

JOHANNA D'ARC.

OF
MONGOLIA

Ein Film von
ULRIKE OTTINGER

JOHANNA D'ARC OF MONGOLIA

by Ulrike Ottinger

SYNOPSIS

Four very diverse women meet on the Trans-Siberian Railway. All have embarked on the journey with high expectations. They encounter three eccentric gentlemen and are entertained by a Georgian ladies' combo. The ladies transfer to the Trans-Mongolian Railway, which is held up by a mysterious princess and her mounted female retinue. They are captured and follow a nomadic caravan across the endless steppes. Along the way they are introduced to archaic rituals and age-old secrets. At the end they all meet again-- with one exception-- on the Trans-Mongolian Railway.

JOHANNA D'ARC OF MONGOLIA

BY ULRIKE OTTINGER

The film shows what happens when two extremely different cultures meet. The story begins on the Trans-Siberian Railway, which for the past century has transported our European civilization through the untamed wilderness of the Siberian tundra and taiga. It is a miniature museum on wheels, packed full of Western luxuries.

In bygone days, travel included ballrooms and dance orchestras, a chapel-car and built-in organ. Luxury suites and saloons, library-, dining- and kitchen-cars provided everything which the fashionable society of the time expected of a first-class hotel. But the grand myth of the Trans-Siberian Railway is not only the story of the crowned heads of Europe and the ever-mobile *corps diplomatique*. The wooden benches of third-class compartments, where hunters, adventurers, soldiers, poor peasants and Jewish families fleeing the pogroms crowded together, were equally a part of the Trans-Siberian. It is in this atmosphere that the four protagonists meet:

LADY WINDERMERE, an elegant English gentlewoman, a private scholar and anthropologist in the old-fashioned style.

Delphine Seyrig

FANNY ZIEGFELD, an uncomplicated, slightly frivolous American musical-comedy star travelling for pleasure.

Gillian Scutellari

MS. MÜLLER-VOHWINKEL, Schoolmistress, a
German cultural traveller with a Baedeker.

Irm Hermann

GIOVANNA, a young adventure-traveller, still
almost a child, with rucksack and walkman.

Inés Sastre

The women meet in the dining-car where they
are entertained by the Georgian **LADIES'**

Jacinta

COMBO THE KALINKA SISTERS, and
encounter three eccentric gentlemen:

Else Nabu

Sevimbike Elibay

ALEXANDER BORIS NIKOLAI NIKOLAYEVICH *Nougzar Sharia*

MURAVYEV, a Russian officer proud of his
Franco-Russian ancestry, on his way to an
outpost in the wilderness in the company of
his adjutant:

Christoph Eichhorn

ALYOSHA, who is suffering from the
interruption of his classical ballet
training at the Bolshoi, and:

Peter Kero

MICKEY KATZ, a voluminous, hypochondriac, and very eloquent tenor of the Yiddish-American musical-comedy stage, and admirer of the most unusual delicacies of Russian cuisine.

As one might expect, the meeting of all of these characters provides the story's first (not only musical) highpoints.

At the Mongolian border, it comes to a parting of the ways for this company brought together by chance. The ladies transfer to the Trans-Mongolian, which after a short ride is stopped by wild Mongolian horsewomen. It is as if they had been suddenly transported to another age. Not a time-machine, but rather an archaic way of life still existing in the present-- that of the semi-nomadic Mongolians-- confronts them dramatically with a foreign culture. Their accustomed habits and prejudices make misunderstandings and faux-pas inevitable. These occasion much amusement, but can also create dangerous situations.

The 7 western ladies are abducted by a mysterious Mongolian princess and her retinue, and accompany their caravan through the overwhelming landscapes of Inner Mongolia towards an unknown fate. Along the way they see sacred trees, ancient cliff paintings, a travelling city, and encounter great herds of wild horses and camels.

*The most famous artists
poured in from all
over Mongolia to create
this festival scene with
their clans.*

They share the nomads' life,
live in their felt tents, the yurts, live on
fatty mutton and mare's milk, observe
secret hunting ceremonies and, finally
take part in a great festival at which
rhapsodists, horse-fiddlers and wrestlers
appear and exciting competitions and
masked dances are held.

The western women appear to be carried away in an unexpected
and contradictory fashion by their thrilling and troubling experiences,
but at the
end of the film they find themselves, with one exception, back on the
Trans-Mongolian Railway.

