

Berlinale 71 Internationale Filmfestspiele Berlin
Berlinale Special

W I L L E A R T H
W A I T F O R U S ?



NORA
ARNEZEDER

IAIN
GLEN

SARAH-SOFIE
BOUSSNINA

SOPE
DIRISU

T I D E S

CONSTANTIN FILM PRESENTS A BERGHAUSWÖRKE AND VEGA FILM PRODUCTION IN CO-PRODUCTION WITH CONSTANTIN FILM PRODUKTION STUDIO BABELSBERG SRF SWISS RADIO AND TELEVISION / SRG SSR „TIDES“
NORA ARNEZEDER IAIN GLEN SARAH-SOFIE BOUSSNINA SOPE DIRISU SEBASTIAN ROCHE JOEL BASMAN BELLA BADING AND EDEN GOUGH
ORIGINAL MUSIC LORENZ DANGEL EDITOR ANDREAS MENN (DFFS) PRODUCTION DESIGNER JULIAN R. WAGNER DIRECTOR OF PHOTOGRAPHY MARKUS FÖRDERER (ASC, DFK) KEY MAKE UP SABINE SCHUMANN COSTUME DESIGNER LEONIE ZYKAN ORIGINAL SOUND HUGO POLETTI HELIOPHONAL VOICES LARS GINZEL
CO-WRITERS JO ROGERS TIM TRACHTÉ LINE PRODUCER MARK NOLTING PRODUCTION EXECUTIVE PATRICIA BARTH CO-PRODUCERS KATJA HÖRSTMANN SONJA B. ZIMMER EXECUTIVE PRODUCERS CHRISTOPH FISSER HENNING MOLFENTER CHARLY WÖBCKEN
EXECUTIVE PRODUCERS ROLAND EMMERICH MARTIN MOSKOWICZ CHRISTOPH MÜLLER PRODUCER CONSTANTIN FILM CONSTANCE GUTTMANN
PRODUCED BY THOMAS WÖBKE PHILIPP TRAUER RUTH WALDBURGER TIM FEHLBAUM WRITTEN BY TIM FEHLBAUM MARIKO MINOGUCHI DIRECTED BY TIM FEHLBAUM
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COMING SOON

Constantin Film presents

TIDES

Starring

Nora Arnezeder
Iain Glen
Sarah-Sofie Boussnina
Sope Dirisu
Sebastian Roché
Joel Basman
Kotti Yun
Bella Bading
Chloé Heinrich
Eden Gough
and many others

Directed by

Tim Fehlbaum

Producers

Thomas Wöbke
Philipp Trauer
Ruth Waldburger
Tim Fehlbaum

Producer at Constantin Film

Constanze Guttman

Executive Producers

Roland Emmerich
Martin Moszkowicz
Christoph Müller
Christoph Fisser
Henning Molfenter
Charlie Woebcken

Cinema release: 2021

Distributed by

Constantin Film

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CAST (selection)

Blake Gibson Narvik Tucker Blake's Father Paling Munay Maila Blake (young) Neil	Nora Arnezeder Iain Glen Sarah-Sofie Boussnina Sope Dirisu Sebastian Roché Joel Basman Kotti Yun Bella Bading Chloé Heinrich Eden Gough
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CREW (selection)

Directed by	Tim Fehlbaum
Screenplay by	Tim Fehlbaum, Mariko Minoguchi
Co-authors	Jo Rogers, Tim Trachte
Producers	Thomas Wöbke Philipp Trauer Ruth Waldburger Tim Fehlbaum
Producer Constantin Film	Constanze Guttman
Executive Producers	Roland Emmerich Martin Moszkowicz Christoph Müller Christoph Fisser Henning Molfenter Charlie Wuebcken Markus Förderer Julian R. Wagner Andreas Menn Lorenz Dangel Leo Davis Lissy Holm Ulrike Müller Corinna Glaus Leonie Zykan Sabine Schumann
Director of Photography	
Production Design	
Edited by	
Music by	
Casting	
Costume Design	
Make-up & Hairstyling	
Production Management	Mark Nolting
Production Executive Constantin Film	Patty Barth
Co-producers Studio Babelsberg	Katja Hörstmann Sonja B. Zimmer Denis Behnke Michael Mielke Hugo Poletti Lars Ginzler Frank Kruse Markus Stemler
VFX Supervisor	
VFX Executive Producer	
Original Sound	
Sound Design	

CONTENTS IN BRIEF AND PRESS RELEASE

When Earth becomes uninhabitable for humans, the ruling elite settle on Planet Kepler 209. But its atmosphere makes the new inhabitants sterile. Two generations later the ULYSSES programme is set up to determine whether life is possible on Earth again. Mission Ulysses II is launched to confirm it one way or the other. The space capsule loses control when it hits Earth's atmosphere. Blake (NORA ARNEZEDER) is the only astronaut to survive the landing - but she finds out that she is not alone on Earth. A fight for survival begins and Blake has to make decisions that will determine the fate of humanity.

Director Tim Fehlbaum returns with a gripping science-fiction thriller for an international audience. After his hit debut "Hell" he proves once again that he is one of Germany's visionary genre directors: TIDES sends its audience on a breathless journey full of surprising twists to a unique world in which the future of humankind is at stake. Newcomer Nora Arnezeder ("Safe House", "Mozart in the Jungle") plays the thrilling leading role as the stranded astronaut Blake, who has to make a decision that will have crucial consequences. Her co-stars include Iain Glen from "Game of Thrones" and "Black Beauty", Sarah-Sofie Boussnina ("Bron/Broen") and Swiss shooting star Joel Basman ("THE AWAKENING OF MOTTI WOLKENBRUCH", "Kursk"). The screenplay for TIDES was penned by Tim Fehlbaum and Mariko Minoguchi ("Relativity.") and the sensational images were created by cameraman Markus Förderer ("Hell", "Independence Day: Resurgence"). Lorenz Dangel, who received a German Film Award for his work on "Hell", composed the score.

TIDES is a German-Swiss production that was shot on original locations in the German mudflats among others.

The film was produced by Thomas Wöbke and Philipp Trauer of BerghausWöbke Filmproduktion, Ruth Waldburger of Vega Film and Tim Fehlbaum – in co-production with Constantin Film (Constanze Guttman) and Studio Babelsberg (Katja Hörstmann, Sonja B. Zimmer). The executive producers at Constantin Film are Martin Moszkowicz and Christoph Müller; Christoph Fisser, Charlie Woebcken, Henning Molfenter (Studio Babelsberg) and Roland Emmerich are also executive producers.

TIDES was sponsored by DFFF, FFF, FFA, MBB, BKM, FFHSH, Zürich Filmstiftung, the Canton of Basel (City/Land), BAK and FISS.

PRODUCTION NOTES

A unique world of images – The origins of TIDES

After their successful cooperation on HELL (2011), director Tim Fehlbaum wanted to continue working with producer Thomas Wöbke. The visually striking and atmospherically tight apocalyptic film starring Hannah Herzprung, Lars Eidinger and Stipe Erceg received, after its world premiere at the Munich Film Festival in 2011, the German Film Advancement Award in the Best Director category and received six German Film Award nominations, including Best Film. Composer Lorenz Dangel also won the Lola. There were two Swiss Film Award nominations, including Best Film. HELL was also in the competition at the Locarno Film Festival and received awards at the renowned Fantosporto Film Festival for Best Film and Best Leading Actress. Reviews were overwhelmingly positive and the following cinema release was also successful, especially for a debut film. “We were then also able to show HELL in Los Angeles in 2013, where numerous agencies were fighting over being allowed to represent Tim”, says Thomas Wöbke, recalling the waves the film was continuing to make even some time after the premiere.

After the euphoria surrounding HELL had finally abated, Fehlbaum and Wöbke set off in search of another film project for the filmmaker. The director had seen WORKINGMAN'S DEATH (2005), a philosophical documentary by Michael Glawogger about heavy labourers all over the world, a few years before. The forceful images of Pakistani welders, who broke up decommissioned freight ships in a wasteland, had burned themselves deeply into his consciousness. Thomas Wöbke's attention had in turn been drawn to Tomasz Gudzowaty's “Keiko” (2012), an impressive photo book that showed the world of the “shipbreakers”, modern slaves pursuing their lonely and often inhumane back-breaking work far away from their families; he sent it to Fehlbaum. It quickly became clear that these “shipbreakers” were a topic he wanted to examine in more depth. Their bizarre, unique world was a source of inspiration for TIDES.

