

SPACE TOURISTS

How do you put a price on a dream?



The new documentary by
CHRISTIAN FREI

www.space-tourists-film.com

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Quotes

***“Once you have tasted flight,
you will forever walk the earth
with your eyes turned skyward.
For there you have been,
and there you will always long to return.”***

Leonardo da Vinci, circa 1500

***“In the year 2001, space travel will be
routine for everyone – in luxurious,
roomy spaceships with all the amenities.”***

Stanley Kubrick in the press brochure
to his legendary film “2001 - A Space Odyssey“

***“How do you put a price on a dream?
I would go to space even if it was a one way ticket,
if it meant going and never returning,
if it meant losing my life over it!”***

Anousheh Ansari, first female space tourist

***Here I am, at the center of the world.
Behind me, myriads of protozoa,
before me, myriads of stars.
I lie between them in my entirety.
Two shores taming the sea,
a bridge that joins two worlds.
And, dear God, a little butterfly,
a shred of golden silk,
laughs at me like a child.***

Arseny Tarkovsky

Synopsis

In his most recent work, filmmaker Christian Frei turns to an age-old dream of man: to leave our planet as an ordinary citizen and travel into outer space. For 20 million dollars, an Iranian-American woman – self-made multi-millionaire Anousheh Ansari – was able to fulfill this childhood dream. This documentary follows her journey into space and shows everyday life as it is on the International Space Station. The extraordinary beauty of outer space is set in contrast to the crazy trips taken by Kazakh rocket debris collectors in their hunt for the coveted carrot-shaped rocket stages, which literally fall out of the sky and are collected by men with trucks the size of dinosaurs. With breathtaking images, *SPACE TOURISTS* takes its audience into a fascinating world full of wonder and surprise. Encounters with the least likely people imaginable; places even stranger and more unknown than outer space itself.

Subject

High above the vast Kazakh steppes, a parachute glides toward earth at the break of dawn. It is awaited by an armada of Russian helicopters. Jammed into the tiny spacecraft are two cosmonauts and a woman. She is pulled out of the capsule and carried to a chair. They wrap her in fur, open the visor of her space suit and hand her some flowers and an apple. The woman's name is Anousheh Ansari. She has just fulfilled her childhood dream: As the world's first female space tourist, she spent one week aboard the International Space Station.

In his latest work, the Oscar-nominated Swiss documentarian Christian Frei turns to an age-old dream of mankind: The dream that we, as "perfectly ordinary" people, can leave our planet behind and travel to outer space. Today, space tourism is no longer the stuff of naïve fantasy and science fiction. The age-old dream has become reality. Not made possible by NASA, but by the Russian Federal Space Agency. The price tag for the ten-day journey into space: 20 million dollars.

With its images of breathtaking beauty, *SPACE TOURISTS* takes the audience into a fascinating world full of wonder and surprise. The legendary Kazakh space-launching station Baikonur is where an Iranian-American woman – self-made multi-millionaire Anousheh Ansari – embarks on her "journey of a lifetime." The film documents her preparations and accompanies her up close on her daily routine in space, all the way to the rough landing in the steppes of Kazakhstan. The magnificent beauty of this journey is contrasted with the wild ride we take with Kazakh scrap metal collectors hunting for the coveted "turnips" – rocket stages which literally fall from the heavens, awaited by these men driving trucks the size of dinosaurs.

SPACE TOURISTS takes its audience by surprise, with images and situations that have very little to do with the futuristic fantasy of "space tourism." Encounters with the least likely people imaginable; places even stranger and more unknown than outer space itself.

The journey into outer space is a journey back into our inner self.

Interview with Christian Frei

How did the idea for the film come about?

