelder. *Costumes*: Gisela Storch. *Sound*: Harald Maury. *Music*: Florian Fricke (Popol Vuh), Wagner, Gounod. *Special Effects*: Cornelius Siegel. *Production Managers*: Walter Saxer, Rudolf Wolf. *Cast*: Klaus Kinski (Count Dracula), Isabelle Adjani (Lucy Harker), Bruno Ganz (Jonathan Harker), Jacques Dufilho (Captain), Roland Topor (Renfield), Walter Ladengast (Dr. Van Helsing), Dan van Husen (Guardian), Roger Berry Losch (1st sailor), Jan Groth (Captain), Carsten Bodinus (Schrader), Martje Grohmann (Mina), Ryk de Gooyer (Official), Clemens Scheitz (Judiciary official), Lo van Hensbergen (Inspector), John Leddy (Coachman), Margiet van Hartingsveld (Maid), Beverly Walker (Mother Superior). *Production*: Werner Herzog Filmproduktion. *Co-production*: Gaumont, Zweites Deutsches Fernsehen (ZDF). *Filming Locations*: Czechoslovakia, The Netherlands, Mexico. *Awards*: Silver Bear-Berlin IFF 1979.

Germany 103', 35mm, color.

Sent by his employer to Transylvania to finalize a real estate transaction with Count Dracula, Jonathan Harker leaves Holland, turning a deaf ear to his wife Lucy's ill omens. When he arrives at his destination, however, he finds himself in a sinister, disquieting place. Dracula loads caskets onto a wagon and disappears, leaving Jonathan shut in the castle. Meanwhile in Wismar, a ship full of rats arrives. The rats spill out into the streets and spread plague. Jonathan finally makes his way back to his city, but he is ill and cannot make himself understood. Lucy senses the truth after reading a book about vampires and decides to sacrifice herself by keeping Dracula occupied until the first rays of sunlight break through.

1979

### **Woyzeck**

*Screenplay*: Werner Herzog, from the play by Georg Büchner. *Cinematography*: Jörg Schmidt-Reitwein. *Editing*: Beate Mainka-Jellinghaus. *Production Design*: Henning von Gierke. *Costumes*: Gisela Storch. *Sound*: Harald Maury. *Music*: Fidelquartett Tele, Rudolf Obruca, Benedetto Marcello, Antonio Vivaldi. *Production Manager*: Walter Saxer. *Cast*: Klaus Kinski (Woyzeck), Eva Mattes (Marie), Wolfgang Reichmann (Hauptmann), Willy Semmelrogge (Doctor), Josef Bierbichler (Drum major), Paul Burian (Andres), Volker Prechtel (Attendant), Dieter Augustin (Barker), Irm Hermann (Margret), Wolfgang Bächler (Jew), Rosy Rosy Heinikel (Käthe), Herbert Fux (Petty officer), Thomas Mettke (Landlord), Maria Mettke (Landlady). *Production*: Werner Herzog Filmproduktion. *Co-production*: Zweites Deutsches Fernsehen (ZDF). *Filming Locations*: Czechoslovakia. *Awards*: Award for Best Actress (Eva Mattes)-Cannes IFF 1979

Germany 81', 35mm, color

In the mid-19th century, a soldier named Franz Woyzeck lives in a small German town. He is a kind, naïve fellow, a poor man with a sensitive heart, loyal to his commonlaw wife Marie, a servant girl who bore him a son. To feed his family, he attempts to round out his modest soldier's pay by working as a barber for his captain and several others, and by offering himself as a subject in a doctor's experiments. The doctor forces him to eat only peas in order to prove the animal nature of the human being. Mocked by his mates, Woyzeck confides only in his friend Andres, who nonetheless cannot offer him any genuine support. When he learns that Marie is cheating on him with the drum major, he becomes deeply depressed. Having given away his few belongings to Andres, he buys an old knife from a secondhand dealer and he murders Marie on the banks of a pond.

1980

### **God's Angry Man (Glaube und Währung)**

*Screenplay*: Werner Herzog. *Cinematography*: Thomas Mauch. *Editing*: Beate Mainka-Jellinghaus. *Production Manager*: Richard Cybulski. *With*: Dr. Gene Scott. *Production*: Werner Herzog Filmproduktion. *Co-production*: Süddeutscher Rundfunk, Stuttgart. *Filming Location*: Glendale, California. Germany 44', 16mm, color.

This film is a portrait of Dr. Gene Scott, one of the most famous televangelists in California. He stars in a show where he displays his strong, aggressive temperament while talking about beatitude, urging his listeners to send checks to his church's bank account. Scenes from his television show are intercut with a series of conversations where the preacher tells Herzog about himself and his private life.

### **Huie's Sermon (Huie's Predigt)**

*Screenplay:* Werner Herzog. *Cinematography:* Thomas Mauch. *2nd Camera:* Ed Lachmann. *Editing:* Beate Mainka-Jellinghaus. *Sound:* Walter Saxer. *Production Manager:* Richard Cybulski. *Production:* Werner Herzog Filmproduktion. *Co-production:* Süddeutscher Rundfunk, Stuttgart. *Filming Locations:* Brooklyn, New York.

Germany 43', 16mm, color.

The film documents the religious life of a black community in Brooklyn, New York. Huie the preacher sings and inspires enthusiastic participation from the worshippers who crowd the pews of his church. He delivers a unique sermon in which fervor builds little by little as the rhythm of his speech intensifies.