The first companions – The development of TIDES

After HELL, Fehlbaum and Wöbke were determined to approach the new project on a larger and more international scale. A film made in Germany but with international aspirations, made in English and cast with international actors. “After HELL we wanted to show, that German genre stories could have an international format”, Thomas Wöbke explains. As was the case with HELL, the two filmmakers tried to have their ideas flow mutually into a screenplay. “But we didn't progress as we had imagined we would and threw out this approach”, the producer, who had founded his own production company with Roland Emmerich as stakeholder of BerghausWöbke Filmproduktion, remembers. Luckily, they became aware of the upcoming Munich filmmaker Mariko Minoguchi, who at this time was closely connected to the production company Trimaphilm, which was run by Philipp Trauer and Trini Götze. Tim Fehlbaum continued the development of the screenplay together with Minoguchi. Trauer and Götze joined Wöbke and his BerghausWöbke Filmproduktion. Trauer also became a producer of TIDES. “I found it extremely attractive not only to create a major international project, but also to drive on an ambitious genre film in English, but made in Germany, with international-

standard cinematography”, says Trauer, explaining his motivation. “I liked the idea of the story having a female lead. And I liked the combination of the people involved.”

The first draft of the screenplay of the project that was ultimately to become TIDES was completed in 2015. “Of course we also benefited from the good reputation of HELL in terms of wide interest being generated in our project”, says Thomas Wöbke. “We basically got support wherever we presented the script. Luckily, we were able to get Christoph Fisser from Studio Babelsberg as the first co-production partner on board. That really helped us to get over the long development process.” Looking back, Wöbke thinks they might even have submitted the screenplay too early because the material had been a long way from being ready to film at that time and still had to undergo a lot of changes and adjustments until it was ready. “This meant we put a lot of time pressure on ourselves because we constantly had to convince the funders that we were making progress”, says Philipp Trauer. “But the story was not easy to nail. There were always small details we knew we could do better. We basically worked under high pressure from genesis to shoot and drove the film onwards. Sometimes it takes a while to work.”

One of the problems was finding the right leading actress for TIDES. The role of Blake is very demanding: the young astronaut, who is the only one in the mission team to survive the landing of the spacecraft on Earth and who gets caught up in an adventure on the planet, which is still largely covered with water, on miles of endless marshland, in which the fate of humankind is at stake. Blake appears in virtually every shot of the film and she really does have to carry the entire film. In order to get international production partners on board it was important to cast an actress who could stand up to the massive psychological and physical demands of the part.

One reliable constant was the support of producer Ruth Waldburger of the renowned Swiss production company Vega Film, known not least for her long-term cooperations with Jean-Luc Godard. She had already been involved in HELL as a co-producer and was also enthusiastic about TIDES – she proved herself a reliable partner during the long period of development and preparation for the production. Just like Roland Emmerich, who is also an executive producer as he had been for HELL. “After we had persuaded the sponsors for the third or fourth time to extend their commitments one more time while we were fine-tuning the final financing and packaging of the film, it was clear that time was beginning to run out – we were informed that there would not be another extension”, Thomas Wöbke recalls.

In February 2018 the producers agreed to try to get the project going again at the upcoming Berlin International Film Festival. “Because we had come so far we had no intention of throwing in the towel”, says Trauer. “So we arranged new appointments with potential partners we had not spoken to yet. These included Constantin Film. We called on Thursday, presented the project on Friday and on Sunday we received an email from Martin Moszkowicz (CEO of Constantin Film AG) with an approval.” TIDES finally got the green light in April 2018. Filming was scheduled to start just five months later, in September. Another feat, this time a logistical one. “There are currently so many shoots going on in Germany that it is no longer easy to put a top team together at such short notice”, says Wöbke. “We were lucky to get Mark Nolting as line producer, who is not only one of the best in his field but who also brought his entire production team with him.”

Prepare for the storm – The cast of TIDES

All at once the casting, which had been dragging along before, started to make rapid progress. With the support of the new production and distribution partner, Scottish character actor Iain Glen, known worldwide from the HBO series “Game of Thrones”, was cast in the role of the antagonist Gibson. He had already appeared in three of the RESIDENT EVIL films for Constantin and had only recently starred for the Munich film group in the remake of BLACK BEAUTY (2020).

But more important still, TIDES finally found the ideal person for the protagonist Blake, in the upcoming French actress Nora Arnezeder, daughter to an Austrian father and an Egyptian mother. “She may not be a star yet, but she certainly has the potential to become one and will attract attention all over the world when Zack Snyder’s ARMY OF THE DEAD, in which she stars alongside David Bautista and Matthias Schweighöfer, is released on Netflix”, says Thomas Wöbke. “It was crucial to us that she was exactly what we imagined Blake to be like and was prepared to immerse herself completely in this highly demanding role.” Further cast members include Danish actress Sarah-Sofie Boussnina, who is known from the series “Bron/Broen” and the films DEPARTMENT Q: THE ABSENT ONE (2014) and MARY MAGDALENE (2018), and Swiss star Joel Basman from THE AWAKENING OF MOTTI WOLKENBRUCH (2018) and KURSK (2018), who will also shortly be appearing alongside Albrecht Schuch and Jella Haase in Andreas Kleinert’s LIEBER THOMAS (2021). Bella Bading, who is known for PAULA (2016), GOODBYE BERLIN (2016) and HIGH SOCIETY (2017), appears as the little mud girl Maila.

Water and mudflats as far as the eye can see – the filming of TIDES

The shoot began in the mudflats in Northern Germany. “Our aim was to do as much filming on original locations as possible”, says Philipp Trauer. The producers quickly realised that it would be impossible to do much shooting in the north of Germany because of the tides and the nature reserves. “It would have pushed all the boundaries logistically”, says Thomas Wöbke. “We were forced to move to the studio, where we reconstructed the mudflats and could flood them at will. We constructed a massive water basin. This cost both time and effort, but it definitely paid off during shooting because the studio environment can be controlled perfectly this way. You are not left at the mercy of the whims of nature.”

But in order to give everyone a feeling of what the film should look like and to show the original reference, the first three days of the shoot did take place in original mudflats. To do this, the production team pitched their tents on the small island of Neuwerk, in the Helgoland Bight, 15 kilometres from Cuxhaven. “When the tide went out we set off and filmed; we had to take a break when the flood returned”, Philipp Trauer remembers. “This was a bit inconvenient but it proved to be a blessing for the shoot: the team became really close in the shortest of times; it really bonded us. Experiencing how the mudflats look and feel was a fantastic thing to do together. When you stand in the mudflat at 3 in the morning with the sun slowly rising and you just see this never-ending scenery around you while literally standing on the sea bed, it does something to you.”

The shooting was originally intended to take place at Studio Babelsberg, which is also a co-producer. But because the studios were at full capacity with American productions at the time of the shooting of TIDES, the set moved to Bavaria Film Studios in Munich. “A lucky coincidence”, Philipp Trauer notes. “We were able to use the largest studio area, which is normally almost exclusively used for television productions. There, we were able to build everything in the size we wanted. Filming with large amounts of water had certain risks and uncertainties, and looking back, I’m fascinated at how smoothly everything went.” Further set pieces came about at Studio Babelsberg and at the fair in Basel; in addition, locations were added in the disused steelworks Maxhütte in Sulzbach-Rosenberg in Bavaria and the former open-cast mining area in Lausitz, Brandenburg.

A relevant topic – the message of TIDES

TIDES is not only an extraordinary project in terms of logistics. Embedded in the vision of a unique near-future dystopian world are explosive and relevant themes such as colonialism, exploitation, the pillaging of the earth, the looming climate collapse, the end of the patriarchy and humankind’s indomitable will to survive. “TIDES clearly shows us how fundamentally humanity would have to adjust to new environmental conditions after a climate disaster”, producer Thomas Wöbke explains. “In our story there is a confrontation between two surviving groups. On the one side there is a highly cultured and technological community of fate on the point of dying out, and on the other a primitive society of hunters and gatherers who have adjusted to the living conditions of an inhospitable world and are in the process of developing a new and independent culture.”

“I found this approach exciting, that we do not treat the themes of the film dogmatically, instead embedding them in an exciting and gripping but also very personal fight for survival”, says Philipp Trauer in conclusion. “Science fiction is better at this than any other genre: you get a big movie, the audience are taken off and away on a journey into the unknown - and given some food for thought for good measure. If we have succeeded in achieving this with TIDES, then all the effort and the years of hard work will have been worth it.”

THE WORLD OF “TIDES” – TIM FEHLBAUM AND HIS VISION

In the beginning was the mudflats

The mudflats were not only the place where the first shooting took place; they were also the start of the entire story: I had visited the mudflats on numerous occasions for family reasons; as a Swiss I had not been familiar with this term before. I could not associate anything with it. And one day I stood there and was struck by this almost otherworldly view: when the tide goes out everything that was sea before just vanishes in one go. You can walk on the sea bed. I only had one thought: this place really must be used as a location for a science-fiction film. You can set up the camera and no matter what direction you point it in every shot is stunning, unreal and impressive. The challenge with science fiction is designing a world that is unique, new and unusual but at the same time authentic and credible. The mudflats fulfil these requirements. As a filmmaker I always need a visual trigger. That was also the case with HELL: the forests, the dust, the searing light. And with TIDES it was the mudflats. We designed this very unique world around them; they were the trigger.