On the back page of a newspaper I read a brief article about a Japanese IT billionaire who wanted to fly to the International Space Station with a Soyuz rocket – so he could wear a specially designed spacesuit, a so-called “Mobile Suit” inspired by his favorite comic hero from a Gundam film. That’s crazy, I thought at first. A Japanese man spends 20 million dollars to wear the costume of a cartoon character in outer space? And just how exactly does he plan to get up there? I began to do some research and was soon captivated by the topic. In the end, health reasons kept the Japanese man from going. Just a few weeks before launch, they offered his seat to the American billionaire Anousheh Ansari. And I had my protagonist!

Why doesn't NASA do space tourism? That would seem more likely...

For a long time, NASA resisted the idea of using the International Space Station as a hotel for space tourists. And a paid ticket for a seat on the Space Shuttle is completely out of the question for Americans. That’s why Western billionaires make the journey in the cramped confines of a Soyuz capsule. At the International Space Station, they are welcomed with a simple sleeping bag – and Russian space food. A fascinating paradox! The third seat in the Soyuz was always a kind of “wild card.” During the Cold War, it was occupied by an East German or a Cuban cosmonaut. So seemed was only natural, after the collapse of the Soviet Union, to commercialize the seat. After all, at 20 to 30 million dollars per ticket, the tourist covers nearly half the costs of the entire rocket mission. Space travel used to be propaganda. Now it’s turning into a business.

Who shot the footage inside the International Space Station?

Anousheh Ansari documented her stay in the ISS with the assistance of the cosmonauts Mikhail Tyurin and Pavel Vinogradov, and she provided the material to me. Everyday life in space has probably never been filmed so candidly and authentically before! Anousheh is a very skilled camerawoman. She floats at high speeds through the narrow tubes of the ISS, managing to capture spectacular footage of herself. I like her playful nature. Like many highly intelligent, creative personalities, she’s retained a wonderfully naïve, almost childish manner.

Was it easy to work with billionaires?

For me, each person has dignity, mystery and their own highly valuable quality. I'm used to working with all kinds of people – be they cave dwellers, war photographers or Cuban revolutionaries. I try to treat each and every person with the exact same degree of respect and curiosity. But billionaires were new to me – and they did in fact pose a challenge! For the simple reason that extremely rich people are surrounded by an entourage of assistants and press attachés. And it takes a long time to explain something to them in a straightforward and direct way. This difficulty was compounded by the extreme restrictions and conditions imposed on filming in Baikonur. The only thing that helps you in such a situation is a lot of patience – and honesty! I give Anousheh a lot of credit for respecting my independent point of view.

In the film, some Kazakhs are shown waiting in the middle of the steppes for four rocket stages to literally fall from the sky. Has that ever been filmed before?

No. And I doubt it will ever be filmed again. Filming the work of the Kazakh scrap metal collectors was anything but easy. After we did extensive research on the ground, the Russian authorities finally gave us a film permit in principle, but they imposed crippling preconditions on our activities. The real daily routine of the scrap metal collectors could definitely not be shown. Secret service agents and military personnel dressed in overalls and helmets were willing to «re-enact» their work for the cameras – in an idealized way that officials in Moscow deemed to be presentable, but not at all how it takes place in reality. It was nearly a year before we could finally shoot that sequence. Using Google Earth, my assistant created a huge map of the steppes where you could see the tracks of the trucks. With the help of those maps and GPS navigation, we were able to navigate through the endless steppes.

Wasn't it dangerous to film in the drop zone?

The four boosters disengage from the rocket after about one minute of flight time and fall to the steppes from an altitude of nearly 50 miles. We were only 5 to 10 miles from the estimated impact area. So you do have to be careful not to have a “turnip.” as they call them, come crashing down on your head! I'll never forget that atmosphere: There you are, in the most desolate place on earth, looking straight up and waiting for rockets to fall from the sky! Then suddenly there's a deafening boom and you see these things plummeting to earth. The scrap metal collectors call the boosters «turnips» because of their shape. Each turnip weighs approximately three tons. Most of it is made of aluminum and titanium. It's good money!

Is space junk a “gift from the heavens” or a danger to the population of the drop zones?

