



a film by **THOMAS GRUBE** and **ENRIQUE SÁNCHEZ LANSCH**

# RHYTHM IS IT!

you can change your life in a dance class

**SIR SIMON RATTLE BERLINER PHILHARMONIKER ROYSTON MALDOOM**  
**250 KIDS FROM BERLIN IGOR STRAVINSKY'S "LE SACRE DU PRINTEMPS"**

PIFFL MEDIEN presents a BOOMTOWN MEDIA PRODUCTION in Coproduction with CINE PLUS and RBB | arte funded by FILMBOARD BERLIN-BRANDENBURG

RHYTHM IS IT! SIR SIMON RATTLE BERLINER PHILHARMONIKER ROYSTON MALDOOM SUSANNAH BROUGHTON VOLKER EISENACH MARTIN EISENTRAUT OLAYINKA SHITU MARIE THEINERT and MANY MORE

cinematography RENÉ DAME MARCUS WINTERBAUER sound PASCAL CAPITOLIN MICHAEL LAUBE editor DIRK GRAU MARTIN HOFFMANN score composer KARIM SEBASTIAN ELIAS

original music LE SACRE DU PRINTEMPS by IGOR STRAVINSKY (1882-1971) producers UWE DIERKS THOMAS GRUBE ANDREA THILD co-producer FRANK EVERS in cooperation with ZUKUNFT@BPHIL and DANCE UNITED

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*„Here we are in Berlin, here is a city that is bankrupt to an extraordinary degree.  
The arts, all these next years, the arts will have to struggle for existence and we gonna have to remind people  
that this it's not a luxury, it's a necessity and people need it like the air they breathe and the water they drink.“*

(Sir Simon Rattle, quote from: Rhythm Is It!)

**SIR SIMON RATTLE  
BERLINER PHILHARMONIKER  
ROYSTON MALDOOM  
250 BERLIN KIDS AND TEENAGERS  
IGOR STRAVINSKY'S 'LE SACRE DU PRINTEMPS'**

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**„you can change your life in a danceclass“**

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„RHYTHM IS IT!“ SIR SIMON RATTLE BERLINER PHILHARMONIKER ROYSTON MALDOOM SUSANNAH BROUGHTON MARTIN EISENTRAUT OLAYINKA SHITU MARIE THEINERT  
Camera RENÉ DAME | MARCUS WINTERBAUER Sound PASCAL CAPITOLIN | MICHAEL LAUBE Editors DIRK GRAU | MARTIN HOFFMANN  
Music KARIM SEBASTIAN ELIAS Original Music „LE SACRE DU PRINTEMPS“ by IGOR STRAVINSKY Sounddesign TOM KÖRR  
Coproducer FRANK EVERS Producers UWE DIERKS | ANDREA THILO | THOMAS GRUBE directed by THOMAS GRUBE and ENRIQUE SÁNCHEZ LANSCH  
grant-aided by FILMBOARD BERLIN-BRANDENBURG

[www.rhythm-is-it.com](http://www.rhythm-is-it.com)

## SUMMARY

RHYTHM IS IT! records the first big educational project of the Berlin Philharmonic Orchestra under Sir Simon Rattle. The orchestra ventured out of the ivory tower of high culture into boroughs of low life for the sake of 250 youngsters. They had been strangers to classical music, but after arduous but thrilling preparation they danced to Stravinsky's 'Le Sacre du Printemps' ('The Rite of Spring').

Recorded with a breathtaking fidelity of sound, this film from Thomas Grube and Enrique Sánchez Lansch documents the stages of the Sacre project and offers deep insights into the rehearsals of the Berlin Philharmonic Orchestra. RHYTHM IS IT! is a delightful and moving record of the fascination of music, of the need for safeguarding education and training, of passion, diligence, love, esteem and zest.

## SYNOPSIS

The borough Treptow in Berlin on the 28th of January 2003. In a former omnibus depot in an industrial backwater something amazing is happening. 250 pupils from 25 nations are dancing to Stravinsky's 'Sacre du Printemps', which they have rehearsed for nearly three months, trained by the British choreographer Royston Maldoom and accompanied by the Berlin Philharmonic Orchestra under its chief conductor, Sir Simon Rattle.

RHYTHM IS IT! follows the fascinating process leading to the Sacre performance, the most ambitious project in the Zukunft@BPhil program for the year 2003. It shows the first efforts at dancing made by youngsters, few of whom had prior knowledge of classical music and expressive dance; it shows the perseverance, affection and patience with which Royston Maldoom and his assistants Susannah Broughton and Volker Eisenach care for them, and it shows the auxiliary efforts of teachers and the rehearsals of the Berlin Philharmonic Orchestra held during the same period. Through the eyes of three young protagonists we take part in the project's development, its ups and downs, doubts and enthusiasms, uncertainties and renewals of self-confidence.