1982

### **Fitzcarraldo**

*Screenplay:* Werner Herzog. *Cinematography:* Thomas Mauch. *Editing:* Beate Mainka-Jellinghaus. *Production Design:* Henning von Gierke. *Costumes:* Gisela Storch. *Sound:* Juarez Dagoberto. *Music:* Florian Fricke (Popol Vuh), Richard Strauss, Giuseppe Verdi, Ruggero Leoncavallo, Giacomo Meyerbeer, Michel Vuylsteke, Jules Massenet, Giacomo Puccini, Vincenzo Bellini, original recordings of Enrico Caruso. *Special Effects:* Miguel Vázquez. *Production Manager:* Walter Saxer. *Cast:* Klaus Kinski (Brian Sweeney "Fitzcarraldo" Fitzgerald), Claudia Cardinale (Molly), José Lewgoy (Don Aquilino), Paul Hittscher (Captain), Huerequeque Enrique Bohorquez (Huerequeque), Miguel Ángel Fuentes (Cholo), Rui Polanah (Don Araujo), Isabel Jimenes de Cisneros (Donna Elvira), Liborio Simonella (Arturo), Jesus Goiri (Giorgio), Christian Mantilla (Walton), Milton Nascimento, Bill Rose, Jorge Vignati, Leoncio Bueno, Peter Berling (director of the Manaus Opera) and singers of the Manaus Opera: Constante Moret, Veriano Luchetti, Dimiter Petkov, Jean-Claude Dreyfuss, Mietta Sighele, Lourdes Magalhaes, Venice Philharmonic Orchestra directed by Giorgio Croci, stage direction at Teatro Amazonas in Manaus by Werner Schroeter, orchestra on the ship: Symphonic Orchestra of the Lima Repertory directed by Manuel Cuadros Barr. *Production:* Lucki Stipetić and Werner Herzog for Werner Herzog Filmproduktion. *Co-production:* Zweites Deutsches Fernsehen (ZDF), Projekt im Filmverlag. *Filming Locations:* Iquitos, Camisea River (Peru), Manaus and Iquitos (Brazil). *Awards:* Best Director-Cannes IFF 1982.

Germany 157', 35mm, color

Brian Sweeney Fitzgerald, better known as Fitzcarraldo, wants to build the largest opera house that has ever existed, in Iquitos in the middle of the Amazon Rainforest. To inaugurate the theater, he plans to invite Caruso, a tenor he heard perform in a production of *Ernani* in Manaus. With the help of his wife Molly, he seeks funding. Along the way, he realizes that the only way to earn enough money is to harvest the rubber trees that grow in an area that ships cannot reach, due to the Pongo das Mortes rapids along the Ucayali River. Fitzcarraldo devises a plan to navigate the unexplored Pachitea River, which runs parallel to the Ucayali. According to the maps he has consulted, the two rivers nearly meet at a certain point, separated by a single mountain. He restores a boat that he christens the "Molly Aida", and he sets off on his journey, managing to intrigue the usually aggressive and bellicose locals. Indeed, the Indians help him carry his boat over the mountain to avoid the rapids, and then navigate downstream towards the rubber trees. In the end, Fitzcarraldo does not succeed in building his opera house; instead, he converts his boat into a stage, brings in singers and musicians, and puts on a show unlike anything the Amazon rainforest has ever witnessed.

1984

### **Ballad of the Little Soldier (Ballade vom kleinen Soldaten)**

*Screenplay:* Werner Herzog. *Cinematography:* Jorge Vignati. *Editing:* Maximiliane Mainka. *Sound:* Christine Ebenberger. *Production Manager:* Denis Reichle. *Narrator:* Werner Herzog. *With:* The Mosquito people of Nicaragua. *Production:* Lucki Stipetić for Werner Herzog Filmproduktion. *Co-production:* Süddeutscher Rundfunk, Stuttgart. *Filming Locations:* Nicaragua, Honduras.

Germany 45', 16mm, color

In February 1984, Herzog met up with French journalist Denis Reichle in Nicaragua, to investigate the desperate struggle for survival of the Miskito Indians, who live on the right bank of the Rio Coco. At the time, they were engaged in a bloody insurgency against the Sandinistas. Herzog and Reichle focus their attention on the child soldiers, who are trained for war as early as nine years old and enter battle as genuine soldiers. The film was commissioned by Süddeutscher Rundfunk of Stuttgart.

### **The Dark Glow of the Mountains (Gasherbrum – Der leuchtende Berg)**

*Screenplay:* Werner Herzog. *Cinematography:* Rainer Klausmann. *Archival Footage:* Reinhold Messner. *Editing:* Maximiliane Mainka. *Sound:* Christine Ebenberger. *Music:* Florian Fricke (Popol Vuh), Renate Knaup, Daniel Fichelscher. *With:* Reinhold Messner, Hans Kammerlander. *Production:* Lucki Stipetić for Werner Herzog Filmproduktion. *Co-production:* Süddeutscher Rundfunk, Stuttgart. *Filming Location:* Karakorum (Pakistan).

Germany 45', 16mm, color

A voyage into the Himalayas with the great mountain climber Reinhold Messner, with fellow climber Hans Kammerlander, decides to climb two 'eight-thousanders' consecutively – Gasherbrum I and Gasherbrum II. What makes this undertaking all the more extraordinary is the fact that the two climbers set off on their expedition without oxygen tanks or high-altitude base camps, taking only their backpacks. During the preparations for the climb, Herzog speaks to Messner about his past expeditions and about the tragic death of the climber's brother along with several other companions. Then comes the expedition, which

includes footage filmed by Messner himself that documents his accomplishment of a highly dangerous challenge.

### **Where the Green Ants Dream (Wo die grünen Ameisen träumen)**

*Screenplay:* Werner Herzog. *Cinematography:* Jörg Schmidt-Reitwein. *Editing:* Beate Mainka-Jellinghaus. *Production Design:* Ulrich Bergfelder. *Costumes:* Frances D. Hogan. *Sound:* Claus Langer. *Music:* Gabriel Fauré, Ernst Bloch, Richard Wagner, Klaus-Jochen, traditional Aboriginal music by Wandjuk Marika. *Special Effects:* Brian Pearce. *Cast:* Bruce Spence (Hackett), Wandjuk Marika (Militibi), Roy Marika (Dayipu), Ray Barrett (Cole), Norman Kaye (Ferguson), Colleen Clifford (Miss Strehlow), Ralph Cotterill (Fletcher), Nicolas Lathouris (Arnold), Basil Clarke (Judge Blackburn), Ray Marshall (Coulthard), Dhungala I. Marika (Malila), Gary Williams (Watson), Tony Llewellyn-Jones (Fitzsimmons), Marraru Wunungmurra (Daisy Barunga), Robert Brissenden (Professor Stanner). *Production:* Lucki Stipetić for Werner Herzog Filmproduktion. *Co-production:* Zweites Deutsches Fernsehen (ZDF). *Filming Locations:* Coober Pedy, Melbourne.