In Soviet times, the steppes were strewn with rocket parts. But nobody dared collect the metal to sell it. Everything that had to do with space travel was top secret! Nobody talked about it. But the turnips lay scattered all over the place. Hundreds of rockets! Local shepherds would sometimes take a piece along, using rocket junk to build shelters, tools and cooking ware. The second stage of the rockets falls in a relatively densely populated region, the Altay. And there are in fact rumors of health risks caused by rocket junk.

What role does the Magnum photographer Jonas Bendiksen play in the film?

Anousheh provides her own voice-off commentary for her fantastic journey, creating a leitmotif through the entire film. For the story “on the ground,” however, I needed a kind of travel guide. And Jonas was the obvious choice. As a young photographer during the collapse of the Soviet Union, he spent seven years on the fringes of the once-enormous empire, documenting the forsakenness and isolation of daily life in these remote enclaves. In 2000, he was the one who uncovered the story of the Kazakh scrap metal collectors, and to date he is the only professional to ever have taken photos of them. I am fascinated by the raw poetry expressed in these photos. For the poster, we use one of Jonas’ pictures showing a group of scrap metal collectors. In the foreground is a boy with a look of elation on his face. For me, this photo reflects the feel of the whole film: What is big becomes very small. What is small becomes very big.

Some words on the music in the film?

As with my other films I began early on to look for an underlying musical layer that rests beneath the images. I never place the music *over* the images after the film is made. Instead, it is incorporated *underneath* the images at the start of the editing process. I’m very happy to have managed to secure the rights to film compositions by the Russian composer Edward Artemyev. Artemyev is a pioneer of electronic music and composed the soundtracks to “Solaris” and “Stalker” by Andrei Tarkovski. Throughout much of the film, Baikonur looks like the “zone” in Tarkovski’s “Stalker”: abandoned launch pads, bricked up barracks, an orbital glider rusting away in the middle of the steppes... I wanted to fill this emptiness, this desolation with music, with these metal sounds. With a mystery.

Baikonur was, as we find out in the film, «one of the most secret places in the world» – a place not even mentioned on any map.

The oldest and biggest space launching station was in fact not marked on any map. Up to the early nineties, over 100 000 workers and engineers worked here – privileged heroes of the Soviet Union, kept in complete isolation in the middle of the steppes of Kazakhstan. A self-contained railway system took them to distant launch pads scattered across an area the size of Switzerland. Every three days a rocket was shot into the sky. A legendary place, a place steeped in history! And paradise for a documentary filmmaker.

The Romanian rocket enthusiast Dumitru Popescu wants to build his own solar-powered balloon to travel into the stratosphere, and ultimately to the moon!

When Anousheh Ansari became the main sponsor of the Ansari X Prize, it triggered a new space race. From then on, trips into outer space were no longer to be reserved for professional astronauts and billionaires alone. Private companies were encouraged to seize the initiative and offer “affordable” tourist flights into space. One of the most remarkable participants in this competition is the Romanian Dumitru Popescu and his team. His concept is sublimely simple – both from an ecological and an economical standpoint. The balloon, which takes him up into the stratosphere, is the biggest solar-powered Montgolfier balloon ever built. A 230-foot tall plastic bag filled with air, heated by the sun, which lifts his spacecraft. Brilliant!

More than three years have passed between the initial idea for the film and its completion...

I’ve slowly come to accept the fact that I only release a feature film approximately every four years. The topics I choose happen to be very complex and require an extreme amount of persistence and patience. But I also enjoy the phases of doing research and getting acquainted with the topic. Three years ago I was invited to Oerlikon in Zurich for a convention of space stamp collectors. And I discovered that these stamp collectors cultivate very close and cordial friendships with Russian cosmonauts. A few months later, thanks to those connections, I managed to be the only cameraman to get up close when Anousheh was lifted out of the capsule!