Further sources of inspiration to me were THE WORKINGMAN'S DEATH, a documentary film by Michael Glawogger from 2005, and Tomasz Gudzowaty's photo book KEIKO – documents of modern slavery about the people known as “shipbreaker”, men in Pakistan or Bangladesh who, separated from their families, break up stranded tankers under the worst working conditions for a pittance. Producer Philipp Trauer and my director of photography Markus Förderer were on location in Bangladesh to get their own impressions and try to get a few shots in difficult circumstances for us to use as plates for backgrounds. That was important to me: as a filmmaker I am extremely sensitive about CGI. I don't like it when 100% of something comes out of a computer. I want the haptic, the tangible, the genuine. That has to form the basis. CGI is then wonderful for embellishment and expansion - just as the VFX studio Scanline have done with TIDES: their work fits seamlessly into the existing shots. It all looks authentic, blended organically. This is only possible if you shot as much “real” footage as possible beforehand.

Pure magic at sunrise

Shooting in the mudflats was exciting, especially at the beginning of the shooting after years of preparation. Logistically, it is a very complex location to work with. We got up at three, met up with Nora Arnezeder half an hour later and were then taken to the location on the mudflats by tractor. You know every day for the next hundred years exactly when the tide will go out and come in. Accordingly, you also know precisely how long you can shoot for on any given day before you have to yield to the tide. It was pure magic – arriving in pitch black darkness, meeting parts of the team I had already worked with on HELL again at the very location that had been a crucial inspiration for TIDES. Then the sun slowly rose, and the first shooting day began. It was unforgettable for me.

For me as a filmmaker who likes to shoot a lot and spend a lot of time shooting, it is also a deceitful location: you know you only have two or three hours before you have to get out. You feel the force of nature directly - which is also one of the themes of the film. You exploit the

opportunity until the very last second, and then the water comes back, sneakily, and rises unstoppably. All of a sudden it is up to your ankles, and you know you have to stop because it could get dangerous. The mudflat guide is relentless in this respect. A few minutes later and you would already be in trouble. Working at such a location is addictive. Everyone wants to give everything. I'm full of admiration for my leading actress, who has really exhausted herself physically: Nora threw herself into the mud, was wet and bitterly cold the whole time. And she never complained. She only ever wanted us not to miss this unique opportunity. I'm firmly convinced that a film can only be successful if the shooting reflects the plot: Blake, the heroine of TIDES, goes on a journey that pushes her to her physical limits. And Nora not only wanted to play that part, she wanted to feel it for herself, with every fibre of her being. This effort is carried over onto the screen; she ensures that what is shown feels real and credible. This is why it was so important to at least partially shoot in the mudflats as well.

Studio shooting at Bavaria Film

Nonetheless, we were aware that more than three days of shooting on location was not practicable. The complicated shots with a large crew and props could not be done there. And the scenes in the Muds' village even less so: it would have been impossible to put up the sets and take them down again in the short shooting time available because of the tide. And not least, the mudflats are a conservation area. So we moved on and filmed most of the further scenes in the studio, in conditions that were more easily controllable. There were many thoughts about how and where best to do this. There is a massive basin for film productions in Malta; we also played with the idea of actually shooting outdoors. The decisive statement came from our director of photography, Markus Förderer. Markus' original dream career was as a magician or illusionist. That is deeply rooted in his DNA. Accordingly, he compares his work as a cinematographer with magic. His credo: The more you can do *in camera*, the better. It was his idea not to use green screen but to go old school and use photo canvasses. A system that has become much more popular again in the last two years, only with video screens, as demonstrated by "The Mandalorian". But we had very traditional photo backgrounds printed and had them set up in Bavaria's biggest studio area in Geiselgasteig, on the outskirts of Munich, where we reconstructed a gigantic mudflat area. We lit up the screens from behind and in this way were able to move ideally and use the area. We used some of these old tricks to give TIDES a unique, unmistakable and of course - most importantly - convincing look.

Water worlds

In Studio 12, the biggest area at Bavaria Studios, we were also able to set up the massive basin that was of crucial importance for the implementation of the film. When I studied at the HFF Munich, director Hans Horn told us in a lecture about his work on OPEN WATER 2 and how horrendous it was to film in and with water. After all the stories about WATERWORLD and TITANIC and their exploding budgets and interviews with directors who swore they would never work in water again, you know what you're letting yourself in for. And of course I also noticed immediately how much water slows down and complicates a shoot. Much more complex safety measures are required and the paths of communication are longer. Water is a horror for actors. Nora Arnezeder was constantly soaked to the skin. We sent her to the

warming tent after every take so that she didn't have to shiver. She got through it all most admirably. It was important for Markus (Förderer) and me that the physical effort was palpable. We ourselves had these special mudflat trousers on, were always there in the pool and moved through the water with the camera. We even wanted the camera to fog up in the damp conditions. There is one scene in which the children are in a well-like hideout and the baby is thrown down to them and you see this crab. You are warned at film school about the things that make shooting more complicated: animals, water, stunts and children, especially babies. On this shooting day we had a particularly difficult combination. We could not have managed this shooting with its non-stop pressure if the entire team had not pulled together the whole time. I will be forever grateful to our 1st Assistant Director, Christopher Poth, for holding the production together the way he did. As did the production and costume design departments: I was always very impressed with Julian R. Wagner and how he created a multitude of sets within the framework of our conditions and Leonie Zykan was always there with brilliant solutions for costumes. We were always thinking about how to make a virtue of necessity, how reduction could be used to get results that were logical and stringent. It was like Spielberg with JAWS: if something doesn't work as planned you have to find an original alternative.

Drop by drop

For HELL we had two or three days in the studio and the rest was shot outside at original locations. With TIDES it was the exact opposite: just a few days of shooting outside and the rest was all done in the studio. This was a particular challenge for our production designer Julian R. Wagner. We always had to consider what we had to build, and how much, in order to be able to tell the story. With his skilful lighting, Markus Förderer was then able to guarantee that everything looked authentic. The special effects department also had an important part to play. The audience had to feel that everything was wet all the time. Water particles always had to be perceptible. This became a real obsession during the shoot. There was always a big wind machine on and always someone there with a garden hose to give us the right atmosphere. We called it "the spray". The spray had to be palpable; fog was a constant companion. More fog, more fog, more fog. You couldn't see your hand in front of your face in the studio at times. On set I was called the "drop director" because I was so fussy with the drops. There should always be something dripping in the background. The world of TIDES had to be all-embracing.

Plastic for the Muds

There were several sources of inspirations for this floating village. There are some Philippine peoples that live on rafts. Benh Zeitlin's BEASTS OF THE SOUTHERN WILD really impressed me. The film had more of a fairy tale-like, playful appearance. But the way he has people living in floating houses there was a great role model for our Muds settlement. We thought: what kind of material would survive the downfall of civilisation? What would survivors have the easiest access to? Ironically, the answer is plastic. I found it an exciting contrast that these people, who are so connected to nature and living in harmony with the elements, should build their settlements with the remains of our garbage. Initially, the Muds are to be seen as a threat by Blake. It gradually becomes clear that this is not the case: they have adapted to the conditions, learned how to live with the tides and the water, found a way to survive, on rafts

that are carried by old PET bottles. That was the idea of Julian R. Wagner, who has a predilection for such constructions and created the Muds' world consistently with the help of plastic. A motif that we repeatedly return to: In one scene, during her imprisonment in the Mud village, Blake is holding a little hermit crab in her hand that withdraws when it perceives a movement. In nature, these crabs use mussel shells as houses – since plastic has been polluting the seas so extensively, they have also increasingly been using plastic including the tops of PET bottles. This short moment for me is the visualisation of the life the Muds live on our devastated planet: they are building a home from the garbage of our civilisation.

Muddish

We had a language created for the Muds: Muddish. There was a long discussion about whether we should have it subtitled but then we decided against it because we wanted the audience to experience the Muds the same way our protagonist does: the language is also alien to Blake; she does not understand what the Muds are saying, she has to try and work out what they could mean with this broken mix of sounds and various languages, which does get easier to understand as time goes on. Our original idea was for Muddish to be a fusion of all European languages. This was also of interest to us in terms of casting. We wanted to use actors that could not easily be identified in terms of ethnicity. Nora Arnezeder, for example, has an Austrian father and an Egyptian mother and lives in Paris. Sarah-Sofie Boussnina has a Tunisian father and a Danish mother. I read an article in Time Magazine about what people will look like in 50 years. It will become more and more difficult, if not impossible, to identify the ethnicity of a given person. Globalisation is ensuring that such categorisations or determinations of human origins are dissolving. But this is nothing new: modern humans only came about at all because of two species of apes mixing. We are a continuous work in progress. This new human is in contrast to our villain in the film, Gibson, played by Iain Glen, a Scotsman through and through – a symbol of the old patriarchy and an order that is being washed away by the development of time, caught in the heavy behemoths of the stranded tankers that are fortresses and prisons at the same time. Blake can be seen as a link between the old and new worlds. She comes from one but as the film progresses moves increasingly towards the other. This is the development she undergoes. And which points to a possible future on Earth that leaves the old system of rule behind it. It was clear to me that the protagonist of my first film, HELL, would be a woman. TIDES picks up on this thread but presents my vision in more detail. Especially the end of the film - which I won't give away here - emphasises this very clearly.