Germany 1984, 100', 35mm, color.

The Ayers Mining Company is conducting research on uranium extraction in Australian Aboriginal lands. The Aborigines resist, since the constant explosions could destroy a place they consider sacred since it is where the green ants dream of the creation of the world. If it is destroyed, mankind will no longer have a future. On several occasions, the company tries to make a deal, going as far as to offer them the gift of an airplane. However, all of these attempts fail because the Aborigines will not compromise. The dispute ends up in court, where Ayers Mining Company prevails and is allowed to carry on with the explosions. The only person who refuses to accept this outcome is the young geologist who has come to understand the desperation of the proud Aborigines. He quits his job with the company and walks off into the bush.

1986

### **Portrait Werner Herzog**

*Screenplay:* Werner Herzog. *Cinematography:* Jörg Schmidt-Reitwein. *Editing:* Maximiliane Mainka. *Sound:* Christine Ebenberger. *Archival material:* Les Blank from his film *Burden of Dreams*, Jack Bon, David Hinton. *Producer:* Lucki Stipetić.

Germany 30', 16mm, color.

A self-portrait in which the director talks about his work and his distinctive theories of cinema.

1987

### **Cobra Verde**

*Screenplay:* Werner Herzog, from the novel *The Viceroy of Ouidah* by Bruce Chatwin. *Cinematography:* Victor Ruzicka. *Editing:* Maximiliane Mainka. *Production Design:* Ulrich Bergfelder. *Costumes:* Gisela Storch. *Sound:* Haymo Henry Heyder. *Music:* Florian Fricke (Popol Vuh). *Production Managers:* Walter Saxer, Salvatore Basile. *Cast:* Klaus Kinski (Francisco Manoel da Silva), King Ampaw (Taparica), José Lewgoy (Don Octavio Coutinho), Salvatore Basile (Captain Fraternidade), Peter Berling (Bernabo), Guillermo Coronel (Euclides), His Royal Highness Nana agyefi Kwame II of Nsein (Bossa Ahadee), Yolanda Garcia (Dona Epiphania), Nana Fedu Abodo (Yovogan), Kofi Yerenkyi (Bakoko), Kwesi Fase (Kankpé), Benito Stefanelli (Captain Pedro Vicente), Kofi Bryan (Messenger of Bossa Ahadee), Carlos Mayolo (Governor). *Production:* Lucki Stipetić for Werner Herzog Filmproduktion. *Co-production:* Zweites Deutsches Fernsehen (ZDF). *Filming Locations:* Elmina and Tamale (Ghana), Cartagena, Cali and Guajira (Colombia).

Germany 110', 35mm, color

Francisco Manoel da Silva is a farmer in the Brazilian Sertão, which is suffering a drought. After murdering the boss of his mine because the boss refused to pay his men, he travels the countryside disguised as a bandit and he is feared by all. One day he manages to prevent one of Don Octavio Coutinho's slaves from escaping; Don Octavio immediately hires him as a foreman on his immense plantation. But when Don Octavio discovers that Francisco has impregnated all three of his daughters, he sends him to Africa to procure the slaves he needs to work his fields. When he disembarks on the other side of the Atlantic, Francisco first succeeds in obtaining an enormous number of slaves from a king, but is later sentenced to death. He is freed by the king's brother, who in return asks for Francisco's help in organizing a revolt against the sovereign. Francisco seems once more to have gained control of the situation until the new king, who in the meantime has appointed him viceroy, sends him a cargo of cripples just as Brazil is about to vote to abolish slavery.

1988

### **Les Gauloises (in: Les français vus par...)**

*Screenplay:* Werner Herzog. *Cinematography:* Jörg Schmidt-Reitwein. *Editing:* Rainer Standke. *Sound:* Bernard Aubouy. *With:* Claude Josse, Jean Clemente, Toulouse rugby team, Graulheut Sport Club.

*Production:* Erato Films.

France 14', 16mm, color.

This film is part of a mini-series produced by French network Antenne 2 and Le Figaro Magazine consisting of five ten-minute episodes. In his episode, Herzog explores the character of France, identifying rugby and wine as two major sources of national pride. He films two sommeliers at a dégustation of a precious vintage. In the second part, rugby players wrap protective bandages around

their bodies to protect themselves from the blows they will receive during the match. The directors of the other four episodes were Luigi Comencini, Jean-Luc Godard, David Lynch and Andrzej Wajda.

1989

**Wodaabe: Herdsmen of the Sun (Wodaabe – Die Hirten der Sonne)**

*Screenplay:* Werner Herzog. *Cinematography:* Jörg Schmidt-Reitwein. *Editing:* Maximiliane Mainka. *Sound/Production Manager:* Walter Saxer. *Music:* Charles Gounod, David Snger, Wolfgang A. Mozart, George F. Hndel, Giuseppe Verdi. *Narrator:* Werner Herzog. *With:* Wodaabe tribe. *Production:* Werner Herzog Filmproduktion. *Co-production:* Sddeutscher Rundfunk, Stuttgart, Arion Productions. *Filming Location:* South Sahara (Republic of Niger).

Germany 52', 16mm, color.

Herzog returns to Africa to make a documentary about the Wodaabe people, a nomadic tribe that lives in the Sahel, south of the Sahara Desert. Scorned by neighboring peoples, the Wodaabe believe themselves to be the most beautiful people in the world. They often engage in extraordinary rituals where the men, in extravagant make-up and costumes, dance and sing to please the women, who choose their men during this ritual celebration of beauty and love. But the Wodaabe were forced to leave the Sahel due to a terrible drought that swept the region in 1984. So the handsomest men in the world took refuge in an immense shantytown near the Algerian border, where they feel like prisoners, yet believe it is too late for them to go anywhere else.

1990

**Echoes from a Sombre Empire (Echos aus einem dsteren Reich)**

*Screenplay:* Werner Herzog. *Cinematography:* Jrg Schmidt-Reitwein. *Editing:* Rainer Standke. *Sound:* Harald Maury. *Music:* Bla Bartk, Sergei Prokofiev, Witold Lutoslawski, Dmitri Shostakovich, Franz Schubert, Johann Sebastian Bach, Esther Lanardier. *Production Manager:* Walter Saxer. *With:* Michael Goldsmith, Franois Gilbault, Augustine Assemat, Francis Szpiner, David Dacko, Marie-Reine Hassen. *Production:* Sera Filmproduktion and Werner Herzog Filmproduktion. *Co-production:* Films Sans Frontires. *Filming Location:* Central African Republic.