Sell-Out on the Final Frontier

An independent essay by Nick Roddick, publicist, London

Forty years on from Neil Armstrong's "one small step for man," we are still waiting for the "giant leap for mankind." Space travel, once the most fiercely contested race of the cold war era, has slowed to a crawl. Two decades after the collapse of the Soviet Union, Swiss documentarian Christian Frei (WAR PHOTOGRAPHER, THE GIANT BUDDHAS) takes a laconic, humorous look at the way billionaires depart our planet earth to travel into outer space for fun.

Focusing on four main stories, Frei's film travels to three far-flung corners of the world – and soars 250 miles above it. Norwegian-born Magnum photographer Jonas Bendiksen introduces us to the bizarre poetry of the abandoned Kazakh city of Baikonur, the main launch site for the Soviet space programme. Once home to 100,000 people with even its children's playgrounds space-themed, Baikonur maintains a skeletal staff and enough facilities to carry out a launch - when there is the money to pay for it.

Enter Anousheh Ansari, the first female space tourist. Ansari is an Iranian-born American millionaire who dreamed as a child of going into space, and now has the funds to make her dream a reality. We follow her through training, launch, orbit (where she experiences days of accelerated sunrise and sunset, the zero-gravity toilet and the problems of washing your hair in a weightless environment), right up to her return to earth, where she is handed a bunch of red roses and bites into a fresh, juicy apple.

Meanwhile, a few hundred miles north from where Anousheh blasts off, a ragtag band of scrap-metal merchants set off in their trucks for the spot where the first stage of the rocket will fall back to earth, providing rich pickings from its valuable metals. These will eventually be sold to China, where they are likely to be converted into aluminium foil of the kind used to wrap sandwiches. The scrap dealers enthusiastically agree that nothing is quite like *beshbarmak* (Kazakh lamb stew) cooked in the open air - especially when the cooking pot is a retrieved rocket part. And several hundred miles further north again, where the next stage of the rocket falls into a more populous area, farmers use the junk to mend houses and make tools, oblivious to the potential chemical hazards.

Next, thousands of miles away in Romania, we meet Dumitru Popescu, a participant in an initiative set up by Ansari (and subsequently backed by Google) to reward the first private individual to send a vehicle to the moon. A low-tech scheme even by Baikonur standards,

Popescu's idea - helped on by screwdriver and hammer - is to float his prototype up into the stratosphere on a giant Montgolfier balloon before igniting the rocket. Inflation of the balloon goes according to plan. But that's about as far as it goes. "At least it's flying somewhere," mutters Popescu, as his precious rocket bounces toward the Black Sea, still convinced what he is doing is anchored in the development of a modern business plan, not the fulfilment of a childhood dream.

Meanwhile, back in mother Russia, another wealthy space tourist – Charles Simonyi, Chief Architect of Microsoft's Word and Excel programmes – bicycles through the still heavily guarded "Star City," where Soviet cosmonauts once trained. For Simonyi, preparation for the dream is a matter of physical tests, training and space-menu sampling. The space-kitchen staff, direct descendants of the floor ladies who used to control Soviet-era hotels, sternly ply Simonyi with a variety of tinned foods, duly noting his opinion of "Perch in Jelly," "Pork with Buckwheat," "Zucchini Caviar"...

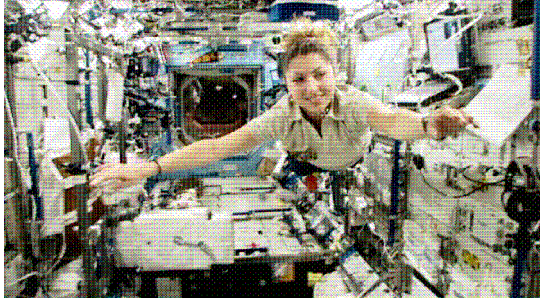
Frei's skill as an observer obviates the need for verbal commentary or even insistent editing. Like all good documentarians, he gets reality to do his job for him. The wonderfully do-it-yourself nature of Dumitru Popescu's rocket, ingenious in its design but clumsy in its construction, is embodied in the shot of a tag-along dog sleeping comfortably in its shade.