*"It has been prophesied that I would
be cured with the aid of a tree-spirit
assisted by other nature-demons."*

(Mickey Katz)

INTERVIEW
WITH ULRIKE OTTINGER

*First of all, how did your new 1.
film come by its title?*

1.

JOHANNA D'ARC OF MONGOLIA is the name of a legend which the film makes audible and visible in various ways. I like to begin with great, emotionally- charged names in order to bring the seemingly familiar into new and surprising contexts. Usually, it isn't the things that are completely and utterly foreign, but rather those with which we seem to have some connection, that can unleash an incredible sense of strangeness when suddenly transported to another context. Hence also the name's mixture

of languages, which hints at the multi-lingualism of cultures and resists easy appropriation. In the film, this is expressed by the different accents and idioms of the passengers on the Trans-Siberian, and it becomes abundantly clear in other respects that transliteration is a labyrinth in which the best intentions often go astray. Of course, Jeanne d'Arc is also the myth of the heroic maiden, and the Mongolian epics also contain celebrations of women as heroic maidens. This connection provided a potential starting point for a

story. The story of Giovanna d'Arco in the film, for example, which begins in the Trans-Siberian, a train which also transports culture, and which is held up by Mongols who are a nomadic people, and that sets everything in motion. What interests me is the progress not only of this story, but also of all the other stories which arise in the course of this one, which is, in the final analysis, about the encounter with the foreign, which intervenes in its own way, and often quite unpredictably, in the progress of the plot.

*"I toast my venerable ancestor
Nikolai Nikolayevich Muravyev,
who in 1865 already had the
fantastic idea of building a
horse-drawn railroad with
heatable coaches for the
passengers from the Moskva
straight through the Siberian
wilderness to the mouth of the
Amur."*

(Alexander Boris Nikolai
Nikolayevich Muravyev)

2. *You were the first foreign filmmaker to be granted permission to shoot in Mongolia, a corner of the world we know little about. Even the preparations for the film sound most unusual. Could you say something about your experiences and adventures while shooting on location?*

2. I have always felt particularly drawn to Mongolia, a place I have not only sought, but also researched a good deal. I have already treated Mongolia in an imaginative mode in my film MADAME X, and in a documentary context in CHINA. THE ARTS- THE PEOPLE.

When I finally got there, I found a landscape in the old tribal region of the Ordos Mongols which had been ransacked and exploited like the America of the Gold Rush. Wild claims had been staked, coal had simply been mined and coked on the spot. The earth was torn and wounded; it stank, smouldered and burned. I felt as though I were wandering through Dante's Inferno. The Mongols, whose boots point upwards so as not to harm the earth, and who never dig a hole because it would insult the earth spirits, left this region long ago. So it was in the northeast that I found my location. An area without infrastructure, but with green meadows and nomads still living in yurts. Although the site could only be reached by ox-cart, I was determined to shoot there.

FROM MY JOURNAL:

13.7.88 Hohhote: Early morning look at the props. They offer me the cardboard props from a Ghengis Khan TV series. At the risk of not finding anything else, I refuse. Authentic old costumes and jewelry can only be had through personal contact to families way out in the grasslands. I hope for the cooperation of local people. The prayer banners are printed on horrible synthetics. I insist upon thin muslin-like material. The property master is a former Lamaist monk and understands immediately what I mean.

15.7.88 Arrival in Xi Wu Zhu Mu Qi. We have neither wood nor iron, nor the old carts, wheels or other wooden parts we ordered and were promised 4 months ago. The beautiful old yurts and felt mats I chose at the time have also disappeared. The heavy generator hasn't arrived. But there's worse to come. The local authorities have forbidden us to leave the village or even the guest house where we're staying.

We are waiting.

16.7.88 We have a car now, but no gasoline.

17.8.88 Film site Altangolo: the grass is not as high as expected, but everything is in bloom. Thousands of edelweiss and the river is at low water. (In the Spring we broke through the ice while crossing with a horse-cart). Unless it rains very heavily we shouldn't have any problems crossing.

There are three large white yurts standing almost exactly on the spot I had chosen for the Princess's summer camp. We are welcomed in the yurts with great hospitality and served mare's milk liquor and fat mutton. The yurt is pleasantly cool

because the felt walls are rolled up from about 40 cm. above the ground, letting in a cool breeze.