Between the worlds

Strong women have a great tradition in genre films. Sigourney Weaver in ALIEN is unparalleled to this day. But also Linda Hamilton in the TERMINATOR films, or most recently Charlize Theron in MAD MAX: FURY ROAD. I saw my protagonist Blake in this tradition, which is why we cast Nora Arnezeder. When she appeared at the audition there was no doubt that she was the only one for this role. She radiates an inner strength, an intensity and seriousness that correspond absolutely to the character. What is interesting here is that Narvik, the Mud woman played by Sarah-Sofie Boussnina, was originally intended to be a male character. But I quickly realised this would be a mistake: there must be no romantic

subplot and under no circumstances should Blake develop in the shadow of a male antagonist. That would have been patronising and would have given the story a completely different twist. Sarah-Sofie Boussnina had also auditioned for the main character. Because I really wanted to have her in the film, I asked her if she could envisage playing Narvik, the only mother in the film. That was important to me: she has something that Blake could not even imagine having on Kepler, where women cannot bear children: The encounter with Narvik changes Blake fundamentally. Another important character is Paling, a character between the two worlds like Blake but moving in the other direction: he is a Mud who was kidnapped by Gibson's men as a child and worked himself up through the hacking order there - even if that meant betraying his roots. I was delighted when Joel Basman accepted the part. He is a big star in my home country of Switzerland. There was always something going on whenever Joel was on set. He's a maniac, a traditional method actor who immerses himself in his character completely.

The other big name in our film is, of course, Iain Glen, who is not only a wonderful actor whose experience and authority brought great calmness to the set, but also has a name that can open doors as a star from "Game of Thrones". This helped us not having to rely on the commercial appeal of the actress when casting the leading role. Iain was a great guy who could make any film shine. And he is wonderfully professional on set. He understands the filmic process and offers his experience accordingly. He was aware of how difficult the logistics of this film were and how much pressure was on the film crew. It's a great help to have someone like him on your side who is always perfectly prepared and works without ego. He is an old-school gentleman. And he helped brilliantly in not making a one-dimensional villain out of Gibson. Because a villain doesn't know that he is a villain. Iain Glen never condemned Gibson, who thinks he is doing the right thing.

Like a playground

There are certain outdoor shots in which we combine the mudflats with the stranded tankers, in which the plates that Markus (Förderer) and Philipp (Trauer) shot in Bangladesh are used and combined with the backgrounds we shot in the mudflats. Events inside the ship were shot mostly in buildings that we set up at Studio Babelsberg. The lower deck set, in which the prisoners are kept, was especially important. We also built the inside of the space capsule, the pipes in the Muds' village which are sunken into the seabed and where Blake is initially held and the tugboat they are transported on in Babelsberg. We set up all these interior fittings in one studio. It was like visiting a playground. There were further shoots in Switzerland and Bavaria. We built most of the upper deck, Gibson's world, in Switzerland. And we shot in a construction of Basel architects Herzog & de Meuron, who also designed Bayern Munich's Allianz-Arena: the *Messehalle* in Basel, an incredibly futuristic-looking construction, which we used to portray the space station on Kepler. We then shot the scene in which the prisoners were rejected by Paling, in the disused "Maxhütte" steel works in Bavaria. If we had just set up the camera it would have been clear that we were not on a ship. Julian R. Wagner thought about which visual features make the inside of a ship look like a ship. Accordingly, he rounded off a few edges and inserted round shapes which he fixed to the existing structure like Lego blocks, for example portholes. We then used VFX to give the set the convincing appearance of a ship's belly.

A bit of re-filming during lockdown

During editing we had intense discussions about the last scene of the film because we were not sure if it was really the best solution. We felt there was something missing but could not define it precisely. Until Roland (Emmerich) had an idea that made sense for us and that we liked immediately. But it meant that we had to shoot the scene again. In the middle of last year's first coronavirus lockdown. It would have been impossible for us to fly in Sebastian Roché for this one scene and shoot the scene on a boat. My cinematographer Markus Förderer proved to be our saviour. He said: "You know, we also have to fight Covid in Los Angeles, but I could set up the camera in my living room. My girlfriend can put on a Mud costume and just stand with her back to the camera, we'll create a lot of mist and spread it around the room so that nothing can be recognised." Then the actor required would just have to come by in their costume and the scene could be shot under existing safety measures and a minimum of personnel effort. So the production team sent him his costume from Europe to California; Markus's girlfriend did the makeup. Then they shot the scene in the apartment while I was able to give my instructions from Europe via Skype. We were able to insert the material seamlessly into the otherwise finished film. If you didn't know, you wouldn't be able to tell. And even if you do know, you won't find any transitional errors.

Support from Hollywood

I like shooting, and I like shooting a lot. I like having a lot of material I can choose from for the editing. On set I was the "keep rolling" director, because I always pushed for the camera to keep rolling. In this way you capture the best things, those very special moments you can't plan for. And with such a complex project it helps to keep the momentum and the continuity going: if you stopped after every take it would take for ever to find the right consistency of the mist again to be able to carry on. That's the price you pay when you do almost everything *in camera*. The effort is huge. But the consequence of this is that it is not so easy for me to find the film I can already see in my inner eye among all the filmed material. I had already worked superbly with editor Andreas Menn on HELL. He had the massive task of sorting the amounts of material and then putting it together to form a story. When it came to the fine detail, it was, like with HELL, a gift to have Roland Emmerich as executive producer on our side: Roland has internalised effective storytelling. His notes on a rough cut were worth their weight in gold. After working on a film for such a long time you tend to develop a degree of operational blindness. A fresh outside view is extremely helpful in such situations, especially when it is the view of Roland Emmerich, who also has unparalleled work discipline. He sat down with us, went through TIDES frame by frame and gave impulses. And he left how to deal with them entirely to us. That is especially valuable because you are forced to question every decision. That really brought us forward. It is also thanks to Roland that TIDES is a film I can be proud of.

INTERVIEWS

An interview with Nora Arnezeder

How did you get your great leading role in a European motion picture?

I remember I was shooting a TV show in South Africa and my agent sent me the script. I read the script, I loved it. I think it's an amazing role which has a beautiful, interesting arc. In the beginning Blake is almost robotic, kind of mechanical, without any emotions. And then she will learn to become more human. So I auditioned for it – and didn't hear back for a long time. After about six months the director Tim Fehlbaum came forward, asking to skype with me. So, I skyped with him. And then I flew to Berlin, did a reading with Tim and got the part!

Tell us more about Blake...

Blake is an astronaut who specializes in engineering and she is from the planet Kepler. This planet is going through a lot, the people from Kepler cannot procreate. Blake is part of a mission to go back to Planet Earth to see if the Earth is habitable again, if procreation is possible. But the mission turns out to be more difficult than expected... And there is also her inner objective she's repressing: she hopes to find her father.

The role comes with a lot of challenges.

I remember when I was auditioning, I thought, 'if I get the role, this is going to be a very tough one.' So I prepared myself. After the final confirmation I stopped drinking alcohol, I trained, I prepared myself psychologically for the extreme situations Blake finds herself in. And when you're passionate about something, it is not hard. Yes, we went through a lot, worked under extreme circumstances. I was wet, I was cold, I was hot, I was tired, but we were also so passionate about what we were doing. I told myself if I am going to play Blake, I have to be brave. And brave people do not complain. Blake would never do that because she's a strong woman.

Did you have to get in shape?

Oh yes. I worked out around five hours a week and gained a lot of muscles. I think there's always a reason why you take a role. I really felt that becoming Blake would make me grow as a human being, become more aware of my emotions. Blake has repressed feelings; she will not show her emotions. As actors we have a tendency to show our emotions too much because we think that's what the audience is interested in. I thought it was really interesting to do the opposite and to show no emotions at all. I just really had the feeling Blake would make me grow as Nora, as a human being. I wanted to discover, to explore this side of my personality. Acting is a discovery journey.

Which scenes moved you the most?

The first scene when Blake lands on earth felt amazing to me. The camera was moving around the actors – we worked with a lot of handheld cameras. In that moment the mission failed. The captain didn't survive the crash. I look at her and turn her over and I see that she is white and red from the cold. She's completely dead. It's hard to explain, but there was something very cinematic about that scene. I felt that this was going to be a special scene. And there's also another scene with Bella (Bading) who's playing Maila, the little Mud girl. I want her to bring me the biometer from a little boy. And so, I try to communicate with her. Blake is not used to communicating with children – there are no children on Kepler. It was really interesting to approach that scene. In every scene of the movie Blake is becoming more and more human.

How was working with Tim Fehlbauer? How did he create that world for you?