Germany 93', 16mm, color.

South African journalist Michael Goldsmith acts as our guide through numerous eyewitness accounts that together create a searing portrait of Jean-Bdel Bokassa, dictator of the Central African Republic from 1966 to 1979. Having attended Bokassa's coronation ceremony for his newspaper, Goldsmith was accused of spying and taken prisoner due to an unfortunate accident—the telex he used to transmit his article was indecipherable and therefore considered a coded message. Returning to the places where he was imprisoned, Goldsmith recalls the violent regime through the evocative power of the place: the dictator's villas, his zoo, and his prisons. This violence is also brought to light through interviews: we hear the words of the dictator's last wife, Augustine Assemat, his lovers, his numerous children, as well as Bokassa's defense attorneys, and David Dacko, President of the Central African Republic before and after Bokassa's reign. These images alternate with scenes from Bokassa's trial (he was found guilty and sentenced to life in prison), along with photographs of the people he tortured and the farcical coronation ceremony in which he proclaimed himself emperor.

1991

**Jag Mandir: The Eccentric Private Theater of the Maharaja of Udaipur (Das exzentrische Privattheater des Maharadjah von Udaipur)**

*Theatrical staging:* Andr Heller. *Cinematography:* Rainer Klausmann, Wolfgang Dickmann, Anton Peschke. *Editing:* Michou Hutter. *Production Design:* Edgar Neogy-Tezak. *Costumes:* Heidi Melinc. *Sound:* Rainer Wiehr. *Production Manager:* Wolfgang Rest. *Production:* Neue Studio Film GmbH, Vienna. *Co-production:* ORF (Austria), Zweites Deutsches Fernsehen (ZDF). *Filming Location:* Udaipur (India). Austria 85', 16mm, color.

A sort of inventory of Indian culture that the Maharajah of Udaipur commissioned from Austrian theater director Andr Heller in an attempt to compile the last traces of Indian tradition before it was completely erased by Western culture. Herzog films Heller's event-project, which is a twenty-hour spectacle that includes dancers, fakirs, musicians, tightrope walkers and painters from every corner of India.

**Scream of Stone (Cerro Torre: Schrei Aus Stein)**

*Screenplay:* Hans-Ulrich Klenner, Walter Saxer, Robert Geoffrion, from an original idea by Reinhold Messner. *Screenplay Adaptation:* Werner Herzog. *Cinematography:* Rainer Klausmann. *Editing:* Suzanne Baron. *Sound:* Manfred Arbter. *Music:* Heinrich Schtz, Richard Wagner, Ingram Marshal, Sarah Hopkins, Alan Lamb. *Production Design:* Juan Santiago. *Costumes:* Ann Poppel. *Production Manager:* Erna Erlacher. *Executive Producer:* Walter Saxer. *Cast:* Vittorio Mezzogiorno (Roccia), Stefan Glowacz (Martin), Mathilda May (Katharina), Donald Sutherland (Ivan), Brad Dourif (Fingerless), Al Waxman (Stephan), Chavela Vargas (Indian woman), Hans Kammerlander (Mountain climber), Volker Prechtel (Himalayan master mountaineer). *Production:* Sera Filmproduktion GmbH. *Co-production:* Molecule, Les Stock Films International, Zweites Deutsches Fernsehen (ZDF), Canal Plus. *Filming Locations:* Patagonia (Argentina), Munich.

Germany-France-Canada 105', 35mm, color.

Ivan Rodanovic, organizer of the indoor free climbing world championships, invites world-famous alpine climber Roccia Innerkofler to enter the competition. The defending world champion Martin Edelmeier

wins the competition. In a post-competition interview, Innerkofler expresses skepticism about whether a free climber could tackle a "real" mountain. So Martin decides to accompany Roccia on an expedition to Cerro Torre. They are accompanied by Ivan, and also Roccia's girlfriend and secretary Katharina, and Hans Adler, one of Innerkofler's companions in his two previous climbing attempts. While bad weather stalls the group at base camp, they discover another man camped out in a nearby cave with pictures of Mae West plastered on the walls. He is a fanatical climber who lost four fingers in his effort to reach the top of Cerro Torre. Martin convinces Hans to attempt to complete the climb, but an avalanche severs Hans's rope, and he falls to his death. Meanwhile, Martin manages to descend despite his semi-conscious state. Upon his return to Buenos Aires, Martin claims publicly that he has climbed the Cerro Torre. The press questions the truth of his claim, so he decides to return to Patagonia. Inspired by the expedition's arrival, Roccia attempts the climb from the northern side, while Martin tries from the southern side. The latter ends up falling to his death, while the former is greeted at the summit with the surprising discovery of the fanatical mountaineer's icepick pegged into the snow along with the picture of his beloved Mae West.

#### **Film Lesson 1-4**

*Cinematography:* Karl Kofler, Michael Ferk. *Editing:* Albert Skalak. *Sound:* Gerhard Sandler. *With:* Philippe Petit, Volker Schlöndorff, Michael Kreihsl, Peter Turrini, Kamal Saiful Islam, Ryszard Kapuscinski, Jeff Sheridan, Werner Herzog. *Production:* Gerda Weisenberger, ORF (Austria). *Filming Location:* Vienna. Austria 60', 62', 60', 58', Beta SP, color  
Document of a series of conversations Herzog moderated with filmmakers, magicians and others at the 1991 Viennale (Vienna Film Festival).

1992

#### **Lessons of Darkness (Lektionen in Finsternis)**

*Screenplay:* Werner Herzog. *Cinematography:* Paul Berriff. *Editing:* Rainer Standke. *Sound:* John G. Pearson. *Music:* Richard Wagner, Edvard Grieg, Sergei Prokofiev, Arvo Pärt, Giuseppe Verdi, Franz Schubert, Gustav Mahler. *Production Manager:* Paul Cotton. *Production:* Lucki Stipetić for Werner Herzog Filmproduktion. *Co-production:* Paul Berriff, Premiere Hamburg. *Filming Location:* Kuwait. Germany 52', Super 16mm, color.