It is a fascinating journey into new, undreamed-of worlds and reveals surprising facets of the protagonists' personalities.

RHYTHM IS IT! also happens to offer a thrilling portrait of the charismatic artistic head of the project Sir Simon Rattle, and of the choreographer Royston Maldoom. These tell us at length about

their understanding of music, of key events in their lives and about culture as an elixir for society. This first cinema-film about the Berlin Philharmonic Orchestra records a historical moment in the orchestra's history - its first season with Sir Simon Rattle as its chief conductor. This moment marks the start of a new era - one in which the orchestra strides confidently forth from behind the golden walls of the Philharmonie to other, darker regions of society. In this respect too, RHYTHM IS IT! is an arresting historical document.

## PRODUCTION NOTES

RHYTHM IS IT! was directed from September 2002 to February 2003. In filming it Thomas Grube and Enrique Sánchez Lansch used two different formats. The rehearsals of the Berlin Philharmonic Orchestra, the portraits of the protagonists and the ballet-performance were recorded by up to four cameras in high-resolution HD format. For the dance-workshops DVcam was

used, to enable operators to risk more takes and to wield the cameras more easily and spontaneously near the protagonists. There resulted 200 hours of raw material, which were then viewed, transcribed and evaluated in the course of three months. The cutting took another half a year.

RHYTHM IS IT! is a film in which great attention was paid to the recording of sound. The sounds in the workshops were always recorded on four soundtracks, and additionally 6.1 surround atmos were prepared in all rooms. The takes of the Berlin Philharmonic Orchestra and the Film Score were in 5.1 surround quality. With its lavish Dolby Digital mixing, RHYTHM IS IT! is finally on par with the sound of a concert hall.

*„So, good morning. My one minute speech only, just to tell you what an unbelievable thing is going on. We have been making a dance company for young people. Aged from eight to early twenties. There are 250 of them, from every possible social class, every possible sex, all three. You name it, there are of all the – as I said – from eight to twenties, from Iraq, from Iran, from Russia, from Greece. Some Germans! From East, from East and West Berlin, people who would never meet each other, people who would probably fight each other. I have to say, I've seen many dance productions of Sacre, but I've never seen anything like this. It's a really extraordinary thing and I'm so happy that we have the chance to do this. And it's a very big deal. So, let's play some music now!“*

Sir Simon Rattle to the Berliner Philharmoniker (quoted from RHYTHM IS IT!)

# DOCUMENTARY FILMING AS AN ADVENTURE



An interview with the directors  
Enrique Sánchez Lansch and Thomas Grube

*How did the notion of your film arise?*

ENRIQUE SÁNCHEZ LANSCH: We had long been considering how music may be presented and made a vital experience in films. How can a work like 'Le Sacre du Printemps' for instance be combined with a story, be it fact or fiction, in such a way that the story is made more thrilling and emotional and viewers have a greater access to the music? In the early summer of 2002 we had the specific notion of making a film about the new era of the Berlin Philharmonic Orchestra under its new chief conductor, Sir Simon Rattle. On doing the research, we soon realised that the orchestra's educational project revealed much more than did changes in the concert hall about the direction in which this eminent orchestra was moving under new guidance. It revealed that this cultural institution was keen to take over social responsibility actively. The choice of the Sacre-project was then easy. With 250 participants it was the biggest and, thanks to the coming together of the dancers with the Philharmonic Orchestra in the actual performance, the most thrilling and visual project of the first season.

THOMAS GRUBE: What captured our imagination was the contrast. On the one hand there was the work of Royston Maldoom, who for the last 30 years has been travelling in a red post-office van round the world and undertaking dance-projects, mostly with street urchins, and on the other hand there was the Berlin Philharmonic Orchestra, this lighthouse of high culture - and all this was happening between the Berlin boroughs of Weissensee and Märkisches Viertel. We wished to see what would happen when Stravinsky's violently vigorous rite worked on street urchins ignorant of both the Berlin Philharmonic Orchestra and

classical music. We wished to experience for ourselves what this process, which was also a physical rapprochement, would lead to. We wished to see onto what soil the seeds of this orchestra's educational project would fall and what would spring up. The Sacre-project was the first of its kind in Berlin, so the outcome was uncertain. This was the basis of our film-notion.