I don't think it's about making this world for me. It's more about me making his dream come true. He's been working on the script and the project for years. He is so passionate about what he is doing and his topic. I remember when we were in the wetlands, Tim was telling the story, how he went there years ago and had the idea for this movie. He really had tears in his eyes because he couldn't believe he would now, finally, be able to realize it. It is amazing to see how passionate he is, and you're prepared to give more to someone with that passion. Tim is a really open-minded director. He always worked with the actors and would always listen to and answer every kind of question – however stupid it might have been. He is fantastic to work with.

An interview with Sarah-Sofie Boussnina

Who is Narvik?

She is part of the Muds, nomad-like people who survived on earth. The Muds are living in balance with nature; they have built up an existence against all odds. Every day they have to fight for survival. Narvik is not looking for war with the people from the outside, but she is willing to fight for her people if necessary. Her mission is just to live in peace, in balance with nature, which is slowly recovering two generations after the catastrophe.

Why are the Muds hostile when Blake arrives?

When Blake arrives, Narvik sees her as a person from the outside. Her only comparison to that is Gibson and his men, who are hostile to the Muds. They steal Mud children and kill the adults. So, obviously she and the Muds are not very fond of her. They do not know what she's after. Blake represents danger in a way. But during the story Narvik realizes that not everyone from the outside is bad.

The shooting challenged all actors, physically and emotionally.

I did a lot of preparation. I wanted Narvik to be strong. I also had to learn the Mud language, which is quite primitive. And for me, being quite good at English, it was hard to go the other way. I spent a lot of time working with a dialogue coach to get the language in my body, so I wouldn't have to think about it before saying a line and could be present in the scenes. I think that was the hardest part for me.

Was it challenging to be surrounded by water the whole time?

It was a challenge, but also a gift. It was a very intense experience with the wind machines and the fog and a lot going on in the scenes at the same time. So, it's a big gift, but obviously it's hard. We're wet every day. We're soaked in water, but it makes you more present and it makes you feel part of that world.

A really scary world...

Well, very scary but also very important. That's why I love this film because it deals with issues we are facing right now: how we treat earth. We're trying to outsmart earth in a way, but that's presumptuous. We as people often only care about ourselves but we must learn to be more open to other people and first of all to treat earth better. We should think about the consequences of our actions.

An interview with Iain Glen

Did you know Tim Fehlbaum before you become aware of TIDES?

No, I didn't. But his first film HELL was the reason I wanted to be part of the movie. When I got an email from my agency saying I've been offered a role in the movie they also asked whether I would be interested in having a look at Tim Fehlbaum's first film. You can see all the qualities of Tim as a director in that first film. It's a very persuasive piece of work. He has a very unique way of filming which gives stories a kind of real, super reality to them. He's taking subjects which are either futuristic or there's a conceit behind them, but then giving it almost a documentary kind of reality. The script of TIDES promised to be of the same quality. It's post-apocalyptic, there's a crossover between both the films and subject matter in that humans through their stupidity have ruined the planet. But still, the world of TIDES is unique.

As an actor you only have a certain sort of voice. You're always at the mercy of the projects that are offered you, but part of it was definitely thinking, this is a major concern. And I'd like to be part of that in whatever way that I can as an actor.

Did the work with the director fulfill your expectations?

Yes, Tim has an encyclopedic kind of knowledge of this world in TIDES, the whole project and every aspect of it. And of course, that's fantastic. I think he's lived with it a great deal of time,

but he never had a sense of it being so precious that he couldn't be collaborative about it. He is a very open guy. I was impressed by his ability to adapt to foreign languages. This movie is shot in English, but his first language is Swiss-German. So, it's really important that Tim is as sensitized to the English language as he is. I really admire Tim. I think he's a fantastic director and he has that combination of being really good with the camera and really good with the actors, too. So he has that perfect combination.

Gibson is the movie's antagonist. Though it seems that you like this character.

The bottom line is you have to like who you play. And as an actor you are not judgmental of the people you play. You have to understand why they do what they do. Gibson believes that his decisions are right. He has a survival instinct. The life expectancy on Earth is very low because of the extreme conditions. Gibson might be the antagonist, because we cannot share his decisions. But for Tim and me it was important not to demonize Gibson.

How was working with Nora Arnezeder who is playing her first leading role in an international moving picture?

She is fantastic. She is a very instinctive actress and she's in very good hands with Tim. Tim's really good in seeing truth in actors. I think he can spot when things don't feel right and he works very well with us actors to make sure that everything feels very true. Because none of us wanted any falseness within this world we created.

An interview with Joel Basman

Who is Paling?

Paling has some issues, especially in the question of which world he belongs to. Originally, he's a Mud and got adopted by Gibson. He's in between the worlds of TIDES, of poor and rich or of dirty and clean. He speaks both languages. He's basic, he's a snitch, he's a rat. And he loves authority. He loves everything to be working as he wants to. And yes, he's basically the right hand of Gibson. Paling is quite a good example of the perfect soldier following orders, but still, he has some thoughts about what he's doing, and he wants to manipulate the situation for his own benefits. But he would never turn on Gibson because Gibson is a kind of father figure to him.

How did you prepare for your role?

Tim gave me a hidden message, because Paling means fish. After that I watched documentaries and studied the behavior of the fish, of eels especially, which are quite special. Eels are like vultures; they eat carrion. That was really helpful. After the second day of shooting, I talked to Tim about the role, telling him, Paling was like an eel to me. And he was like: Yes, you got it!

How does TIDES differ from other science-fiction movies?

Most science-fiction movies don't interest me. Too many aliens, too many spaceships and too many laser guns. But TIDES could be real, in the not too distant future. Yes, we have some laser guns and maybe you see some spaceship shots at the beginning but you're on Earth and it's a possibility that the next generation could see a world like that. The movie has topics which are relevant to us as people. We all know that plastic is bad. And there is a lot of change recently, but we should have started 50 years ago.

How was working with Tim Fehlbaum?

Amazing, it was a lot of fun. He's highly professional. He's very human. He knows what he wants. He gives you space and freedom. He also knows when to tell you no, or yes. He loves to try different things and involves different people in his work. Everyone is ready to sweat for him, with him. That's a big quality not many directors have. Maybe 1 percent. Tim is one of them.

THE ACTORS

NORA ARNEZEDER (Blake)

NORA ARNEZEDER is an upcoming young European star who is playing her first starring role in a major international production in TIDES. Later this year she will appear as part of the cast of Zack Snyder's Netflix production ARMY OF THE DEAD (2021), which also stars David Bautista, Tig Notaro and Matthias Schweighöfer.

She was born in Paris; her father is Austrian, her mother Egyptian. She studied acting, dance and singing at the renowned Cours Florent drama school while she was still at school. She played her first major part at the age of 19 in 2008, in Christophe Barratier's PARIS 36, for which she won a Lumière Award and the Étoile d'Or. In it, she sings the song "Loin de Paname", which was nominated for an Oscar®. After that she appeared alongside Bradley Cooper in Brian Klugman and Lee Sternthal's THE WORDS (2012), with Denzel Washington and Ryan Reynolds in the action thriller SAFE HOUSE (2012) and with Elijah Wood in Alexandre Aja's MANIAC (2012).

From 2014 onwards, after appearing in the films ANGÉLIQUE (2013) by Ariel Zeitoun and FISTON (2014) by Pascal Bourdiaux, Nora Arnezeder played parts in the hit Amazon Prime series "Mozart in the Jungle" with Gael Garcia Bernal and the Neil Jordan series "Zoo", "Origin" and "Riviera". She also featured in Robert Scott Wildes' IN THE CLOUD (2018), Rhys Wakefield's BERSERK (2019) and Harry Greenberger's FARAWAY EYES (2020).

SARAH-SOFIE BOUSSNINA (Narvik)

SARAH-SOFIE BOUSSNINA is a very busy Danish actress. The daughter of a Tunisian father and a Danish mother, she was born in the island of Fünen, where she grew up with two brothers. She discovered her passion for acting while she was still at school and appeared in children's and youth theatre.

She had her first television role in 2009, in the series "Park Road", which was also made into a film in 2012. Her first major cinema appearance followed two years later in Fabian Wullenweber's BORA BORA (2011). After further series appearances in "The Killing", "Outsider" and "Tvillingerne & Julemanden" and a part in the Jussi Adler Olsen adaptation THE ABSENT ONE (2014), her first appearance that drew attention to her in Germany followed in Ole Bornedal's series 1864 (2014). A year later she appeared in another successful series, "Bron/Broen"; she then appeared in the series "Black Lake" and "Knightfall".

Sarah-Sofia Boussnina then returned to the big screen and appeared in AMINA'S LETTERS (2017), MARY MAGDALENE (2018) and THE BIRDCATCHER (2019). Shooting for THE WAY OF THE WIND (2021) and THE ISLANDER (2021) is also complete and they will be prepared for release in 2021.