When the First Gulf War ended, Herzog traveled twice to Kuwait with a small crew in order to film the wounds, traces, and scars of what happened, arranging the material into thirteen brief chapters. He juxtaposes dramatic images of burning oil wells with the watchful eyes of an alien on his first visit to Earth, a place that hardly resembles the planet as we know it. An off-screen voice tells us of the noise of civilization, the silence of the desert, and the glow of the burning oil wells. In this dreadful journey, we meet several witnesses of the tragedy: a woman in a black tunic tells how she was present when her sons were tortured and a young mother with her baby in her arms recounts how she suffered the violence of war. A requiem on the destiny of our planet, taking the consequences of the Gulf War as a point of departure.

1993

#### **Bells from the Deep: Faith and Superstition in Russia (Glocken aus der Tiefe)**

*Screenplay:* Werner Herzog. *Cinematography:* Jörg Schmidt-Reitwein. *Editing:* Rainer Standke. *Sound:* Vyacheslav Belozarov. *Music:* Choir of the Spiritual Academy of St. Petersburg, Choir of the Zagorsk Monastery, Choir of the Pühtitsa Convent. *Production:* Lucki Stipetić for Werner Herzog Filmproduktion. *Co-production:* Momentous Events, Inc., New York. *Filming Location:* Tuva Republic (Siberia). Germany 60', Super 16mm, color.

In February 1993, Herzog went to Siberia to explore the spiritual life of the Russian people. The film is divided into chapter which explore different forms of shamanism, superstition, and popular belief. We meet a preacher who speaks about cosmic energy and a faith healer who works with holy water; we attend religious ceremonies in churches and hear a sermon from a young man who says he is the new Jesus. Finally, a timeless, poetic character rings church bells as though they were a musical instrument. The legend of Kitezh is also told: this city was systematically razed to the ground by the Tartars and Huns. Its inhabitants asked God for protection, so God sent an angel to move the city to the bottom of a lake where the people finally found peace and began to sing hymns and ring the church bells. The documentary is part of a six-part series. The other episodes were directed by Jean-Luc Godard, Lina Wertmüller, Peter Bogdanovich, Nobuhiko Obayashi, and Ken Russell.

1994

#### **The Transformation of the World into Music (Die Verwandlung der Welt in Musik)**

*Screenplay:* Werner Herzog. *Cinematography:* Jörg Schmidt-Reitwein. *Editing:* Rainer Standke. *Costumes:* Henning von Gierke. *Sound:* Ekkehart Baumung. *Music:* Richard Wagner (Choir and Orchestra of Bayreuth Wagner Festival). *With:* Wolfgang Wagner, Sven Friedrich, Yohji Yamamoto, Plácido Domingo, Dieter Dorn, Heiner Müller, Waltraud Maier, Siegfried Jerusalem. *Production:* Lucki Stipetić for Werner Herzog Filmproduktion. *Co-production:* Zweites Deutsches Fernsehen (ZDF). *Filming Locations:* Bayreuth, Linderhof Castle. Germany 90', Super 16mm, color.

A personal portrait of the famous Bayreuth Festival where Wagner operas are performed. Herzog has participated in the Festival since 1987 as a theater director, and here he offers his services as filmmaker.

He takes his camera into the intricate world behind the scenes: the costume shop, the rehearsals, the design studio, the carpentry shop, all in order to observe the birth of what will become pure magic on the stage. The film was commissioned by *Arte* as an introduction to the production of *Lohengrin*, which Herzog staged for this festival.

1995

**Death for Five Voices (Gesualdo: Tod für fünf Stimmen)**

*Screenplay:* Werner Herzog. *Cinematography:* Peter Zeitlinger. *Editing:* Rainer Standke. *Sound:* Ekkehart Baumung. *Music:* Carlo Gesualdo da Venosa. Baroque Ensemble directed by Alan Curtis and the Gesualdo Consort of London directed by Gerald Place, Richard Wagner. *Production Manager:* Lucki Stipetić. *Narrator:* Werner Herzog. *With:* Pasquale D'Onofrio, Salvatore Catorano, Angelo Carrabs, Milva, Angelo Michele Torriello, Raffaele Virocolo, Vincenzo Giusto, Giovanni Iudica, Walter Beloch, Prince of Avalos, Antonio Massa, Alan Curtis, Gennaro Miccio, Silvano Milli, Marisa Milli, Gerald Place, Alberto Lanini. *Production:* Lucki Stipetić for Werner Herzog Filmproduktion. *Co-production:* Zweites Deutsches Fernsehen (ZDF). *Filming Locations:* Ferrara, Gesualdo Castle, Arezzo, Venosa, Naples. Germany 60', Super 16mm, color.

A portrait of the eccentric, tragic life of Carlo Gesualdo, Prince of Venosa. His Sixth Book of Madrigals is considered so far ahead of its time that it is a forerunner of 20th century music. Gesualdo was a mysterious, satanic figure, an alchemist who loved to do experiments on corpses. He brutally murdered his wife when he caught her with her lover, then mummified both of their bodies and placed them at the entrance to the building in Naples where the affair took place.

1997

**Little Dieter Needs to Fly (Flucht aus Laos)**

*Screenplay:* Werner Herzog. *Cinematography:* Peter Zeitlinger. *Additional Photography:* Les Blank. *Editing:* Rainer Standke. *Sound:* Ekkehart Baumung. *Music:* Béla Bartók, Carlos Gardel, Glenn Miller, Kongar-ol Ondar, Richard Wagner, Antonín Dvorák, Johann Sebastian Bach, traditional music of the Altai-Sayan and Ural Mountains regions. *Narrator:* Werner Herzog. *With:* Dieter Dengler. *Production:* Lucki Stipetić for Werner Herzog Filmproduktion. *Co-production:* Zweites Deutsches Fernsehen (ZDF). *Filming Locations:* Thailand, San Francisco, Tucson, San Diego, Wildberg (Black Forest). Germany 80', Super 16mm, color.

