



## **"THE TERRORISTS!"**

### **A SYNOPSIS OF SORTS.**

"Narrenhände zerschlagen Tisch und Wände."  
(It's fools' hands smashing up table and walls)

Indeed! And with AMUSEMENT. And that is, in fact, what remains: abolition of politics and final victory of the Entertainment Industry.

Carry on! Full steam ahead! Here we have three heroes who have chosen terrorism as their lifestyle. UNCOMFORTABLE! UNUSUAL! SENSATIONAL! ("Why don't you give it a try.") With real corpses! If entertainment is the new value, in and of itself, then hate will also find its way to pleasure.

However these kid terrorists are full of big intentions: they want the GREAT STATE LEADER, the chief.

Their plan isn't bad (My lawyer says it's legal to show it). But the ending is perhaps not what one would expect.

For if politics is replaced by mountains of money, of course terrorism may become gainful employment, too. If you're efficient, that is. And efficient the three are.

Thus a story with a happy ending. (Not for the dead, of course. The dead are no longer efficient). But, he who is hard-working, has no cause for complaint.

Amuse yourselves.

A film about Germany.



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Letter of self-incrimination

THE GREAT SAVIOUR WHO HAS  
BROUGHT SO MUCH GOOD TO THE  
GERMAN PEOPLE CANNOT BE  
PERMITTED TO BELONG ONLY TO  
HIMSELF. HIS BODY, TO WHICH THE  
GERMAN PEOPLE OWE SUCH  
HAPPINESS, MUST BE HANDED OVER  
TO THE PEOPLE. HIS GRACE AND  
POWER EMBODIED IN HUNDREDS OF  
DEVOTIONAL ARTEFACTS WILL  
BRING JOY TO THE HEARTS OF  
THE PEOPLE. THAT IS HOW WE  
UNDERSTAND TRUE UNITY. UNITY  
OF HEARTS, OF BLOOD.  
THIS IS NO EXECUTION.  
IT IS A RELICS FACTORY.  
THE FAT ONE'S HEART HAS BEEN  
WITH THE PEOPLE FOR A LONG  
TIME. NOW WE HAND OVER  
HIS BODY.



## Stephanie Phillip

born in 1968

### Television features, inter alia:

- |      |  |
|------|--|
| 1989 | Herr Siebenfink und die Sache mit Caroline (Wolfgang Panzer) |
| 1992 | Die Spur führt ins Verderben (Wolf Gremm)                    |

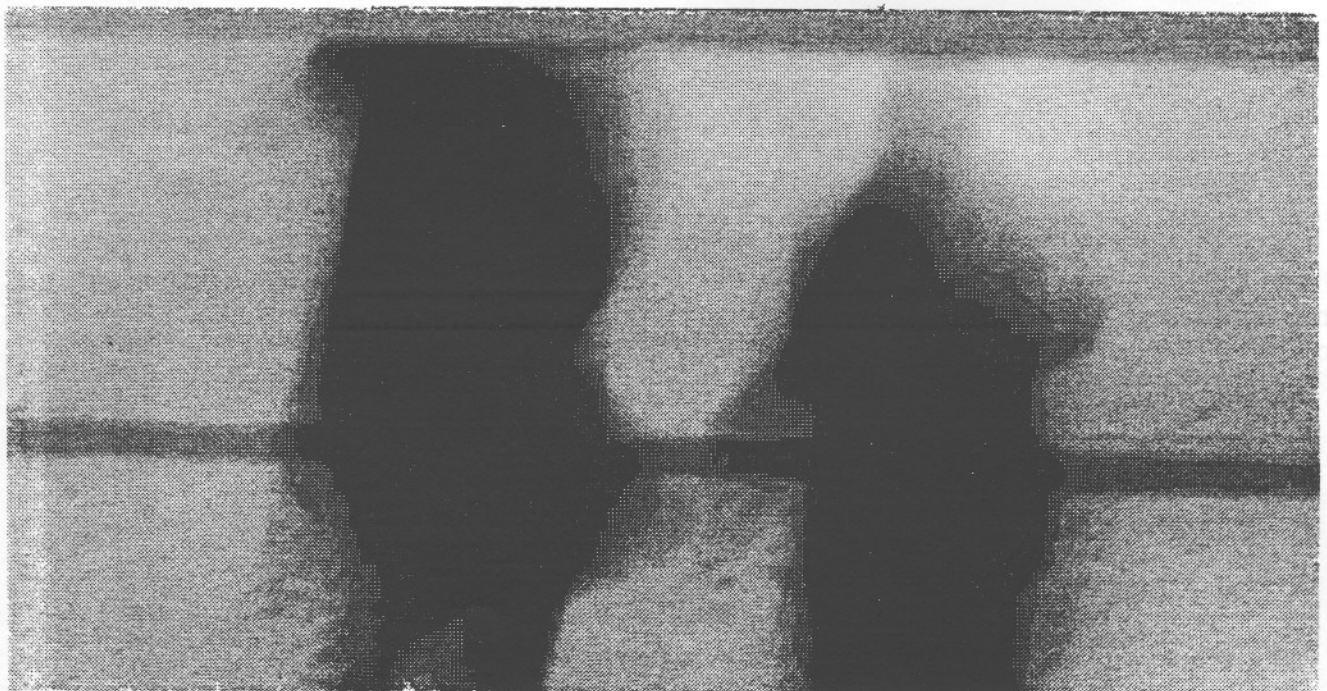
### Feature films, main roles:

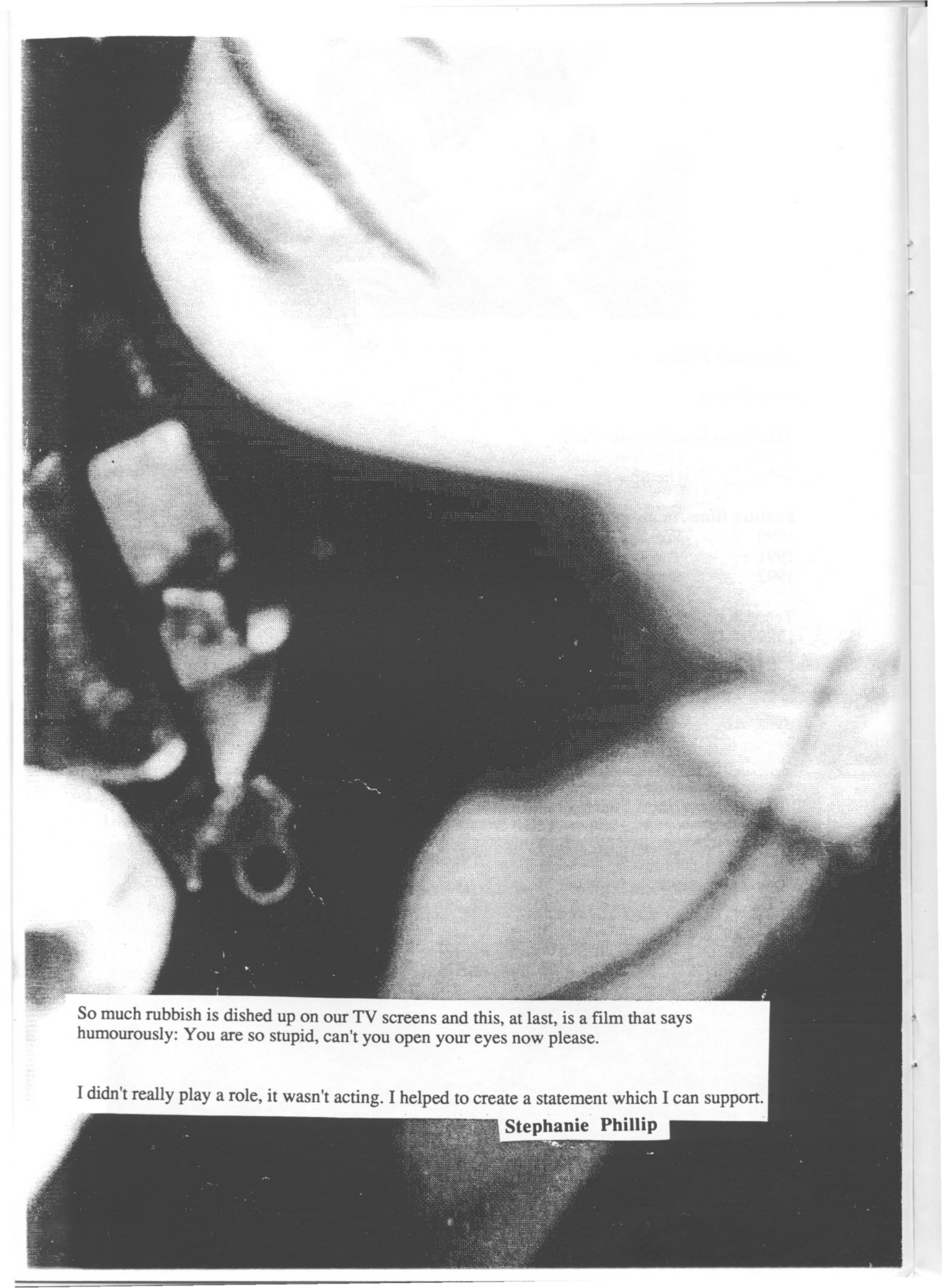
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| 1990 | Wer hat Angst vor Rot, Gelb, Blau? (Heiko Schrier) |
| 1991 | The Terrorists (Philip Gröning)                    |
| 1992 | Strohfeuer (Uerli Manli)                           |