IAIN GLEN (Gibson)

IAIN GLEN is a leading Scottish character actor who had a world hit playing Jorah Mormont in the HBO series "Game of Thrones". He was most recently seen in the Constantin remake of BLACK BEAUTY (2020), which premiered on Disney+ in December 2020. Glen also had a massive movie hit alongside Milla Jovovich in RESIDENT EVIL: THE FINAL CHAPTER (2016) in a role he had already played in RESIDENT EVIL: APOCALYPSE (2004) and RESIDENT EVIL: EXTINCTION (2006).

Glen was born in Edinburgh in 1961 and was trained at the Royal Academy of Art. He achieved sudden fame in 1988 with his appearance in the series "The Fear" and his first film appearances in GORILLAS IN THE MIST (1988), MOUNTAINS ON THE MOON (1990) and SILENT SCREAM (1990). He then appeared in both cinema productions such as THE YOUNG AMERICANS (1993), BEAUTIFUL CREATURES (2000), LARA CROFT: TOMB RAIDER (2001) and DARKNESS (2002) and in television series such as "Wives and Daughters" and "Glasgow Kiss".

There were then strong performances in popular films such as Ridley Scott's KINGDOM OF HEAVEN (2005), MRS. RATCLIFFE'S REVOLUTION (2007), HARRY BROWN (2009), Sönke Wortmann's THE POPE JOAN (2009) and Stephen Frear's THE IRON LADY (2011). But Iain Glen also continued his television work, including appearances in "City of Vice", "Spooks", "Jack Taylor" and the international hit "Downton Abbey". Glen's most recent roles include Gavin Hood's EYE IN THE SKY (2015), Roger Michell's MY COUSIN RACHEL (2017) and series such as "Cleverman", "Delicious" and "Titans".

JOEL BASMAN (Paling)

JOEL BASMAN, born in Zurich in 1990, is currently one of the busiest German-speaking actors. He recently caused uproar at the Hamburg and Tallinn Film Festivals with his performance as the legendary Swiss breakout king Walter Stürm in Oliver Rihs' CAGED BIRDS (2020). He will shortly feature in LIEBER THOMAS (2021), Andreas Kleinert's film about Thomas Brasch starring Albrecht Schuch – Basman plays Brasch's brother Klaus. The major production THE KING'S MAN (2021), by Matthew Vaughn, is also awaiting release.

Basman began his career in 2003 with the youth theatre project at *Schauspielhaus Zürich*. He was discovered for television at the age of 14 and played the crook Zizou in the SRF series "Lüthi and Blanc". Joel Basman finished his studies at the European Film Actor School in 2008. In the same year, he was one of the European Shooting Stars at the Berlin International Film Festival on account of his performance in the movie LIFE FOR SALE (2008); he also received the Swiss Television Award and the Best Leading Actor award for his portrayal of an autistic in the TV movie "Jimmie".

Since 2011 he has worked with renowned directors such as Terrence Malick in A HIDDEN LIFE (2019), Thomas Vinterberg in KURSK: THE LAST MISSION (2018), Christian Schwochow in PAULA (2016), Andreas Dresen in AS WE WERE DREAMING (2015) and George Clooney in THE MONUMENTS MEN (2014). Else, he was seen alongside Charlie Hunnam and Rami Malek in the remake PAPPILLON (2017).

In 2015 Joel Basman received the German Film Award in the Best Supporting Actor category for the Neo-Nazi drama WE ARE YOUNG. WE ARE STRONG (2015) and the Swiss Television Award in the Best Actor category for “Ziellos”. His performance in the movie THE AWAKENING OF MOTTI WOLKENBRUCH (2018) brought him the Swiss Film Award in 2019.

BELLA BADING (Maila)

Although BELLA BADING is only 13, she already has an impressive filmography. Since her camera debut aged six in “Doc Meets Dorf” (2013), the daughter of actors Thomas Bading and Claudia Geisler-Bading, whose older sister Emma is also already a successful actress, has appeared in major cinema productions such as Christian Schwochow’s PAULA (2016), Fatih Akin’s GOODBYE BERLIN (2016), Annika Decker’s HIGH SOCIETY (2017) and Hanno Olderdissen’s LASSIE COME HOME (2020). She has also appeared on television in “Der Kriminalist”, “SOKO Stuttgart”, “Böser Wolf – Ein Taunuskrimi”, “Polizeiruf 110” and “Katie Fforde”.

SOPE DIRISU (TUCKER)

SOPE DIRISU is a British actor known from the Netflix horror film HIS HOUSE (2020). The son of Nigerian immigrants, a historian and a lawyer, was born and raised in London, where he gained his first acting experiences at Bedford Modern School and later at the National Youth Theatre, before studying Economics at the University of Birmingham.

After recurring roles in series such as “Utopia”, “Humans” and “Ein plötzlicher Todesfall”, he made his feature film debut in 2016 in the action thriller CRIMINAL (2016), which starred Kevin Costner and Gary Oldman among others, and alongside Chris Hemsworth and Charlize Theron in THE HUNTSMAN: WINTER’S WAR (2016). Since then he has also appeared in the war film SAND CASTLE (2017) with Nicholas Hoult and Henry Cavill. He played Sonny Sullivan in the ITV series “The Halcyon” in 2017 and since 2020 he is portraying Elliot Finch in the Sky series “Gangs of London”. He was nominated for a 2020 British Independent Film Award in the Best Leading Actor category for his portrayal of Bol Majur in the Netflix film HIS HOUSE.

SEBASTIAN ROCHÉ (Blake’s father)

SEBASTIAN ROCHÉ is familiar to fans of the TV series “General Hospital”, “Supernatural”, “The Vampire Diaries” and “The Man in the High Castle”, in which he portrays Reichsminister Martin Heusmann.

Sebastian Roché was born in Paris to a Scottish mother and a French father and studied acting at the prestigious Conservatoire national supérieur d’art dramatique. He moved to New York in 1992 and lives currently in Los Angeles.

Sebastian Roché debuted in a Hollywood production in a supporting role in Michael Mann's THE LAST OF THE MOHICANS (1992) and has appeared in more than 60 productions since, including Robert Zemecki's BOWEN (2007), the comedy HAPPY TEARS (2009) alongside Demi Moore and WE LOVE YOU, SALLY CARMICHAEL! (2017).

He is currently playing MI6 agent Brill in the sci-fi drama "Debris" and corrupt sheriff John Wagy in the series "Big Sky". He will soon appear alongside Ryan Reynolds on Netflix in the Michael Bay film 6 UNDERGROUND.

CLOÉ HEINRICH (Young Blake)

CLOÉ HEINRICH was born in 2008. She is growing up together with her older brother in central Berlin in a musical household (her father is a musician, her mother a dancer). Since her mother has lived in England for several years and both children went to both an English-language kindergarten and an English school, Cloé speaks English to native-speaker standard. At the age of three, Cloé started dubbing smaller roles in international feature films and subsequently took on numerous leading and supporting parts in German television productions. Cloé's outstanding role to date was the starring role of Marie in the ZDF production "Magische Momente – Ein himmlisch fauler Engel" alongside Katharina Thalbach. In TIDES Cloé plays young Blake – her first part in a feature film.

KOTTI YUN (Munay)

KOTTI YUN is a Korean German actress who was born in Trier. She grew up bilingually in Berlin, Bremen and Seoul, where she studied first at the Korea National University of Arts and then completed her diploma at the Ernst Busch Academy of Dramatic Arts in Berlin. She won the Grünschnabel Figura Award in Switzerland in 2016 with her solo piece "Fliegende Hunde". She has performed, among others, at the Deutsches Theater in Berlin - in "Walls - Iphigenia in Exile" (directed by Tilmann Köhler and others) and "Das Mädchen mit dem Fingerhut" (directed by Alexander Riemenschneider) - and at Schauspiel Köln in "Occident Express" (directed by Moritz Sostmann). She has also appeared in various TV movies, and most recently in the feature films WEAK HEART DROP (2015, directed by Alex Ross) and WILD (2016, directed by Nicolette Krebitz). Kotti Yun plays Neil's mother in TIDES.

EDEN FELIX GOUGH (Neil)

EDEN FELIX GOUGH played the part of David in several episodes of the BBC children's series "Apple Tree House" before he was chosen to play PingPong, the 32nd grandchild of the Emperor of Mandala, in JIM KNOPF AND LUKE THE ENGINE DRIVER (2020).

THE PRINCESS SWITCH 3, in which he portrays one of the leading characters as a child, is currently in post-production. Eden lives in London with his parents.

THE CREW

TIM FEHLBAUM (director, screenplay)

Tim Fehlbaum, born in Basel in 1982, is an HFF Munich graduate. During his studies he directed numerous music videos and also worked as a cameraman. His short film thriller FÜR JULIAN, which he also made during this time, won the Shocking Shorts Award in 2004.

Fehlbaum's debut film, HELL, had its world premiere at the 2011 Munich Film Festival and won the German Film Advancement Award in the Best Director category (main award). This apocalyptic filmic vision with its powerful visual signature also received enthusiastic reviews from critics. HELL premiered in Switzerland at the Piazza Grande in Locarno, and in 2011 Tim received the Zurich film award "Cadragé" and awards at the genre festivals in Sitges (Spain) and Porto (Portugal), among others. In 2012, HELL was nominated for the Swiss Film Awards in the Best Film and Best Screenplay categories and received six German Film Award nominations.