ENRIQUE SÁNCHEZ LANSCH: We knew before filming that we wished to follow the preparations of the youngsters on the one hand and the preparations of the Philharmonic Orchestra on the other. Among the young participants we wished to portray several in more detail, to show what music can change. We also knew that we wished to show the stages of Sir Simon's life, to show which personal experiences can convince someone so fully of the use of musical education and communication. Then four weeks before the start of the workshops we got to know Royston Maldoom. It soon became clear that with his fascinating life and personality he would play a similar role in the film to Sir Simon.

THOMAS GRUBE: There was an agreement that all participants would work under the same conditions. The 250 youngsters, the choreographer and the Philharmonic Orchestra would first get to know one another in the course of rehearsals. This agreement applied to us too, which meant that we could interview no essential protagonists in advance. The script itself had to be developed as part of the process. The filming, especially during the workshops, was thrilling and involved all members of the team in a three-month marathon. In a room with 50 youngsters during a dance-rehearsal, something is always bound to happen.

*„Life has taught many of them to be naturally very cynical. And I could expect them to be naturally very cynical towards me and my team and the work. And they are not showing that cynicism. And that's very exciting. There is a freshness and a willingness to trust us.“*

*„We are all of us constantly trying to ensure the continuation of life and our own continuation. And I think we are now probably realizing that we are making a very, very bad job of that and I think at a time like this it's good for me to get back to that idea that we are responsible for the future. Now in the 'Rite of Spring' it's very simple, we sacrifice, so that the earth will blossom again. A very primitive idea, something that we have clearly forgotten. And also on a deeper level, it seems to me that we are centuries later, still prepared to sacrifice our children and their future for our own very short term, selfish gain.“*

Royston Maldoom  
(quoted from RHYTHM IS IT!)

Owing to the disparate demands of the situations, we did the filming with two different formats, which had hardly ever been combined up to that time. The portraits of the youngsters and the takes of the orchestral rehearsals were recorded on HD (High Definition) 25p, which is presently the clearest and most vivid digital format, whereas during the workshops we used DVcam, which allows more takes to be made and can be moved around more easily and discretely in the midst of dancers and choreographers. At the end we had 200 hours of raw materials, which we then viewed, transcribed and sieved for three months. Only after we had familiarised ourselves with all the material did we start cutting, which then took us another half a year.

*How did you choose your protagonists from among the youngsters?*

THOMAS GRUBE: From the start we had attended all workshops. We belonged to the team and were viewed as such by the youngsters, though it took some time to be fully trusted. Before we portrayed the particular protagonists, we visited them and, if they wished, chatted with their parents. After each day of filming, the whole film-team sat together and discussed our experiences with the youngsters. Gradually the narrative threads took form through this continual exchange.

ENRIQUE SÁNCHEZ LANSCH: It varied. Martin, for instance, captured our attention during the first rehearsal, and from then on we continually paid attention to him. In the case of younger dancers, it was seldom as easy. On viewing takes at the end of filming, we realised that many youngsters to whom dropped out, which had happened especially often during the first two weeks.

*How did you get on with the professional project partners - Sir Simon Rattle, members of the Philharmonic Orchestra, and Royston Maldoom and his team?*

THOMAS GRUBE: The project could work only with trust on all sides. There had to be faith in a project without a shooting script, in a process with an open end. The orchestra had to have faith in

Royston Maldoom, who was supposed to present to 3000 spectators an artistically memorable production. All members of the production - the orchestra, the youngsters, Sir Simon Rattle and Royston Maldoom - had to have faith in us as filmmakers, as indeed we had to have faith in ourselves. We had got to know the Philharmonic Orchestra already during a Falstaff production with Claudio Abbado, and we had heard a lot about Royston. We met each other properly for the first time only four weeks before the project's start.

– (Nelly) „Royston thinks we ought to feel stronger and somehow develop a force out of our own bodies ..“.

– (Keyvan) „Well, it doesn't really interest me. To me it's basically all the same. I do what they say. And that's it.“

– (Franzi) „Hey, wait a moment. I think it's fine that he's treating us that way, then at least the others get to know how serious he is about it.“

– (Marie) „We can certainly do better, I mean in general. And it's actually quite normal what we're up against, isn't it?“

– (Franzi) „I think there's a lot more power hidden away in all the pupils. You can sense it. But then they just mess around again.“

(Workshop chat; film quotes)  
RHYTHM IS IT!