A chronicle of the dramatic and extraordinary adventures of Dieter Dengler, a German pilot who joined the US Air Force. During a mission in Laos, his plane crashed and he was captured and held prisoner along with other American soldiers. After managing to escape, he had to face an exhausting trek through the jungle before being led to safety just as he was about to give out. The film was made for the German television series *Voyages to Hell*.

1999

**Wings of Hope (Julianes Sturz in der Dschungel)**

*Screenplay:* Werner Herzog. *Cinematography:* Peter Zeitlinger. *Editing:* Joe Bini. *Sound:* Eric Spitzer. *Music:* Richard Wagner, Igor Stravinsky. *Production Manager:* Ulrich Bergfelder. *Narrator:* Werner Herzog. *With:* Juliane Köpcke, Moisés Rengito Chavez, Juan Limber Ribera Soto, Richard Silva Manujama, Ricardo Oroche Rengite, El Moro, Simon Herzog, Werner Herzog. *Production:* Lucki Stipetić for Werner Herzog Filmproduktion. *Co-production:* Zweites Deutsches Fernsehen (ZDF), BBC Bristol. *Filming Location:* Peru. Germany 70', Super 16mm, color.

This is the story of Juliane Köpcke, the sole survivor of a disaster in which a Peruvian airliner crashed in the middle of the forest. Having suffered only minor injuries, the young woman walked by herself into the jungle and eventually managed to reach safety. This film chronicles her dramatic journey. The film was made for the German television series *Voyages to Hell*.

**My Best Fiend (Mein liebster Feind - Klaus Kinski)**

*Screenplay:* Werner Herzog. *Cinematography:* Peter Zeitlinger. *Editing:* Joe Bini. *Sound:* Eric Spitzer. *Music:* Florian Fricke (Popol Vuh). *Production Manager:* Ulrich Bergfelder. *Narrator:* Werner Herzog. *With:* Klaus Kinski, Eva Mattes, Claudia Cardinale, Beat Presser, Guillermo Ríos, Andrés Vicente, Justo González, Benino Moreno Placido, Baron and Baroness von der Recke, José Koechlin von Stein, Bill Pence. *Production:* Lucki Stipetić for Werner Herzog Filmproduktion. *Co-production:* Café Productions Ltd., Zephir Film GmbH. *Filming Locations:* Peru, Brazil, Netherlands, Czech Republic, Germany, Italy, USA, Poland. Germany 95', Super 16mm, B&W and color.

In the 1950s when he was still a teenager, Herzog shared an apartment with Klaus Kinski, a maniacally egocentric actor. During an outburst of blind rage, Kinski destroyed all the furniture in the apartment in less than two days, but out of that chaos, a longterm friendship and artistic collaboration was born. In this personal documentary, the director recalls the highs, the lows, 8777 and the heated quarrels that marked his relationship with Kinski, returning to the very apartment in Munich where they first met and revisiting all the places where they made their films.

**Christ and Demons in New Spain (Gott und die Beladenen)**

*Screenplay:* Werner Herzog. *Cinematography:* Jorge Vignati. *Editing:* Joe Bini. *Sound:* Francisco Adrianzen. *Still Photographer:* Lena Pisetskaia. *Music:* Charles Gounod, Sanctus Lassus, Orlando di Lasso. *Production Manager:* Luz-Maria Rojas (Mexico), Alfonso Rios Montt (Guatemala). *Production:* Martin Choroba, Joachim Puls for Tellux Film. *Filming Locations:* Antigua, San Andrés Itzapa (Mexico), Guatemala.

Germany 35', video, color.

A film about the conquest of Latin America by the Catholic Church. Through an analysis of the various forms of worship, the film traces a through line that emphasizes the consequences of religious colonialism on the lives of the people in this region of the world.

2000

### **Invincible**

*Screenplay:* Werner Herzog. *Cinematography:* Peter Zeitlinger. *Editing:* Joe Bini. *Production Design:* Ulrich Bergfelder. *Costumes:* Jany Temime. *Music:* Hans Zimmer, Klaus Badelt. *Producers:* Gary Bart, Werner Herzog, Christine Ruppert. *Production Managers:* Walter Saxer, Mark Popp. *Cast:* Tim Roth (Zishe Breitbart), Jouko Ahola (Hanussen), Anna Gourari (Marta Farra), Jacob Wein (Benjamin Breitbart), Max Raabe (master of ceremonies), Gustav Peter Woehler (Landwehr), Udo Kier (Helldorf), Herb Golder (Rabbi Edelmann), Gary Bart (Yitzak Breitbart), Renate Krossner (mother Breitbart). *Production:* Werner Herzog Filmproduktion. *Filming Locations:* Germany, Latvia, Lithuania, The Netherlands, Christmas Island (Australia).

Germany 120', 35mm, color.

Zishe is a young Polish-Jewish locksmith with delicate feelings yet great physical strength. Discovered by an entrepreneur, he is persuaded to go to Nazi Berlin to impersonate the strongest man in the world. Dressing up in a silly barbarian costume, Zishe performs his act every evening at the "mystery house" run by Hanussen, a famous Danish hypnotist. Tormented by doubt about the role God has ordained for him, the young man tries to rebel against Hanussen, who vociferously supports Hitler in his anti-Semitic ambitions.

2001

### **Pilgrimage**

*Screenplay:* Werner Herzog. *Cinematography:* Jorge Pacheco, Jörg Schmidt-Reitwein, Erik Söllner. *Editing:* Joe Bini. *Still Photographer:* Lena Herzog. *Music:* John Tavener (*Mahamatar* performed by the BBC Symphony Orchestra, conducted by Leonard Slatkin and sung by Parvin Cox and the choir of the Cathedral of Westminster). *Production Manager:* Luz-Maria Rojas. *Production:* Lucki Stipetić for Werner Herzog Filmproduktion. *Co-production:* BBC, Pipeline Films.

Germany 18', Super 16mm, color.

Part of a BBC series entitled *Sound and Film*. Herzog worked side by side with musician John Tavener to create a documentary on religion and prayer.