The fascinating ordinariness of the Russian space programme has none of the carefully choreographed drama that we are familiar with from the Americans at the Kennedy Space Center. The Soyuz-Rocket trundles to its launch-pad towed by an elderly locomotive amid minimum security. Ansari rides up the gantry in an industrial elevator. Then, as we observe the Russian rocket exuding clouds of liquid oxygen in the middle of what appears to be an empty steppe, a voice simply asks "Ready?" like a parent about to let go of a child riding a two-wheeler for the first time without stabilisers.

In the end, the everyday takes over from the aspirational, with man's journey beyond the final frontier becoming just another border for tourists to cross in search of something new, while a shepherd uses part of a space rocket that fell from the sky to complete his humble yurt.

The film opens with a quote from Arseny Tarkovsky (father of the filmmaker, Andrei Tarkovsky), which sums up how Russians once felt as they stood at the threshold of space: "Here I am at the centre of the world. Behind me myriads of protozoa, before me myriads of stars." The same lines, again inviting awe, are repeated in the middle. But the concluding part of the quote does not come until the end credits, bringing the heroic back to a more human scale: "A little butterfly, a thread of golden silk, laughs at me like a child."

The Protagonists



Anousheh Ansari

Entrepreneur and engineer, first female space tourist.

Anousheh Ansari was born in Machad, Iran in 1966. In 1984, she emigrated to the United States, where she initially studied electrical engineering and computer science. She later continued her studies in Washington D.C., where she received her degree in electrical engineering in 1992. One year later, together with her husband and his brother, she founded the Internet company tii (telecom technologies incorporated). In 2000, the three sold their company for 550 million dollars and used the revenue to found a new company, Prodea Systems. Ever since she was a child, Anousheh Ansari dreamt of one day flying to space. In 2004, she and her company Prodea Systems gave support to the X-Prize Foundation, a competition to provide a stimulus for private flights to outer space. The prize was subsequently re-named the Ansari X-Prize. Anousheh Ansari presently makes her home in Dallas, Texas.

Quotes from the film:

“I never gave up on the idea that one day I will fly to space. I had even a backup plan! I had told my husband when I die... if I had not flown to space you have to make sure that somehow you get my ashes - at least a little bit! – up into space. As a child I slept on the balcony of my grandparents house... and just gazed at the beautiful night skies. I was fascinated by space, I was always mesmerized by the mystery it holds. I told my parents! I said: one day I’m gonna go to space!”

“Sometimes people criticize me... for spending a lot of money... on a dream. But how do you put a price on a dream? Is it worth a month’s salary... or two? Is it worth losing a limb... or is it worth dying for? I would go to space even if it was a one way ticket, if it meant going and never returning, if it meant losing my life over it! I am ready to pay any price... to go to space.”



Jonas Bendiksen

Magnum photographer.

Jonas Bendiksen was born in 1977 in Norway. He began his career at the age of 19 as an intern at the London office of the renowned photography agency Magnum. He later moved to Russia, where he worked as a photojournalist. Over the course of several years there, he documented life on the fringes of the former Soviet Union, work that he published in 2006 in his book «Satellites». In the course of his career, Bendiksen has received numerous awards, including the 2003 Infinity Award of the International Center of Photography in New York, and the second place award in the category Daily Life Stories for World Press Photo. Jonas Bendiksen is the youngest photographer ever to work for Magnum. His reportages are regularly published by magazines such as National Geographic, Geo, Newsweek and the Sunday Times Magazine.

Quotes from the film:

“Spaceflight was one of the main achievements of the Soviet Union. You know... Gagarin... and Sputnik. This was what the Soviet Union was built on! And after the collapse of the Soviet Union... many many people were in many ways... lost.”