As was the case with HELL, Tim Fehlbaum worked with Roland Emmerich as Executive Producer on his new film TIDES, a science fiction drama with an international cast. TIDES premieres at the Berlin International Film Festival in the "Berlinale Special 2021" edition.

MARIKO MINOGUCHI (screenplay)

Mariko Minoguchi, who is half German and half Japanese, was born in Munich in 1988. She completed an editing apprenticeship at the age of 16 and discovered her passion for filmmaking. She made her first short film, "Maybe" (winning a Bavarian Youth Film Award), two years later. After this period Minoguchi spent time gathering experience as an intern or assistant in various film productions and founded the production company Trimafilm with Trini Götze in 2010. Her short film "Karlstod" (2012) drew a lot of attention and was shown at both the Hof International Film Festival and the Max Ophüls Awards Film Festival. She also made advertising films and trailers.

Mariko Minoguchi's feature film directing debut, RELATIVITY, was released in 2019 and won the German Critics' Award in the Best Debut Film and Best Screenplay categories at the Berlin International Film Festival.

In addition to numerous other national and international awards, RELATIVITY was nominated for a 2020 German Film Award in the Best Editing category. She wrote the screenplay to TIDES with Tim Fehlbaum.

MARKUS FÖRDERER (Director of Photography)

German cinematographer Markus Förderer has had a considerable international career since his feature film debut, Tim Fehlbaum's HELL (2011). After winning numerous awards for his camera work on HELL, he started his Hollywood career with Mike Cahill's I ORIGINS (2014).

He was also responsible for the lighting in Cahill's new film, BLISS (2021), starring Owen Wilson and Salma Hayek. BLISS was produced by Amazon Studios and is being launched exclusively on Prime Video. He was the director of photography for Roland Emmerich in STONEWALL (2015) and INDEPENDENCE DAY: RESURGENCE (2016). Rawson Marshall Thurber's RED NOTICE (2021), one of the most lavish Netflix film projects, is currently in the post-production phase.

ANDREAS MENN (Editor)

Andreas Menn was already responsible for the editing of Tim Fehlbaum's directing debut HELL (2011) and is now working with the filmmaker once again. He won a Bavarian Film Award and the German Camera Award in the Editing category for HELL. Directly before TIDES he was the editor of RELATIVITY (2019), the feature film directing debut from TIDES co-screenwriter Mariko Minoguchi, for which he was nominated for a German Film Award in the Editing category. He has also edited movie productions such as NOT MY DAY (2014), FINSTERWORLD (2013), WORST CASE SCENARIO (2014) and A HITMAN'S SOLITUDE BEFORE THE SHOT (2014). He has also edited several episodes of "Tatort".

Menn began editing feature films and documentaries during his studies at the Cologne Academy of Media Arts (KHM). Since completing his diploma, he has concentrated increasingly on film editing and worked as an editor with Peter Thorwarth, Frauke Finsterwalder, Leander Haußmann, Rainer Kaufmann, Ali Samadi Ahadi, Hans Horn, Michael Gutmann and Marco Kreuzpaintner and others.

Ali Samadi Ahadi's television version of THE GREEN WAVE (2010) won the 2011 Grimme Award and the short film "Heimspiel" by Bogdana Vera Lorenz won the Grand Prix at the St. Petersburg Student Film Festival "Beginning" in 2010 and the 2009 German Film Critics' Award. As a director of short films, Menn won a German Business Film Award (2018) and an Audience's Award at the MuVi Awards at the Oberhausen International Short Film Festival (2013).

LEONIE ZYKAN (Costume Design)

Leonie Zykan, born in Basel in 1982, lives in Vienna with her family.

After studying Fashion at the Royal Academy of Fine Arts in Antwerp, completing her studies in Vienna at the University of Applied Arts and her work as a designer for the Oktober label, she had been working as a costume designer since 2011. TIDES is her second cooperation with Tim Fehlbaum after HELL. During their time at school in Switzerland together Zykan helped him with his first short films and videos both front of the camera and behind it.

Her further works include: A JEW MUST DIE (2015), ALOYS (2016), SORCERER (2018), GRENZLAND (2018) and BEYTO (2019).

JULIAN R. WAGNER (Production Design)

Julian R. Wagner, born in Darmstadt in 1980, discovered his passion for cinema and architecture at an early age. After completing a number of internships and assistantships in the fields of film and photography in Munich, he first studied Design at the Free University of Bozen in Italy and then at the Film Academy of Baden-Württemberg, including a scholarship to the master class at the University of California, Los Angeles.

His first work on a feature-length film was the refugee drama COLOUR OF THE OCEANS (directed by Maggie Peren), for which he won the German Film Advancement Award. Since then, Julian has designed several visually impressive films from various genres, including Philip Koch's dystopian sci-fi series TRIBES OF EUROPA, which can currently be seen on Netflix.

His filmography as a production designer includes Stefan Schaller's FIVE YEARS, Joachim Masannek's YOUNG FAST & FIERCE (2013), Johannes Naber's HEART OF STONE (2016), Manuel Flurin Hendry's MR. MOLL AND THE CHOCOLATE FACTORY (2017) and Lennart Ruff's international movie THE TITAN (2018).

Julian is currently working on the film adaptation of Frank Schätzing's sci-fi thriller DER SCHWARM.

LORENZ DANGEL (Music)

After studying Classical Composition in Berlin, Munich and London, Lorenz Dangel felt the need to research and apply the various functionalities and expressions of music and has since then moved consciously in a broad creative field. In addition to film music, he also writes concertante and theatre compositions. His third ballet piece "The Snowstorm" will be premiered at the Bavarian State Opera in April 2021.

Dangel's music touches our inner selves in an unpretentious and unintrusive way. It creates emotional spaces in which the listener can move freely but may also be led or confronted. His music is characterised by an affinity for the narrative and a differentiated colour scheme.

Lorenz Dangel has written the scores to many films, including the music to Tim Fehlbaum's debut film HELL (2011), for which Dangel won the German Film Award in 2012. He also wrote the music for Bille August's LYKKE-PER, Wolfgang Becker's ME AND KAMINSKI, Christian Schwochow's THE GERMAN LESSON, Iram Haq's WHAT WILL PEOPLE SAY and Benjamin Heisenberg's SLEEPER.

THOMAS WÖBKE (Producer)

Thomas Wöbke was already the producer of Tim Fehlbaum's first directing work, HELL (2011) – it was also Wöbke's first project as a film producer after finishing his long-standing production partnership with his colleagues Jakob Claussen and Uli Putz.

The Claussen and Wöbke production team had their first successes with feature film debuts such as Hans-Christian Schmid's AFTER FIVE IN THE FOREST PRIMEVAL and Caroline Link's BEYOND SILENCE (both 1996). There were subsequent films with Schmid: 23 (1999) with August Diehl, the adaptation of the coming-of-age novel CRAZY (2001) with Robert Stadlober and Tom Schilling and DISTANT LIGHTS (2004). Wöbke also produced the movies ANATOMY (2000) and its 2003 sequel, PLAY IT LOUD (2003), and SUMMER STORM (2005), a film by director Marco Kreuzpaintner. Many of these movies won numerous German and international awards. Caroline Link's BEYOND SILENCE was even nominated for an Oscar®. Thomas Wöbke's last film with the production company he co-founded in 1992, then named Claussen+Wöbke+Putz Filmproduktion, was the 2008 film adaptation of the classic young adult book KRABAT by Otfried Preußler, starring David Kross and Daniel Brühl.

He set up his own production company in 2013 – BerghausWöbke Filmproduktion. Since then, Wöbke has most recently been involved as a producer in the co-productions Mariko Minoguchi's RELATIVITY (2019) and Sophie Kluge's GOLDEN TWENTIES (2019). Another project is being finished alongside TIDES – the movie MONDAY UM ZEHN, a best-ager dramedy, with Mareille Klein as both screenwriter and director.

PHILIPP TRAUER (Producer)

Philipp Trauer was born in Munich in 1988. While still at school and after leaving he completed numerous internships and assistantships in film and television. Before he started studying Production at the HFF Munich in 2011, he attended the New York Film Academy and founded the Trimaphilm production company with Trini Götze. With her he produced several international award-winning short films and cinema advertisements. These included "I Remember" by Janna Ji Wonders, which was shown at the 2015 Berlin International Film Festival in the "Perspektive Deutsches Kino" series. In the same year he began working on Tim Fehlbaum's TIDES and then, after successfully completing his studies, changed permanently to BerghausWöbke Filmproduktion in 2017. He has also recently been involved in the co-productions RELATIVITY (2019) by Mariko Minoguchi and Sophie Kluge's GOLDEN TWENTIES (2019).

TIDES is Philipp Trauer's first feature film as a producer.