ENRIQUE SÁNCHEZ LANSCH: At any rate the members of the Philharmonic Orchestra had first to be convinced that we should be allowed to use cameras during all orchestral rehearsals, so as to record the process in full. This had never been done before in the history of the orchestra. A crucial factor was the ample faith shown in us by Sir Simon Rattle.

*Again and again you leave the rehearsal and workshop rooms to wander through the city. What role does Berlin play in your film?*

ENRIQUE SÁNCHEZ LANSCH: We deliberately showed the city from its raw, rough, unsociable side. Our protagonists have not grown up in the postcard city but in sobering surroundings. It is here that they go to school or spend their spare time. But the film shows beauty even here, like the blossoming of the

Sacre-performance in the Arena, a former bus-depot on industrial riverside land. Surprisingly these images of the city make it in some sense more universal. It might be London, Paris or New York.

*You spoke about the relationship between music and film. How does RHYTHM IS IT! try to present music in the film and make it an experience?*

ENRIQUE SÁNCHEZ LANSCH: In the scenes of orchestral rehearsal we were keen to show music-makers in their everyday clothes and with a feeling of the provisional in the work-situation. At the same time we used the possibilities of various perspectives and the quick rhythm of cutting to decipher Stravinsky's music and make it more accessible.

Sacre has a great range of scenes and emotions which we tried to use as the film's cornerstones, so the music is in counterpoint to documentary details like key events in Sir Simon's life, Martin's confrontation with the place of his childhood, and Royston Maldoom's first experience of dancing. I think that only music can really express the emotional importance of this moment for the further course of his life.

THOMAS GRUBE: Another important thing is the recording technique. The sound in the workshops was recorded on four soundtracks, and we also had 6.1 surround atmos in all rooms. The takes with the Berlin Philharmonic Orchestra and the score had 5.1 surround quality, and the film as a whole was mixed in Dolby Digital. This is a very time-consuming but effective process, since it makes the music in the cinema sound like it does in the concert hall and takes viewers into the heart of events.

*Is there a relationship between the subject of Sacre and that of your film?*

THOMAS GRUBE: On first thinking about the use of this music, we were rather worried, since the Sacre is brusque and powerful. While working on the film we came to realise that this music reflects in a certain sense the youngsters' experience of life. Our society sacrifices the education of children to mainly financial ends and thus imperils our future. Our film is meant to be a statement about that.

ENRIQUE SÁNCHEZ LANSCH: 'Sacre' is about education and the transmission of knowledge. It is about helping the young generation to grow up by initiating it into the secrets of communal life and nature, through the practice of rites, of cult dances. There is a clear relationship to the course of the workshops and to the theme of our film. Moreover the harsh environment, to which the youngsters in Stravinsky's ballet are exposed and which is expressed by the music, is related to the harsh environment familiar to many youngsters in the Sacre project.

*RHYTHM IS IT! transcends the classic genres of the documentary, dance or music film.*

THOMAS GRUBE: We have tried to find a film language of our own. In doing so we were not afraid to let genres mingle. I was concerned to make the story emotionally appealing and for this sake I often used the devices of feature films. Even a documentary film can be an adventure, a seduction and indeed even subjective. Yet I do like the term 'musical'. Music is much more than what is simply audible. I believe in the future of the musical which not only shows beautiful music but also tells emotional tales - about music and what it can mean to listeners.

*In the case of documentaries a critical detachment is expected to what is documented. Is this not incompatible to the intimacy which you developed towards the Sacre project?*

ENRIQUE SÁNCHEZ LANSCH: Without being close to the participants we would not have been able to share in this process. The necessary detachment came between the takes and the editing. The process of choice and reflection before the actual cutting took a long time, due mainly to our need to re-establish a critical distance. The process of cutting was then always a return to what we had experienced in the course of events with the various participants.

THOMAS GRUBE: I see my role as being different to that of a critically detached filmmaker. I want to be involved in the situations and the persons. I want to overcome the distance and at times become a

friend and participant. Our film does not want to be critical but to observe with open eyes, to make this experience, this many faceted process of preparing Sacre, apparent and appealing to cinema viewers.