Our Mongolian companion drinks numerous cups of mare's milk liquor. We have to leave him there and travel on with Xu Re Huar, our female lead, to visit neighbours in the widely-scattered yurts and enlist their cooperation. Once again I carefully pace out Altangolo and determine the camera positions.

I find the obo (sacrificial site of piled stones) again easily. It stands on a large round boulder, a natural altar at whose base a spring flows from the roots of an old tree. It is even lovelier in Summer than it was in Winter. I decide to shoot at this mythical place.

House arrest again. It is hard to tell what is going on. Official visitors are expected for dinner. Before that I give an introductory lecture about the project in the Party hall, standing in front of a red flag. The response is very friendly. I drink three times with everyone. We eat mutton which is cut from the bone with a sharp knife right before our mouths. The two Mongolian Banner chiefs sitting at my left and right cut off the best-- that is, the fattiest-- pieces for me. Many speeches to friendship and cooperation are made. A very jolly party, rounded off by a family photo.

3. *Did these experiences bear any similarity to the experiences you had written into the scenario for your western protagonists? To what extent did they lead to revisions of your original intentions?*

3. As a way of illuminating the problem of western protagonists' preconceptions, I'd like to tell you about my own experiences choosing the performers. I wanted to find the Princess's 20 companions in the Altangol region. An invitation to a wedding seemed like a good opportunity. We arrived early in the morning at the bridegroom's parents' yurt. According to ritual, the bride, who had been eagerly awaited since dawn, kept sending little signs of her imminent arrival. First, messengers came with small gifts, then three ox-carts arrived bearing suitcases and chests, which were immediately unloaded, examined and carried into the couple's newly-constructed white felt yurt. Finally, under the hot midday sun, the bride approached, accompanied by twenty to thirty red-clad horsewomen in a great cloud of dust. They raced towards us, weeping piteously, and circled the yurts three times. Gradually I realized-- and this was confirmed later-- that it would not be simple to engage these young women, but that the necessary negotiations would be as long and drawn-out as a Mongolian courtship. In the end it became apparent that those not chosen wanted to participate too. They began secretly to smuggle themselves into scenes.

4. *To what extent can one regard your last film, CHINA. THE ARTS-- THE PEOPLE, as a preliminary study to JOHANNA D'ARC OF MONGOLIA? What effect did the confrontation with a foreign reality in both films have on your attitude towards the relationship between "documentarism" and "innovation/construction"-- a tension at the heart of all your films?*

4. CHINA. THE ARTS--THE PEOPLE, a cinematic travel account which I shot in various Chinese provinces in 1985, is a preliminary study in the sense that it gave me experience filming in China, which was instructive in several respects. Not only was I able to experience and observe other cultural forms and another way of life; living there also helped me revise and enrich my own extensive theoretical preparation.

Many personal experiences have affected the scenario for JOHANNA D'ARC OF MONGOLIA, which already stood in rough form before my trip. To be sure, one film is documentary and the other fictional, but for me, taking into account the different production methods, both genres underwent a far-reaching transformation. Perhaps one could say that CHINA... is the encounter with the foreign, whereas JOHANNA... is the *performance* of that encounter. But to the extent that both encounters actually take place, a "new realism" arises, which has not been arbitrarily invented, but rather rests on extensive groundwork-- on research, experiences, preliminary studies, all those procedures which the preparation of such a project entails. What I mean is: the freeing of enough spaces so that *the encounter* really can take place.

For example, I laid the groundwork by studying Mongolian culture and literature, the orally transmitted epics and fairy tales, the old text on the "Secret History of the Mongols". The imitation of these epics in the screenplay, however, still required the participation of the Mongolians to make the performance successful. So I announced a great *nadom*, a Mongol Summer festival and families, monks, rhapsodists, horse-fiddlers and wrestlers came from far and wide to create this festival with me.