### Television Serials, main roles:

- |         |                                    |
|---------|------------------------------------|
| 1989-91 | Vera Vesskamp (20 Folgen)          |
| 1989    | Ein Fall für zwei: Blutjunge Rosen |
| 1991    | Soko: Einer gegen Alle             |
| 1992    | Bistro-Bistro (13 Folgen)          |

In a sense it is not about the terrorists, but about the Germany of tomorrow. Philip has seen clearly what is going on now. Even what is happening with the Neo-Nazis is pointed to in the film. It is really a futuristic film that simply predicts what will happen in the next few years. I totally believe in this film and that is why I wanted to make it.





So much rubbish is dished up on our TV screens and this, at last, is a film that says humourously: You are so stupid, can't you open your eyes now please.

I didn't really play a role, it wasn't acting. I helped to create a statement which I can support.

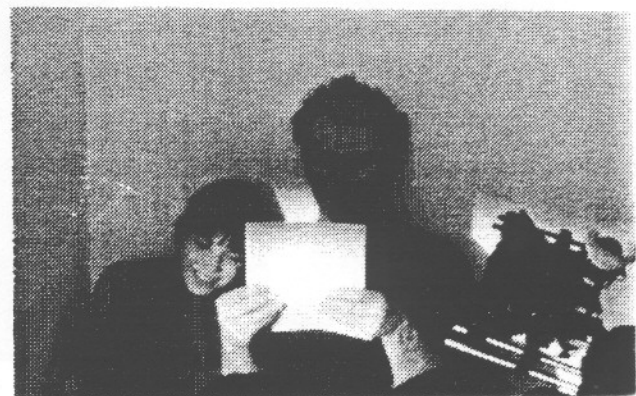
**Stephanie Phillip**

## Bio-Filmography Philip Gröning

- 1959: born and raised in Düsseldorf  
1977: completed his schooling (Abitur) in Düsseldorf  
1977-78: travelled through South America  
From 1978: Various technical jobs,  
TV and Film Productions  
1979 - 1981: Psychology and Medical studies  
1981-1982: Peter Keglevic's director's assistant  
Work on screenplays supported by the  
Film Office NW  
From 1982: Film studies at the Munich Film School (HFF)  
1987: Munich Film Award  
1988-89: Developed screenplays with Petra Fuchs and Ralf  
Zöller  
1990-92: "THE TERRORISTS!", feature film  
Research with Nicholas Humbert, for a documentary  
about monastries  
1991: Nordrhein Westfalen Film Award

## Films:

- 1983: "The Swimmer", 35mm, b&w, 8 min.  
1985: "The last Picture taken", 16mm, colour, 32 min.,  
documentary  
1986/87: "Summer", 16mm, 105 min. feature film  
Kodak Award Amsterdam 87,  
Munich Film Award, Bergamo golden Rosa Camura  
1987/88: "STACHOVIAK!", S-8 and video on 16mm, 37 min.,  
experimental feature film. "Silver Hugo" for the best short film  
Chicago 1989  
1988/90 Screenplay "Lena's Tag"  
1992 "The Terrorists!", S-16mm on 35mm, colour, feature film.  
Film festival Munich 92  
Bronze Leopard, Locarno 92  
Sundance Festival 93



## Interview with Philip Gröning

**Angela Scheele:** You have made a film about terrorism. Why?

**Philip Gröning:** It's not true that it's a film about terrorism. It isn't. It is a film about living in a world in which there are no ideologies anymore, where there is only money, and the absence thereof. That is what politics is now. The film deals with the fact that money changes something in people. The Porsche can be seen as the bullet through the head of its driver, even if he doesn't want to believe it. But it is his own Porsche which is blown by his Porsche. That's what the film deals with.