*„My parents took me to hear the local youth orchestra. A piece like The Rites of Spring seems to well up from under the ground and hits you. I can remember that as age ten or eleven as being one of the most exciting things I had ever heard. Having heard that music everything looked ten times its original size, all the colours looked brighter, all the sensations were closer, the friendships seemed more extraordinary, and I felt as though some kind of fire had come through my insides. It's the kind of heat, it's white heat, it's not even warming red heat, slightly dangerous heat, a joy that also pierces the flesh. And I can remember, thinking even at that age, my God, am I actually going mad? Is this what madness feels like? And the answer is, probably yes. And I knew from that moment on that I wanted to be the conductor. Because I felt that somehow the music, the electricity was flowing through the conductor.“*

(Sir Simon Rattle; film quote)



# Zukunft@BPhil Project 4: Le Sacre du Printemps - a dance-project

Extracts from the project documentation  
by TOBIAS BLEEK

## INTRODUCTION

The premiere of Igor Stravinsky's ballet 'Le Sacre du Printemps' in the Théâtre des Champs-Élysées in Paris in 1913 caused one of the most famous scandals in the history of music. 90 years later the educational program of the Berlin Philharmonic Orchestra, Zukunft@BPhil, took Stravinsky's complex century-making work as the basis of its most ambitious and far-reaching educational project to date. Under the guidance of a team from the Berlin Philharmonic Orchestra, nearly 250 youngsters from the whole of Berlin were involved intensively for several weeks in a dance-project with Le Sacre. On the 28th of January 2003 the results of this joint work-process were presented in the Arena in Treptow to 2500 thrilled spectators.

250 young Berliners, accompanied by the Berlin Philharmonic Orchestra under the baton of Sir Simon Rattle, danced to 'Le Sacre du Printemps' a choreography which they had rehearsed for six weeks with the British choreographer Royston Maldoom and his assistants Susannah Broughton and Volker Eisenbach.

All participants felt that the Sacre dance-project had been a successful step into new territory. Though various musicians in the Berlin Philharmonic Orchestra had already taken part in various educational projects since September 2002, the whole orchestra was now involved in such a project for the first time and it left the Philharmonie for the sake of this extraordinary performance. For the young dancers the project was likewise a premiere in many respects. Till then, none of them had performed a choreography together with an orchestra and a conductor of world standing in front of so many spectators. Indeed many of them were on stage for the first time in their lives.

## THE PROJECT-PARTNERS

Zukunft@BPhil is a new initiative sponsored by the Deutsche Bank and launched by the Berlin Philharmonic Orchestra to bring its performances and music to as general a public as possible. The aim is to involve folk of all ages and social and cultural backgrounds and abilities in music enthusiastically and creatively. The projects of Zukunft@BPhil are related to the current repertoire of the orchestra and to furthering understanding of this music in a practical way. In a series of projects like the Sacre dance-project, this aim is to be achieved through a 'dialogue' between music and the other arts.

To let Zukunft@BPhil take root in Berlin's cultural life and to let the educational projects be effective for as long as possible, partnerships have been established with various Berlin institutions like the Bürgerstiftung. In searching for participants for the Sacre dance-project, the Bürgerstiftung Berlin was an ideal partner thanks to its web of contacts with Berlin schools and youth organisations in social hotspots. Moreover the Bürgerstiftung has documented the whole project independently and made possible the detailed brochure, from which extracts are here being published.

*„I would say it was very funny, at school. If they wanted to teach us football, we would kick a ball. In art, and I had a terrible art teacher, but we were allowed to paint and draw.*

*But music you were told, okay, sit and listen passively.*

*And I always thought there is some mistake.*

*We have been educating people for many years to be a certain type of person. We've been educating for a society that maybe is gone. We need more and more creative people in society. We need more and more people who will make things connect together, who will go in strange directions.*

*We don't only need good workers, these days are over.*

(Sir Simon Rattle; film quote)

The Bürgerstiftung Berlin was founded in 1999 by socially committed Berliners to support the city's youngsters and to integrate into society the ones with difficult backgrounds. In various projects, often closely connected to schools, youngsters are encouraged to become more active and independent and more open towards their fellows. The aim is to increase their self-esteem and -assurance, enabling them to develop a feeling of responsibility towards themselves and society.



The Sacre dance-project of the Philharmonic Orchestra was supported from the start by the Bürgerstiftung Berlin, which felt its own aims and ideals to be shared. 'We dance not only to express who we are but also to communicate with other,' says the choreographer Royston Maldoom. It is precisely this experience which the Bürgerstiftung wishes to let youngsters share. They should express their innermost feelings and interact with their surroundings.

## THE WORKSHOP TEAM

To lead the Sacre dance-project, Zukunft@BPhil invited the internationally experienced choreographer Royston Maldoom to Berlin. Maldoom, born in London in 1943, has worked in the course of his long career as a choreographer with various professional companies, apart from which, for more than two decades, he has been guiding integrative dance-projects inside and outside Europe with companies like Dance United. In these projects folk of various ages, abilities and cultures have been dancing together. There was a dance-project with various ethnic groups in Zagreb during the Balkan conflict, and there has been work with street urchins in Ethiopia, a multicultural project in South Africa, and so on.