5. *When you chose Veruschka von Lehndorff to play the male role of Dorian Gray, you said that you "enjoyed mixing up role-behavior". In these films, the "stumbling block that sometimes makes us think" consisted in the distortion, doubling and unmasking of roles-- a very elaborate and complex process. In your new film, the provocation seems to arise chiefly from the confrontation between standardized roles and a foreign culture.*

One can see parallels in your development at the level of representation: in your early films both elements-- on the one hand the artificiality of the figures, of their characteristics, of the decor, and on the other the semi-documentary, "unstudied" camera work-- seem to clash in every image, only to merge at the end. TICKET OF NO RETURN comes closest to a definite separation: the emphasis throughout is on the playful and the contrived. Now we have the clear juxtaposition of two aesthetic stances: fiction and documentation.

5. There have always been clear confrontations in my films. In TICKET OF NO RETURN, fiction and reality carry on a dialogue which is

commented upon by the ladies "Social Question", "Precise Statistics" and "Common Sense". All the while the urgent appeal for "Reality" sounds from the airport loudspeakers. FREAK ORLANDO is the attempt to present the totality of culture, power and politics as an historical tableau, in which "reality" appears as a bewildering *trompe l'oeil*. In JOHANNA D'ARC OF MONGOLIA, the carriers of Western culture riding on the Trans-Siberian are confronted first with their own culture, travelling as they are in their own museum, which is then unexpectedly held up by a foreign culture.

6. *In your films you construct worlds out of "everyday myths", out of "epistemes" and social roles in order to take your characters (whether they are this way by choice or force of circumstances) to the margins of normality and beyond. The political aspect of your films is the dream or utopia of freedom which can arise in the viewer's mind-- the freedom to be different.*

In JOHANNA D'ARC OF MONGOLIA, however, it is the confrontation with a culture which, while not accepting our own norms, is far from being norm-free, and very strictly regulated indeed. How did you try to avoid the danger of exoticism?

6. It was not my intention to create exotic images. The film is concerned, rather, with the transport of culture. If exoticisms arise in the process, they are never identified with "the foreign" per se but rather with the unsuccessful encounter with the foreign. I don't mean that only negatively, because the results are sometimes interesting. My film is devoted not to exoticism but rather to nomads. These can be Mongols, but also job-seekers, Jewish intellectuals and artists, refugees, those

travelling for edification or adventure. I see the route of the Trans-Siberian and also the Silk Road as a sort of guest-book of cultures, in which the most various influences leave their mark. The theme of the film is the infectiousness of nomadic ideas.

7. *You have worked with the same actresses time and time again, in particular Delphine Seyrig, and always seem to be striving for a mixture of "professionals" and "amateurs". These amateurs, however, are often people who give the impression of having already tried to gain control of their everyday reality by playing themselves. On what principles do you choose your actresses so that they can take your characters beyond their function as representations of abstract types, and make them into living subjects?*

7. "Amateur" and "professional" are two different performance techniques which, once again, carry on the dialogue between documentary and fiction, on another level. For me, it is not a matter of living or dead subjects, as long as they fully realize their performance technique.

8. *In talking about your films, one can emphasize the aspect of the (cultural) journey, of movement through particular situations, which also always remain journeys through time --something reminiscent of the great era of the silents, with its episodic films. But one can also focus on your predilection for puzzles, for the playful jumbling of established patterns, and thus for artistic self-reflection. And thirdly, there is the particular tension in all your films between documentation and fiction-- a relationship which*

today's cinema as a whole is perhaps in a position to carry the furthest. In what context would you place your work?

8. I play with many contexts and various narrative forms. The classic introduction of the four western protagonists, who, as it were, sing their arias on the stage, observes the unities of place, time and action. The well-organized interior makes of nature an artificial exterior. But whilst the tundra rolls past the windows in painted tableaux, the people inside hear its siren call. Unaccustomed stories penetrate the familiar surroundings, which in the end are invaded by an exterior oblivious to all this domestication. In the grasslands, under the open sky, epic singers introduce Mongolian time.

9. *Godard once said, "Technique is the sister of Art."*

Would you agree with his attribution of gender?

9. Art has many Siamese twins.

ULRIKE OTTINGER

BIOGRAPHY:

Born in Konstanz in 1942. Art studies in Munich 1959-61. Painter and photographer in Paris 1962-68. 1966 first film scenario, "The Mongolian Double-Drawer", which combined animation and live-action. From 1969-1972 director of the film club "Visuell", which she founded, and of the gallery and publishing company "galerie press" in Konstanz. Since 1973 in West Berlin.