RUTH WALDBURGER (Producer)

Ruth Waldburger has produced more than 100 films to date and worked with renowned directors such as Alain Resnais, Robert Frank, Gianni Amelio, Silvio Soldini and Bela Tarr. Together with director Tom DiCillo she paved the way for actor Brad Pitt's worldwide career with the starring role in JOHNNY SUEDE (1991) and won the Golden Leopard in Locarno for this film. Other films won awards at important European film festivals, including Gianni Amelio's THE STOLEN CHILDREN which won the Grand Prix Spécial du Jury in Cannes (1992), Alain Resnais's SAME OLD SONG (1997), which won a Silver Bear at the Berlin International Film Festival, and OUR MUSIC (2004) by Jean-Luc Godard, which won the FIPRESCI Grand Prix at the San Sebastian Film Festival. Ruth Waldburger has produced

eleven Jean-Luc Godard films, starting with KEEP YOUR RIGHT UP (1987) and finishing with FILM SOCIALISME (2010), which was premiered at the Cannes Film Festival.

Ruth Waldburger films won awards at the Berlin International Film Festival two years in a row: first, Bela Tarr's THE TURIN HORSE, which won a Silver Bear and the FIPRESCI Award, and then Ursula Meier's SISTER (2012), which won the special Silver Bear Award in 2012. She received the Raimondo Rezzonico Lifetime Achievement Award in Locarno in 2003 for her services as an independent producer. Her new film, Stéphanie Chuat und Véronique Reymond's MY LITTLE SISTER (2020), was nominated for the Quartz Swiss Film Award in six categories and has entered the running for the Best Foreign Language Film Oscar for Switzerland.

CONSTANZE GUTTMANN (Producer at Constantin Film)

CONSTANZE GUTTMANN studied Production and Media Studies at the HFF Munich from 2006 until 2010. She worked as Bernd Eichinger's personal screenplay assistant during and after her studies.

She was in charge of the project development of German and international self-produced and distribution titles at Constantin Film from 2011 until 2015. She has been producing movies for Constantin Film since 2015 and is in charge of the low-budget initiative "Alpenrot", which was founded by Constantin Film.

Her projects as producer include TIDES (2021), GUT ZU VÖGELN (2016) and BRUDER VOR LUDER (2015). She was co-producer of AXOLOTL OVERKILL (2017) and TIGER GIRL (2017). She was the producer of the movies VERPISS DICH, SCHNEEWITTCHEN! (2018), THE LEGEND OF TIMM THALER OR THE BOY WHO SOLD HIS LAUGHTER (2017) and TIGER MILK (2017).

ROLAND EMMERICH (Executive Producer)

ROLAND EMMERICH already was an Executive Producer on Tim Fehlbaum's feature film debut, HELL (2011).

Roland is an international Director, Producer and Screenwriter whose films – including STARGATE (1994), INDEPENDENCE DAY (1996) as well as its sequel INDEPENDENCE DAY: RESURGENCE (2016), GODZILLA (1998), THE PATRIOT (2000), THE DAY AFTER TOMORROW (2004), 2012 (2009) and WHITE HOUSE DOWN (2013) – have taken in more than \$4 billion worldwide. Largely recognized as one of Hollywood's most successful directors, he continues to deliver impactful films that challenge both the eye and the mind. While Roland is known for his blockbuster films, he is equally comfortable directing more personal projects such as ANONYMOUS (2011) and STONEWALL (2015).

His latest feature, MIDWAY (2019), opened #1 at the U.S. box office and has grossed over \$140 million worldwide to date. Roland is currently in post-production on the science fiction

epic MOONFALL, starring Halle Berry, Patrick Wilson, Michael Peña and Donald Sutherland as part of the A-list ensemble cast.

CHRISTOPH MÜLLER (Executive Producer)

CHRISTOPH MÜLLER, born in 1964, is an HFF graduate and was the co-writer of Dominik Graf's TV film "Der Skorpion", Helmut Dietl's LATE SHOW (1999) and executive producer of Bernd Eichinger's ANTS IN THE PANTS (2000) before founding Goldkind Film in Munich in 2001.

After the film adaptation SOLOALBUM (2003), in which Matthias Schweighöfer and Nora Tschirner gave their big screen debuts, he produced the film WHOLETRAIN (2006), starring Elyas M'Barek, which won an Adolf Grimme Award. Müller and Sven Burgemeister co-produced Marc Rothemund's SOPHIE SCHOLL: THE FINAL DAYS (2004), which won, among others, the Silver Bear, the Bavarian, German and European Film Awards and an Oscar nomination for Best Foreign Language Film in 2005.

Christoph Müller was CEO of Senator Film Produktion from 2007 until 2010. There, in addition to some in-house co-productions, he produced the hit comedy COMPLETE IDIOT (2007), the mystery thriller THE DOOR (2009) starring Mads Mikkelsen and Jessica Schwarz and Andreas Dresen's melancholic comedy WHISKY WITH VODKA (2009) starring Henry Hübchen, Sylvester Groth and Corinna Harfouch. In 2010, Müller was producer and co-writer of the hit movie YOUNG GOETHE IN LOVE, (directed by Philipp Stölzl), starring Alexander Fehling and Moritz Bleibtreu, which was nominated as Best German Film and Best Leading Role.

Since 2010, Christoph Müller has been working as a producer for several production companies. He co-produced DAS HOCHZEITSVIDEO (2012), a surprise film directed by Sönke Wortmann, for Constantin Film. He put a bestseller on the big screen with his production company Mythos Film, which he founded with Lars Dittrich, in 2013: LOOK WHO'S BACK (2015), which became a massive hit, garnering an audience of more than 2.5 million. The first film with YouTubers Die Lochis, called BRUDER VOR LUDER (2015), was a hit with young cinema fans. And in 2015 he produced the TV trilogy "Winnetou" for RTL with Christian Becker.

Since October 2017, Christoph Müller has been CEO and producer in the Cinema department at Constantin Film Produktion. Mythos Film was incorporated into Constantin Film as a subsidiary in January 2018. Müller's current productions include Markus Goller's 25 KM/H (2018), THE COLLINI CASE (2019) starring Elyas M'Barek, the adaptation of Hermann Hesse's cult novel NARCISSUS AND GOLDMUND (2020), the musical adaptation of I'VE NEVER BEEN TO NEW YORK (2020) and DRAGON RIDER (2020).

MARTIN MOSZKOWICZ (Executive Producer)

MARTIN MOSZKOWICZ is CEO of Constantin Film AG and in addition to company management and strategy he is also in charge of film production, worldwide distribution, film acquisition, marketing and press and company communication and legal.

As producer, executive producer and co-producer, Martin Moszkowicz has been responsible for numerous nationally and internationally successful films and has been involved in more than 300 productions. His most recent projects include the SUCK ME SHAKESPEER trilogy (2013, 2015, 2017), LOOK WHO'S BACK (2015), the "Shadowhunters" series (2016), THIS CRAZY HEART (2017), RESIDENT EVIL: THE FINAL CHAPTER (2017), HOW ABOUT ADOLF (2018), POLAR (2019), THE COLLINI CASE (2019), THE SILENCE (2019), DAS PERFEKTE GEHEIMNIS (2019), DRAGON RIDER (2020) and MONSTER HUNTER (2020). The final film of the successful "OSTWIND" series, OSTWIND – DER GROSSE ORKAN (2021) will be released this year.

CHRISTOPH FISSER (COO of Studio Babelsberg, Producer)

Christoph Fisser is COO of Studio Babelsberg, and Managing Director of Traumfabrik Babelsberg and Babelsberg Film. Studio Babelsberg, founded in 1912, is the world's oldest large-scale studio complex and one of Europe's leading service providers for feature films and TV productions.

Fisser's co-producer credits include, among others, V FOR VENDETTA (2005), THE COUNTERFEITERS (Oscar® for Best Foreign Language Film, 2007), THE INTERNATIONAL (2009), VALKYRIE (2008), THE READER (2008), INGLOURIOUS BASTERDS (2009), THE GHOST WRITER (2010), ANONYMOUS (2011), HANNA (2011), UNKNOWN (2011), THE BOOK THIEF (2013), THE MONUMENTS MEN (2014), BRIDGE OF SPIES (2015), A CURE FOR WELLNESS (2016), THE HUNGER GAMES: MOCKINGJAY (2015), CAPTAIN AMERICA: CIVIL WAR (2016), CHARLIE'S ANGELS (2019) as well as the upcoming films WITHOUT REMORSE (2021), UNCHARTED (2022), and MATRIX 4 (2021). He also co-produced the fifth season of "Homeland" (2020), two seasons of Epix' "Berlin Station" (2016), and the Starz series "Counterpart" (2015).

His further credits as Executive Producer include MEN & CHICKEN (2015), THE VOICES (2014), A HIDDEN LIFE (2019), Wes Anderson's award-winning films THE GRAND BUDAPEST HOTEL (2014), ISLE OF DOGS (2018) as well as THE FRENCH DISPATCH (2021).