In the Sacre dance-project, Royston Maldoom was supported by Susannah Broughton and Volker Eisenach. Susannah Broughton had already worked in many integrative dance-projects with folk of various ages, cultural and social backgrounds, including criminals and the mentally and physically retarded. Since 1994 Volker Eisenach has been more in less in charge of Berlin's 'Faster-Than-Light-Dance-Company' (FTL) which he co-founded in 1992.

## BALANCE OF THE SACRE DANCE-PROJECT

Taking part in the Sacre dance-project was a big event for all 250 youngsters and triggered off a range of artistic, social and personal development processes. Many of these are sure to bear fruit in the long term, which makes it impossible to assess the benefits of the project fully at present within the framework of this documentation. At the

most we can point to lines of development. Owing to this factor, the project-partners have resolved not to give a closed account but to continue the documentation in the coming years.

## A LOOK FORWARD

The project-partners have resolved, as far as possible, to carry on furthering the many developmental processes triggered off by the Sacre dance project. All participants, for instance, wishing to develop their skill in dancing or in other arts are to supported further.

At present there are already various offers. Youngsters wishing to carry on dancing can take part in projects run by Volker Eisenach and his Dance-Company or visit dance-courses at the dance workshop 'No Limit'. Moreover Zukunft@BPhil is offering all participants activities in various projects. These include a further big dance-project relating to Maurice Ravel's 'Daphnis et Chloé', which is to be open to not only new groups of youngsters but also to participants in the Sacre project. Under the guidance of Royston Maldoom, young Berliners are to

work out a choreography to Ravel's ballet, which is then to be presented with the Berlin Philharmonic Orchestra and Sir Simon Rattle to the public in the Arena in Treptow in February 2004.

*„At the end of the session today, they started working in silence.*

*When that happens, a real transformation begins to happen, because the mind and the voice and the sound switches off, and instantly in order to carry on, the sight and the sensory perception has to kick in, in order for them to stay with it. And the moment that happens, that's when the real shift begins to happen.“*

(Susannah Broughton, film quote)

*„Before when we were dancing, they will be laughing or touching another. But now they know, what we are doing is not a play. It's something that is very important, and we have to take it as important as it is.“*

(Olayinka Shitu, film quote)

*„Music is not just what it is, it's what it means and what it can do for people. One of the things, I think, work on music can teach people, is what joins them rather than what separates them.“*

(Sir Simon Rattle, film quote)

## THOMAS GRUBE [director]

Born in 1971 in Berlin. Studied political science and Eastern European studies at the Freie Universität Berlin as well as film and television economics at the College of Film and Television HFF Potsdam-Babelsberg. From 1992 –1996 he worked as a production manager for fiction features. In 1993 founded Memphis productions, produced and directed short films and documentaries. In 1997 he founded the directors label „grube & dierks“ together with partner Uwe Dierks. Directed documentaries and imagefilms. In 1999 together with partners Andrea Thilo and Uwe Dierks he is co-founder of BOOMTOWNMEDIA, where he is responsible as head of development and production and continues working as author and director of several documentaries and music-programs. Nominated with WARSAW EXPRESS (ARD/ Arte) for best documentary at Deutscher Fernsehpreis 2000.

### Filmography (selection):

LOVE IS THE MESSAGE 1995  
 LIFE IN A SOAP OPERA 1999  
 JEWISH MUSEUM BERLIN 2000  
 WARSAW EXPRESS 2000  
 THIS IS A BANKROBBERY 2000  
 KARL WESCHKE – Myth of a Life 2001  
 VERDI'S FALSTAF 2001  
 SURROGATE CITIES 2003  
 RHYTHM IS IT! 2004



## ENRIQUE SÁNCHEZ LANSCH [director]

Born in 1963 in Gijón (Northern Spain). After an extensive education in theatre and music (including a career as an opera singer) Enrique Sánchez Lansch started working for TV in 1986. From 1988 on he worked as a director, mostly in Germany as well as in Southern Europe for various networks and production companies writing and directing documentaries about classical music, opera or ballet. In 1996 he became Creative Producer at Grundy UFA. After that he became a Supervising Producer in charge of all Grundy UFA's daily drama activities. Since January 2002 Enrique Sánchez Lansch is working in Berlin as a director, writer and producer of fiction projects and documentaries