FILMS

LAOKOON & SOEHNE/LAOCOON & SONS

1972/1973 16 mm

b/w 48 minutes

BERLINFIEBER/BERLIN FEVER

Happening documentation Wolf Vostell

1973 16 mm color

12 minutes

DIE BETOERUNG DER BLAUEN MATROSEN/ THE INFATUATION OF THE BLUE

SAILORS

1975 16 mm color

50 minutes

MADAME X- EINE ABSOLUTE HERRSCHERIN/ AN ABSOLUTE RULER

1977 16 mm color

141 minutes

BILDNIS EINER TRINKERIN-ALLER JAMAIS RETOUR/
TICKET OF NO RETURN

1979 35 mm color

111 minutes

FREAK ORLANDO

1981 35 mm color

126 minutes

DORIAN GRAY IM SPIEGEL DER BOULEVARDPRESSE/
DORIAN GRAY IN THE MIRROR OF THE YELLOW PRESS

1984 35 mm color

150 minutes

CHINA. DIE KUNSTE- DER ALLTAG/ CHINA.THE ARTS-THE PEOPLE
a cinematic travel account

1985 16 mm color

270 minutes

German Film Critics' Award 1986

SUPERBIA- DER STOLZ/ PRIDE

1986 35 mm color

10 1/2 minutes

USINIMAGE

1987 35 mm color

15 minutes

HDF Short Film Prize 1988

JOHANNA D'ARC OF MONGOLIA

1989 35 mm color

165 minutes

(Format 1:1.66)

**Federal German Film Gold Ribbon to Ulrike Ottinger for Artistic
Realization, Alcan Prize of the Public at the International Womens' Film
Festival in Montreal, 1989**

DELPHINE SEYRIG

LADY WINDERMERE

*"... must imagination shun
the encounter with reality,
or are they enamored of each other? -"*

FILMS

1958 PULL MY DAISY

R. Franck

(Screenplay: Jack Kerouac)

1960 LAST YEAR IN MARIENBAD

A. Resnais

(Screenplay: Alain Robbe Grillet

1963 MURIEL

A. Resnais

(Screenplay: Jean Cayrol)

1966 LA MUSICA

M. Duras and P. Seban

1967 ACCIDENT

J. Losey

(Screenplay: Harold Pinter)

1968 MISTER FREEDOM

W. Klein

STOLEN KISSES

F. Truffaut

THE MILKY WAY

L. Buñuel

(Screenplay: Jean Claude Carriere)

1970 DONKEY SKIN

J. Demy

1972 THE JACKAL

F. Zinnemann

THE DISCREET CHARM OF THE BOURGEOISIE

L. Buñuel

NORA- A DOLL'S HOUSE

J. Losey (Based on Ibsen)

1973 BLACK WINDMILL

D. Siegel

INDIA SONG

M. Duras

1975 JEANNE DIELMANN, 23 QUAI DU COMMERCE 1080 BRUSSELS

Ch. Akerman

1976 VERA BAXTER

M. Duras

1978 EN COURS DE ROUTE

M. Meszaros

1979 MADAME ROSA

M. Mizrahi

1981 FREAK ORLANDO

U. Ottinger

1983 DORIAN GRAY IN THE MIRROR OF THE YELLOW PRESS

U. Ottinger

1985 THE GOLDEN EIGHTIES

Ch. Akerman

1989 JOHANNA D'ARC OF MONGOLIA

U. Ottinger

IRM HERMANN

Ms. MÜLLER-VOHWINKEL

*"My God, I would be lost here
without my Baedeker.... this
way at least I know the
relevant facts behind all
this green."*

FILMS (selection)

1965 DER STADTSTREICHER

R. W. Fassbinder

1968 DER BRÄUTIGAM, DIE KOMÖDIANTIN UND DER ZUHÄLTER

J. M. Straub

1969 DIE REVOLTE (TV)

R. Hauff

LOVE IS COLDER THAN DEATH

KATZELMACHER

GODS OF THE PLAGUE

WHY DOES HERR R. RUN AMOK?