**Angela Scheele:** Do you identify with what the terrorists do?

**Philip Gröning:** There is a saying by Gudrun Ensslin that is very powerful. It says: "Terrorism is the spontaneous revolt of emotion against all reason. Big-hearted, but futile." I find it an interesting saying, especially from a woman who died for that. I believe that the texts which the terrorists in this film formulate are correct. I believe that they are right in what they maintain. Of course, I don't believe that they are right in their attempt to murder somebody.

But I believe that they are as much in the right with the grotesqueness with which they fail, as they are with what they attempted to do in the first place. In this respect I can identify with them -



something which the audience, interestingly enough, does as well. The people laugh when the estate agent is killed. In fact, then when they see Michael on the toilet: Because they like him.

**Angela Scheele:** Why do you work without a screenplay?

**Philip Gröning:** I cannot imagine doing it like other people: developing an idea and writing a screenplay, that alone takes one and a half years, then everything has to be financed and that also takes ages.

Then the whole thing is produced, by which stage the idea is three or four years old. I'd have considerable problems concentrating in that situation. I'm happy to be able to be on location working with the actors at a stage when I still believe in what I'm doing. Maybe I have to suffer for that at the editing table, but, at least on location I can do something I believe in wholeheartedly. I think it's terrible when directors stand on location with an idea they developed four years ago. Perhaps they got divorced in the meantime or had two new children and suddenly they have to make a film about something that was their life five years ago. That is extremely difficult.





## CONTENTS

Germany after the reunification

### Part 1: WISH



Caudia, Jürgen and Michael - all in their twenties - have decided to blow up the FAT STATESMAN. Armed robbery gets them the money to buy what they need: Money, weapons, explosives. They rent an apartment from which they can observe their victim's regular route to work. They rehearse for the attack with the speedy little model car they plan to use. Pictures of Germany on the TV screen. Germany in front of the door. The neighbour who praises hard-working Claudia, the presumed department head. "Overtime. Helping the firm to get ahead...." The boys, breathless behind the door with the safety catch off their guns. The route is spied out. Michael calculates the quantity of explosives they'll need to blow up the armoured Mercedes from below. Claudia formulates their letter claiming responsibility for the attack. Jürgen's task is to place the remote-controlled model car carrying the explosive underneath the Chancellor's limousine. And to ignite it. Preparations. In the course of which the tensions between the three increase. But then again Michael goes into a drugstore with a stocking over his head - to buy tissues. Such folly is also resistance. Finally, only two more days to go. And Claudia gives them all an evening off. One more night. The bomb is installed in the model car. A farewell. At last, the limousine convoy, the racing model-car next to the chancellor's car. One little turn, to get between the wheels and under the base-plate of the car - then the Mercedes runs over the little car, crushing it. The explosives can't ignite. And Jürgen, dumbfounded, receives DM 200 from the bodyguard. "The boss is sorry. Bad luck..."

### Part 2: HATE

Return to the apartment. Which has to be tidied up. If the assassination attempt was an utter failure, then at least they must leave no traces behind. Even unscrubbed skirting boards could arouse suspicion... Meticulous cleaning, while the election spots on TV celebrate the German Chancellor and his hard-working people. "People want their efforts to pay ." Vacuuming, packing, scrubbing. Outside the window, the continual passage of the limousines. Fanatical cleaning. Finally the estate agent rings at the door.

### Part 3: ERROR

He looks around, is appalled or pretends to be, asks if they ever vacuumed and announces that they have lost their deposit. Of course, he didn't reckon with Jürgen shouting him down, "**here, right here the anti-imperialist struggle begins!**" Michael hears the pompous paroles, gets off the toilet and shoots the estate agent through the head. Shortly afterwards the nosey neighbour appears, finds the bomb which has been left behind and detonates it. Christmas Eve.

### Part 4: EPILOGUE

At the station newsstand, dumbstruck, but not without amusement, the three read the headlines. Everything that they had intended for the FAT STATESMAN, has been