“Despite the danger of living close to the rocket trajectory... for some these rockets are literally a gift from the heavens! I met many farmers who make a lot of their farming tools from secondhand space ship metal! Shovels or sleds... There're people repairing a patch of their roof with a Soyuz rocket ship... it's very common in this area.”

“The scrap metal dealers sell the rocket pieces to China... where they make aluminum foil out of it. In a globalized world... you might be wrapping your sandwich... in an old space ship!”

“If the fuel in the space junk is causing health problems... we should take it seriously! Commercial satellites owned by western corporations are often put into orbit from Baikonur... if people get sick in Altai... we are all responsible.”



Dumitru Popescu

Romanian space enthusiast.

Dumitru was born in 1977 in Valecea, Romania and studied aerospace engineering at the Polytechnic University of Bucharest. He is the founder and chairman of ARCA, the Romanian Aeronautics and Cosmonautics Association. He has already participated in numerous X-Prize competitions, most recently in the 2008 Google-Lunar-X-Prize, a private competition to reach the moon. In the competition, his spacecraft succeeded in entering the stratosphere, transported by a 230-foot tall solar-powered Montgolfier balloon – the biggest one ever built.

Quotes from the film:

“Since I was a kid... my mother told me stories about Yuri Gagarin, about the space flight. I was passionate about space flight, about aviation... but unfortunately I was not very good at algebra... at the mathematic... so I went to theology high school and I was very close to become a priest!”

«Some day... I want to see the black sky, the earth back down... this is my life objective! I could do this in a much easier way... to make business, to make money! And I could buy a ticket to go into space... but it's not fun!”



Charles Simonyi

Software developer, chief developer of Word and Excel.

Charles Simonyi is an American programmer and software developer of Hungarian descent. He became famous as the father of the notation convention for naming variables, the so-called Hungarian notation convention. In 1981, he earned his doctorate in computer science at Stanford University in Palo Alto. That same year, he was hired by still fledgling company Microsoft as Director of Application Development. Among other things, he oversaw the development of the first versions of Word and Excel. Charles Simonyi is the only space tourist to have made two (!) trips to the ISS.

Quotes from the film:

“Space is a very harsh environment... it’s a harsh teacher... People who don’t learn the lessons of space - are not going to survive in space!”

“The schedule at Star City is fairly strict and it’s filled out completely from nine in the morning to six in the evening... it’s barely time to go from one class to the next! I never lived in this regular manner... it must be like... like in the military!”

Key terms:

Baikonur

Until the late 1990s, the Baikonur Cosmodrome could not be found on any map. Over 100.000 residents lived there, kept in complete isolation in the middle of the Kazakh steppes. A self-contained railway system took technicians and engineers to distant launch pads scattered across an area the size of Switzerland. But with the breakup of the Soviet Union began the crisis for the world's oldest and biggest space launching station. Today, nearly half the city's population has gone elsewhere. The grandeur of past days has largely given way to decrepitude. And lofty dreams ultimately gave way to sober calculations. The Russian space agency Roskosmos began to look around for new sources of revenue. It began to launch satellites into space for Western companies. Before long, the idea was born to take paying passengers on board. The third seat in the Soyuz capsule was perfectly suited for the job.

International Space Station ISS

In 1984 NASA was awarded the contract to construct a new space station, which at the time was still called "Freedom." Over the course of the next years, Europeans, Japanese and Russians joined the endeavor. Finally, in 1998, 15 countries signed an international treaty on the construction and operation of a joint space station, the ISS. On November 20, 1998, a Russian carrier rocket transported the first module into orbit. The station has been continually staffed since October 2000. It orbits the earth at an altitude of approximately 220 miles, requiring roughly 91 minutes for one orbit.