### **Ten Thousand Years Older (in Ten Minutes Older: The Trumpet)**

*Screenplay:* Werner Herzog. *Cinematography:* Vicente Ríos. *Editing:* Joe Bini. *Sound, production manager:* Walter Saxer. *Still Photographer:* Lena Herzog. *Music:* Paul Englishby, performed by Hugh Masekela. *Production:* Lucki Stipetić for Werner Herzog Filmproduktion. *Co-production:* Ten Minutes Older Ltd. *Filming Location:* Brazil.

Germany 10', DigiBeta, color.

In 1981, a still-undiscovered nomadic tribe living in one of the most remote areas of the Brazilian rainforest, suddenly came into contact with the "civilized" world. This event catapulted the tribe ten thousand years into the future, bringing them to near extinction. In fact, many members of the tribe died of simple illnesses like the common cold, against which they had not yet developed antibodies. The children of the survivors now prefer to speak Portuguese and are ashamed of their heritage. This short is part of the collective feature length film *Ten Minutes Older: The Trumpet*. The other segments were directed by Aki Kaurismäki, Victor Erice, Jim Jarmusch, Wim Wenders, Spike Lee, and Chen Kaige.

2003

### **Wheel of Time**

*Screenplay:* Werner Herzog. *Cinematography:* Peter Zeitlinger. *Tibet Cinematography:* Werner Herzog. *Editing:* Joe Bini. *Sound:* Eric Spitzer. *Still Photographers:* Silvia Zeitlinger, Lena Herzog. *Music:* Prem Rana Autari, Sur Sudha-Autari, Florian Fricke (Popol Vuh), Lhamo Dolma. *Production Manager:* Irma Strehle. *With:* His Holiness the 14th Dalai Lama. *Production:* Lucki Stipetić for Werner Herzog Filmproduktion. *Co-production:* West Park Pictures Prod., Arte. *Filming Locations:* India, Tibet, Austria.

Germany 80', Super 16mm, color.

The film shows a Tibetan Buddhist initiation rite, which took place in 2002 in India in the presence of the Dalai Lama. For six weeks, hundreds of thousands of Buddhists flocked here, dedicating themselves to prayer and meditation, represented by the Mandala which then dissolves into the wind. After a long conversation with the Dalai Lama, Herzog makes his way to the foot of Mount Kailash in Tibet, 5000 metres above sea level, to observe the pilgrims' march. The Buddhists move clockwise, while the followers of the shamanic Bön tradition move in the opposite direction.

2004

### **The White Diamond**

*Screenplay:* Rudolph Herzog, Annette Scheurich. *Cinematography:* Henning Brümmer, Klaus Scheurich. *Aerial Photography:* Klaus Scheurich. *Editing:* Joe Bini. *Sound:* Eric Spitzer. *Still Photographer:* Lena Herzog. *Music:* Ernst Reijseger, performed by Mola Sylla and Sardinian choirs Tenore and Cuncordu de Orosei. *Production Manager:* Hennes Grossmann. *With:* Graham Dorrington, Mark Anthony Yhap, Anthony Melville, Michael Wilk, Jan-Peter Meewes, Jason Gibson. *Production:* Marco Polo Film AG. *Co-production:* NDR Naturfilm, NHK. *Filming Locations:* UK, Guyana. Germany 87', 35mm, color.

Aeroonautic engineer Graham Dorrington tries his hand at a journey towards the massive waterfalls of Kaieteur, in the heart of Guyana, hoping that his helium airship will make it successfully over the treetops. His undertaking is not without risks: twelve years earlier, a similar expedition that attempted to fly over this extraordinary rainforest habitat had culminated in the tragic death of Dieter Plage, a friend of Dorrington. Werner Herzog is among the protagonists of the expedition, embarking in a new dirigible prototype to observe the lost world of this uncontaminated rainforest, one of the least explored territories on the planet. He tells this astonishing story in an extraordinary verité documentary

2005

### **Grizzly Man**

*Screenplay:* Werner Herzog. *Cinematography:* Peter Zeitlinger. *Editing:* Joe Bini. *Composer:* Richard Thompson. *Musicians:* Richard Thompson, Danielle De Gruttola, John Hanes, James O'Rourke, Damon Smith. *Production Managers:* Tom Koykka, Jessica Dejong. *Narrator:* Werner Herzog. *With:* Timothy Treadwell, Werner Herzog, Carol Dexter, Val Dexter, Sam Egli, Frank G. Fallico, Willy Fulton, Mark Gaede, David Letterman. *Archival footage provided by:* Val & Carol Dexter, Sam Egli, Willy Fulton, NBC News Archives, Anna Rogers. *Production:* Real Big Production, Lions Gate, Discovery Docs. *Filming Location:* Alaska.

US 103', 35mm, color

Herzog explores the life and death of environmentalist Timothy Treadwell, a grizzly bear expert who spent thirteen entire summers, completely unarmed, among the bears at Katmai National Park and Reserve in Alaska. He filmed his adventures in this cruel, wild environment. In October 2003, the remains of Treadwell and his girlfriend Amie Huguenard were discovered near their tent: they had been devoured by an adult bear.. It was the first time a bear had attacked people in the park. The film tries to delve into not only the mysteries of the wilderness, but also those of the human soul. Herzog put the film together using Treadwell's own video footage, as well as original interviews.

### **The Wild Blue Yonder**

*Screenplay:* Werner Herzog. *Cinematography:* Tanja Koop, Henry Kaiser, Klaus Scheurich, the astronauts of STS-34. *Editing:* Joe Bini. *Sound:* Joe Crabb, Eric Spitzer. *Music:* Ernst Reijseger, performed by Mola Sylla and the Sardinian choir Tenore e Cuncordu de Orosei. *Production Manager:* Irma Strehle. *Production:* Werner Herzog Filmproduktion, West Park Pictures, Tetra Media. *Filming Location:* California. Germany 81', Super 16mm, HD Cam, color-B&W.

What would happen if a spaceship orbiting the Earth could not return to its base because the conditions on our planet had become unliveable? For the astronauts, the only chance of survival would be to find another place to settle. But the data that the Galileo probe has reported from the surface of another planet is not reassuring. Going there would be suicide. This discomforting idea is illustrated by the words of an alien, returned from a failed mission to integrate his community with the existing one on Earth. The extraterrestrials come from "the wild blue yonder," a planet composed of liquid helium, immersed in an entirely frozen atmosphere.