### Filmography (selection):

FAIM DE BEAUTÉ 1989  
 MUSIC AT NIGHT series 1989  
 SPANISH DANCES series 1993  
 LE NOZZE DI FIGARO 1993  
 WINTERREISE 1994  
 NEW VOICES 1995  
 VIOL 1995  
 DON GIOVANNI 1996  
 PIANO EN DOUBLE 2003  
 RHYTHM IS IT! 2003

*„This music is for everybody. It's not over there, it's not only for rich businessmen over a certain age and their wives. The Philharmonie in Berlin is not a diva that you have to aspire to, it's a place where the most extraordinary emotional music is made and everyone should have that. And if I believe anything, if I have any religion at all, it's, that this is for everyone.“*

(Sir Simon Rattle, film quote )

*„And then, one day my friends decided they would go to see a film of the Royal Ballett and wanted me to go. And I had no interest in going at all, but I decided to go, because I didnt want to be at home on my own. And the film was probably one of our greatest dancers, Margot Fonteyn in her new partnership with Rudolf Nurejew. And I sat and watched this two hour film and I came out and the light went on and I thought: That's the passion. I enrolled within 48 hours in a local dance school and it all started from there.“*

(Royton Maldoom, film quote)



# RHYTHM IS IT!

Cast  
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 OLAYINKA SHITU  
 MARIE THEINERT

AND 250 KIDS FROM  
 HEINZ BRANDT OBERSCHULE, Berlin Weißensee  
 FASTER THAN LIGHT DANCE COMPANY,  
 Berlin Reinickendorf  
 HANNAH HÖCH GRUNDSCHULE,  
 Berlin Reinickendorf  
 LENA U GRUNDSCHULE,  
 Berlin Kreuzberg  
 HEINRICH MANN OBERSCHULE, Berlin Buckow  
 TANZWERKSTATT NO LIMIT, Berlin Weißensee

Directors THOMAS GRUBE  
 ENRIQUE SÁNCHEZ LANSCH

Producer UWE DIERKS  
 Co Producer FRANK EVERS

Cinematography RENÉ DAME  
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 Sound PASCAL CAPITOLIN,  
 MICHAEL LAUBE  
 Editor DIRK GRAU, MARTIN HOFFMANN  
 Original Music IGOR STRAVINSKY (1882 – 1971)  
 Score Composer KARIM SEBASTIAN ELIAS

Choreography ROYSTON MALDOOM  
 Assistant Choreographers  
 SUSANNAH BROUGHTON  
 VOLKER EISENACH

ZUKUNFT@BPHIL | the Berliner Philharmoniker  
 Education Programme:  
 Head of Zukunft@BPhil RICHARD McNICOL  
 Project Manager DENISE L. MELLION  
 Assistant LARISSA ISRAEL

Assistant to Simon Rattle ANDREAS KNAPP  
 Prod. Manager BPhil KAI BERNHARD SCHMIDT

Executive Producer UWE DIERKS  
 Commissioning Editors  
 DOROTHEA DIEKMANN (RBB),  
 SÖREN SCHUMANN (Arte)  
 Assistant Producer KNUT DIERKS  
 Ass. Co Producer CHRISTIAN COLMORGEN  
 Inhouse Producer cine plus JOHANNES BREUER  
 Directors' Assistant ANDREA REITER  
 Production Assistants BEATRICE PÖTSCHKE  
 LEONARDO FRANKE

Marketing BOOMTOWNSTRATEGY  
 ANJA FIEDLER, MIRIAM RÖNN  
 Legal Adviser DR. FRANK BRAUNER  
 Tax Advisers DR. EBNER, DR. STOLZ & PARTNER  
 Film Insurances HEINZ KLAUKE  
 Production Accounting MONIKA HELMER  
 HD Consultant STEFAN CIUPEK  
 Technical Supervisor UDO SAUER  
 Stage Lighting Designer PETE AYRS  
 Additional Cinematographer STEFAN CIUPEK,  
 TIL MAIER, HOLGER BRAUNE  
 Camera Assistants NICOLAS CALDI †  
 TOMMY MANN, HENRIKE MANZER  
 Dolly Grip MICHAEL BEHREND  
 Dolly Equipment LICHTFORUM BERLIN  
 Coordinator Arena JOACHIM BARTH  
 HD Camera Equipment CINE PLUS  
 Technical Support Philharmonie YORCK KOCH  
 Film Sound Equipment KORTWICH FILMTON  
 Walkie Talkies BENJAMIN RIESENFELD  
 Dance Costumes SUSANN UHLICH  
 Photographers PETER ADAMIK  
 AKINBODE AKINBIYI