R. W. Fassbinder

1970 THE AMERICAN SOLDIER

R. W. Fassbinder

DER POTT (TV)

P. Zadek

PIONIERE IN INGOLSTADT (TV)

R. W. Fassbinder

1971 MATHIAS KNEISSL

R. Hauff

MERCHANT OF THE FOUR SEASONS

R. W. Fassbinder

1972 JAIL BAIT

(Asst. Director)

THE BITTER TEARS OF PETRA VON KANT

ACHT STUNDEN SIND KEIN TAG (TV Series)

R. W. Fassbinder

1972-74 EFFI BRIEST

R. W. Fassbinder

1973 THE TENDERNESS OF WOLVES

U. Lommel

SUDDEN DEPARTURE

M. Verhoeven

NORA HELLMER (TV)

FEAR EATS THE SOUL

R. W. Fassbinder

1974 FOX AND HIS FRIENDS

(Asst. Director)

R. W. Fassbinder

1975 MOTHER KÜSTER'S TRIP TO HEAVEN

ANGST VOR DER ANGST (TV)

R. W. Fassbinder

SCHATTEN DER ENGEL

D. Schmid

1977 FRAUEN IN NEW YORK (TV)

R. W. Fassbinder

WOYZECK

W. Herzog

1979-80 BERLIN ALEXANDERPLATZ (TV Series)

R. W. Fassbinder

ENDSTATION FREIHEIT

R. Hauff

LILI MARLEEN

R. W. Fassbinder

1981 THE MAGIC MOUNTAIN

H. W. Geissendorfer

1982 FÜNF LETZTE TAGE

P. Adlon

EISENHANS

T. Dorst

1983 EDITH'S DIARY

H. W. Geissendorfer

DIE SCHAUKEL

P. Adlon

DORIAN GRAY IN THE MIRROR OF THE YELLOW PRESS

U. Ottinger

1989 JOHANNA D'ARC OF MONGOLIA

U. Ottinger

GILLIAN SCALICI

FANNY ZEGFELD

"It's amazing how shameless and uninhibited America is in sucking up the peculiarities of the most varied nations imaginable, from the Tirol to Patagonia, Greenland and Galicia, heading straight for the most entertaining melodies and mixing them into the typical American musical."

After many years of ballet training, Gillian Scalici debuted at the age of 14 in the musical OKLAHOMA in New York . She returned to New York after an extensive European tour and garnered 19 major roles, including parts in the musicals HAIR, GODSPELL, CABARET, WEST SIDE STORY, SHENANDOAH and A CHORUS LINE, which she helped make the greatest musical hit of all time. The Ballet Director of the Hamburg State Opera, John Neumeier, saw her there and immediately engaged her for his 1979 production of WEST SIDE STORY. Since then Gillian Scalici has been living in Germany. She has appeared on numerous television shows and in the first German production of the musical OLIVER, directed by August Everding in Munich . Her first one-woman show, TONIGHT, played to sold-out audiences in Hamburg for two months in 1979. JOHANNA D'ARC OF MONGOLIA is her film debut.

INES SASTRE

GIOVANNA

"I happen to travel that way."

Carlos Saura discovered her in 1987 in a television advertisement and immediately hired her as the female lead for his major production EL DORADO, a four-month long film adventure in the Amazon. It premiered at the Cannes Film Festival in 1988.

A second adventure was soon to follow, the filming of Ulrike Ottinger's JOHANNA D'ARC OF MONGOLIA which had its debut in the Competition of the Berlin International Film Festival in 1989.

Inés Sastre is 15 years old. She attends a French lycée in Madrid and works as a model.

XU RE HUAR

ULUN IGA
MONGOLIAN PRINCESS

Mighty Princess
Ulun Iga, noble
Destroyer of the Root
of Ten Evils, wise
Tender of the Hearth-fire
and Preserver of Peace
among the yurts

*"I can hear your message from here too....
Should it contain what I suspect, then
prepare yourself for a lash of the whip
as an answer."*

ALSO APPEARING:

1 SHAMAN WITH PUPIL

1 RAILWAY SIGNALWOMAN

3 SPRING MAIDENS

LUDMILLA, CONDUCTOR ON THE TRANS-SIBERIAN RAILWAY

6 MONGOLIAN SOLDIERS

1 GRANDMOTHER WITH GOOSE-BASKET

2 LADIES OF THE IMPOVERISHED RUSSIAN NOBILITY

1 FUR-TRAPPER

1 PROUD GOAT OWNER

1 HEAD WAITER WITH HIS GARÇONS

1 RUSSIAN LADIES' MILITARY BAND

WOMAN WITH EASTER BREAD

CEREMONIAL BAKER OF THE WHITE FOODS

TSCHAM DANCERS

LAMAS PLAYING RITUAL MUSIC

MONGOLIAN FAMILY ON A MOTORCYCLE

1 EPIC SINGER

1 WISE MAN WITH A HORSE-FIDDLE

6 STURDY MONGOLIAN WRESTLERS

6 FEMALE ARCHERS

4 MAIDS

6 FEMALE LANCERS ON SWIFT RIDING CAMELS

LADIES-IN-WAITING TO THE MONGOLIAN PRINCESS "AUGUST MONARCH
OF THE GRASSLAND AND OF THE YURT PEOPLES"

AND A HOST OF OTHERS

PRODUCTION STAFF

Screenplay-Director-Camera

Art Director

ULRIKE OTTINGER

Assistant Director

ANJA S. ZÄHRINGER

Assistant Camera

BERND BALASCHUS

Second Assistant Director in China

ULRIKE KOCH

Set Decorator

PETER BAUSCH

Set Painters

PETRA OLBRICH

TINE KINDERMANN

CAROLIN JAHN

Props

CHRISTIAN STOCKLÖV

BA-TU

Costume Design

GISELA STORCH

Assistant Costume Design

ANNE JUD

Seamstress

MARGITTA SCHOLten

Wardrobe

TA NA, MEI QI-QI-GE

BIRGIT KNIEP

Make-up

BERTHOLD SACK

PETER BOUR

QIN GUI-MEI

Music

WILHELM DIETER SIEBERT

Percussion

ALBRECHT RIERMEIER

Sound

MARGIT ESCHENBACH

Assistant Sound

GERDA GROSSMANN

Editor
DÖRTE VÖLZ
Assistant Editor
ANDREA WENZLER

Sound Mix
HANS-DIETER SCHWARZ

Lighting
SIEGFRIED GIERICH

Set Construction/ Special Effects
ALEXANDER KORN
ANDREAS OLSHAUSEN
MAX MOORMANN

Production Volunteers
SYLVIA LICHTENBERG
DONATA SCHMIDT
VALERIE OSTERWALDER
ULRIKE VETTER
FABIAN SCHEIDLER

Assistant Producer
HANNA ROGGE

Production Managers
HARALD MUCHAMETOW
ERICA MARCUS
Location Manager
REINHARD HASS

Line Producer
RENEE GUNDELACH

Production Management
in China
CHINA CENTRAL
TELEVISION CORP.
(CITV), Beijing
REN DA HUI
WENG DAO CAI
LIAN ZHEN HUA

Production Assistants
WANG RI
XU QI
Bookkeeping

CHEN ZHONG-SHENG
KANG YAN-LING
Catering
WEI PING
AO BAO-LIN

Location Managers
BAO YIN HE-XI-GE
BAO RI GE-LE
BA LA ZHU ER

Translator
LIANG DONG

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ULRIKE OTTINGER
FILMPRODUKTION

in cooperation with ZDF.
Producer
SYBILLE HUBATSCHEK-RAHN
and LA SEPT.

Distributed by
ARSENAL

www.ulrikeottinger.com

Notice to the Press

From June to September 1988 Ulrike Ottinger shot her film JOHANNA D'ARC OF MONGOLIA. She began in Berlin studios where the Transsiberian Railway was painstakingly recreated, a luxury hotel on wheels and miniature museum of western civilization. Then she moved to the varied and magnificent landscapes of Inner Mongolia, as the first foreign filmmaker permitted to shoot there.

JOHANNA D'ARC OF MONGOLIA depicts the encounter between two extremely different cultures. Four western ladies who have met on the Transsiberian Railway are abducted by a mysterious Mongolian princess and forced, at first, to share the nomadic life.

The cast includes:

FEMALE LANCERS, HORSE-FIDDLERS, SHAMANS, WRESTLERS, FEMALE ARCHERS, EPIC SINGERS AND STORY-TELLERS...

JOHANNA D'ARC OF MONGOLIA was selected as the West German entry at the Competition of the 39th International Film Festival in Berlin. It was awarded the Alcan Prize of the Public at the 1989 International Womens' Film Festival in Montreal, and Ulrike Ottinger was presented with the 1989 Federal German Film Gold Ribbon for Artistic Realization.