2006

### **Rescue Dawn**

*Screenplay:* Werner Herzog, based on his film *Little Dieter Needs to Fly*. *Cinematography:* Peter Zeitlinger. *Editing:* Joe Bini. *Sound:* Charles Hamilton, Randolph Saucedo. *Music:* Klaus Badelt, Ernst Reijseger, Popol Vuh. *Production Design:* Arin 'Aoi' Pinijvararak. *Costumes:* Annie Dunn. *Still Photographer:* Lena Herzog. *Cast:* Christian Bale (Dieter Dengler), Steve Zahn (Duane), Jeremy Davies (Gene), Marshall Bell (Admiral), François Chau (Province governor), Craig Gellis (Grunt), Zach Grenier (Squad leader), Pat Healy (Norman), Toby Huss (Spook). *Production:* Gibraltar Films Production. *Filming Location:* Thailand.

US 126', 35mm, color.

This film returns to the story of Dieter Dengler that Herzog had chronicled in his documentary *Little Dieter Needs to Fly*. To fulfill his dream of becoming a pilot, the German-born soldier Dieter moves to the United States and enlists in the US Army. He is then sent on a mission in Vietnam, not long before the war breaks out, but when anti-American guerilla warfare has already become bitter. After his plane crashes, he is taken prisoner along with other Americans. When he finally manages to escape, he finds he must face an even more perilous adventure to survive the frenzied attacks of his enemies in the fierce jungle.

2007

### **Encounters at the End of the World**

*Screenplay/Sound:* Werner Herzog. *Cinematography:* Peter Zeitlinger. *Editing:* Joe Bini. *Music:* Henry Kaiser, David Lindley. *Production:* Discovery Films. *Filming Location:* Antarctica.  
US 99', HDCam, color.

There's a society hidden at the end of the world. A thousand men and women live together in cramped quarters in Antarctica, risking their lives to carry out scientific research. For the first time, an outsider is admitted into the protected environment of this small community of idealists and philosophers. Herzog, accompanied only by one cameraman, penetrates the ice of the South Pole and depicts a world of extraordinary beauty. An extreme and pure meditation on nature, inspired by a place of absolute contrasts, between the Earth, fire and solitude.

2009

#### **Bad Lieutenant: Port of Call New Orleans**

*Screenplay:* William Finkelstein. *Cinematography:* Peter Zeitlinger. *Editing:* Joe Bini. *Production Design:* Toby Corbett. *Costumes:* Jill Newell. *Sound:* Michael Baird. *Music:* Mark Isham. *Cast:* Nicolas Cage (Terence McDonagh), Eva Mendes (Frankie Donnenfeld), Jennifer Coolidge (Genevieve), Val Kilmer (Stevie Pruitt), Fairuza Balk (Heidi), Brad Dourif (Ned Schoenholtz). *Production:* John Thompson, Stephen Belafonte for Nu Image/Millennium Films, Edward Pressman for Edward R, Pressman Film, Nicolas Cage for Saturn Films, Alan Poisky, Gabe Poisky for Poisky Films, Osiris Productions. *Filming Locations:* New Orleans, Bay St. Louis, Mississippi. *Awards:* Christopher D. Smithers Foundation Special Award-Venice FF 2009

US 121', 35mm, color.

Terence McDonagh, homicide detective with the New Orleans Police Department, is promoted to lieutenant for saving a prisoner from drowning in the immediate aftermath of Hurricane Katrina. In so doing, he severely injures his back. A year later, Terence is fighting to take down drug dealer Big Fate for massacring an entire family of African immigrants and also struggling to overcome his own addiction to sex, Vicodin and cocaine.

#### **La Bohème**

*Cinematography:* Richard Blanshard. *Editing:* Joe Bini. *Music:* Giacomo Puccini. *Production:* Lucki Stipetić for Werner Herzog Filmproduktion, André Singer for West Park Pictures. *Filming Location:* Ethiopia.  
UK 4', HDCam, color.

This short film offers Werner Herzog's unique cinematic version of a famous operatic aria. Herzog's moving yet enigmatic interpretation of Puccini's love duet "O soave fanciulla" from *La Bohème* is set among the Mursi people of southwest Ethiopia: Herzog combines powerful imagery to produce a wholly original marriage of opera and film. The film is part of the documentary *Opera Shorts: Behind the Scenes* for the UK network Sky Arts.

#### **My Son, My Son, What Have Ye Done**

*Screenplay:* Herbert Golder, Werner Herzog. *Cinematography:* Peter Zeithnger. *Editing:* Joe Bini, Omar Daher. *Production Design:* Danny Caldwell. *Costumes:* Mikel Padilla. *Sound:* Ronald Eng. *Music:* Ernst Reijseger. *Cast:* Michael Shannon (Brad McCullum), Willem Dafoe (Detective Hank Havenhurst), Chloë Sevigny (Ingrid), Udo Kier (Lee Meyers), Michael Peña (Detective Vargas), Grace Zabriskie (Mrs. McCullum), Brad Dourif (Uncle Ted), Irma P. Hall (Mrs. Roberts), Loretta Devine (Miss Roberts). *Production:* Eric Bassett for Industrial Entertainment, Ken Meyer for Defilm. *Filming Locations:* San Diego, Tijuana, Urubamba Valley & Cuzco (Peru)  
US-Germany 93', HDCam, color.

Inspired by true events, the film is a story of ancient myth and modern madness. Brad, an aspiring actor with a part in the Greek tragedy *Electra*, actually commits the crime he is supposed to perform in the play: he kills his mother. The film opens as police officers arrive at the scene to find an elderly woman lying in a pool of blood. The suspect has barricaded himself inside a house across the street and he appears to have taken hostages. As Brad's friends and neighbors – witnesses to the bizarre killing – try to come to grips with what has happened, Brad's tale begins to emerge in a series of flashbacks. We see a man terribly at odds with the world around him. It is not so much that Brad goes crazy, as that the world around him starts to appear somehow awry. As we struggle to understand, the mystery only deepens, while a personal and family drama unfolds, intersecting with the terror and tragedy of the Greek play.