Post Production Supervisor CORNELIS HARDER  
 Post Production Coordinator MARKUS UNFRIED  
 HD Postproduction Facilities CINE PLUS  
 Editors Assistant EMMELIE MANSEE  
 Offline Editing Coordinators DETLEF GÖTTERT  
 JACO MICHAELIS  
 Avid Support THOMAS GRÖSSEL  
 OLAF VOIGTLÄNDER  
 Inferno Supervisor ANDREAS BODENSTEIN  
 Inferno Operator ULRIKE POHL  
 Terranex Operator DAN LOGHIN  
 Colorist STEFAN CIUPEK  
 Da Vinci Facilities KOPP FILM  
 Inhouse Producer Koppfilm UNDINE SIMMANG  
 35mm Filmrecording and Titles  
 DAS WERK BERLIN | POTSDAMER PLATZ  
 ANDREAS SCHELLENBERG  
 BASTIAN SCHREITLING  
 Compositing Titles ULRIKE POHL  
 FLORIAN SCHRÖDER  
 Editor Trailer ANDRÉ JAGUSCH

Post Production Supervisor Sound VOLKER URI  
 Post Production Manager Sound JAN JOOR  
 Additional Sound Recording SUSY WEHRLI  
 Boom Operator HOLGER MÜLLER  
 Sound Editing and Design TOM KORR (BVFT)  
 Additional Editor JÖRG THEIL (BVFT)  
 Foley Artist CARSTEN RICHTER (BVFT)  
 Foley Recording Engineer HANSE WARNS (BVFT)  
 Foley Recording Studios WHITE HOUSE STUDIOS  
 Foley Editing CHRISTOPH ULBICH (BVFT)  
 6.1 Surround Ambience Recording  
 JÖRG THEIL, MARKUS BÖHM  
 Sound IT Support  
 MAURICE WINKELMANN, ROBERT DANIEL  
 Re-Recording Mixers  
 CHRISTIAN LERCH, TOM KORR  
 Re-Recording and Mastering Studio  
 BERLINER SYNCHRON

Coordination Berliner Synchron MICHAEL HANS  
 Dolby Consultant ALEX CAUSLEY  
 Additional 6.1 SURROUND AMBIANCES recorded  
 on location with THEILTON Surround System.  
 Location Sound enhanced with AUDIO CUBE  
 Mastering and Restoration Workstation,  
 provided by CUBE-TEC DEVELOPMENT.  
 Stereo Location Sound upmix to Surround  
 with SYSTEM 6000 „UNWRAP“  
 provided by TC ELECTRONIC.

LE SACRE DU PRINTEMPS Sound Recording:  
 Performed by BERLINER PHILHARMONIKER  
 Conductor SIR SIMON RATTLE  
 Recording Producer CHRISTOPH FRANKE  
 Surround Sound Recording TELDEX STUDIOS  
 Sound Engineer TOBIAS LEHMANN  
 Ass. Sound Engineer PETER WEINSHEIMER  
 Sound Editing Mastering CHRISTOPH FRANKE  
 Location Recording PHILHARMONIE BERLIN

RHYTHM IS IT Score Recording:  
 Composer KARIM SEBASTIAN ELIAS  
 Performed by THE KARAJAN ACADEMY BERLIN  
 Conductor PROF. GERNOT SCHULZ  
 Orchestration KARIM SEBASTIAN ELIAS  
 HABIB BENEDIKT ELIAS  
 Ass. Orchestration WOLFRAM KORR  
 Coordination Karajan Academy HANNE FLECK  
 IRIS KUNSTREICH  
 Recording Sound Engineers GEORG BRÜCKNER  
 KLAUS-PETER GROSS, KAI MIELISCH  
 5.1 Mastering Score STUDIO P4  
 JEAN-BORIS SZYMCAK, THORSTEN WEIGELT  
 Location Sound Recording  
 KAMMERMUSIKSAAL BERLIN  
 Location Coordination ARNDT DAHLHEIM  
 ROSEMARIE GEBHARDT

Catering GERRESHEIM  
 Car Rental MEDIAS  
 Courier Services INLINE  
 Film Laboratory STUDIO BABELSBERG  
 Subtitles GERHARD LEHMANN AG

„VERSTECK DICH NICHT“  
 Written and performed by WICKEDS

To the memory of our friends PETRA HARTFEIL  
 and NICOLAS CALDI.

a BOOMTOWNMEDIA production  
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 co-financed by  
 RBB Rundfunk Berlin Brandenburg / ARTE  
 and in cooperation with  
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 and DANCE UNITED  
 funded by FILMBOARD BERLIN BRANDENBURG

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