Star City

"Swjosedny Gorodok" (Star City) is located one hour's drive to the north east of Moscow. Here, located a well-concealed installation, is the training center for Russian cosmonauts, the Gagarin Cosmonauts Training Centre. Since the 1960s, this is where all cosmonauts have been groomed for their space missions. During the Soviet era, the location was a closely guarded secret, and it could not be found on any map. All those who worked here were kept in complete isolation from the outside world. For space tourists, life in Star City is organized like on a university campus. Classes are held from 9 a.m. to 6 p.m. Attendance is closely monitored. Food is served in a bleak Russian cafeteria. The space tourist spends months here.

Soyuz

The Soyuz (Russian for “Union”) rocket was developed by the Soviet Union in the 1960s and has been launched into space from Baikonur since 1967. It is considered to be one of the safest and most reliable rockets ever built. From 1980 onwards, it transported astronauts and supplies to the Russian Mir space station, and later to the International Space Station ISS.

Scrap Metal Collectors

Every year dozens of rockets are launched from Baikonur. Exactly 72 seconds after launch, at an altitude of 50 miles, each Soyuz rocket disengage its four boosters, which constitute the first stage of the rocket. Each of the engines weighs approximately three tons and consists mostly of valuable aluminum and titanium. The dismantling of the four Soyuz boosters takes two to three days. With circle saws and accompanied by a deafening noise, the scrap metal collectors set upon the «turnip», turning costly high tech equipment into scrap metal in no time at all.



Christian Frei

Christian Frei was born in 1959 in Schönenwerd, Switzerland. He studied visual media in the Department of Journalism and Communication at the University of Fribourg. He made his first documentary in 1981. Since 1984 he has been working as an independent filmmaker and producer. He regularly makes documentary films for the Swiss National Television series "DOK."

In 1997, he produced his first feature length documentary, *RICARDO, MIRIAM Y FIDEL*, the portrait of a Cuban family torn between loyalty to revolutionary ideals and the desire to emigrate to the United States.

In 2001, he followed by *WAR PHOTOGRAPHER*, a portrait of James Nachtwey, whom Frei accompanied to various places of war. The film was nominated for an Oscar for Best Documentary Feature and received twelve international awards.

THE GIANT BUDDHAS, his third documentary feature, won the 2005 Silver Dove at the Leipzig Film Festival and as featured at the prestigious Sundance and Toronto film festivals.

Christian Frei is an associate lecturer on Reflection Competence at the University of St. Gallen, and president of the Documentary Film Commission of the Swiss Ministry of Culture.

He lives and works in Zurich.



Peter Indergand (Camera)

Peter Indergand was born on February 26th, 1957 in Crest, France. He is a Swiss citizen and currently lives in Frauenfeld, Switzerland.

Secondary school degree with higher education entrance qualification (Maturität) was followed by six semesters of art history and English studies at the University of Zurich. He then attended the American Film Institute AFI in Los Angeles, where he completed his degree in photography in 1982. Between 1977 and 1981, he gained experience as a cameraman for a number of films made by a group of filmmaker friends: FIORI D'AUTUNNO, ONORE E RIPOSO, L'ALBA.

In 1984, Peter Indergand and Rolando Colla founded the film production company Peacock in Zurich. Together they make feature films such as LE MONDE À L'ENVERS, OLTRE IL CONFINE, the television film OPERAZIONE STRADIVARI and the short films EINSPRUCH II and III (OBJECTION II and OBJECTION III). In 1989, Indergand left Peacock to work as an independent cameraman.

Since then he has filmed numerous feature and documentary films in various countries. The film WAR PHOTOGRAPHER, Christian Frei's portrait of the photographer James Nachtwey, gained international acclaim and was nominated for an Oscar in 2002. He continued his successful collaboration with Christian Frei with the documentary feature THE GIANT BUDDHAS, and now once again with SPACE TOURISTS.

Crew

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PETER INDERGAND scs

Line Producer and Translator
THOMAS SCHMIDT

Assistant Director / Assistant Editor
ANDREAS WINTERSTEIN

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Sound Editing / Sound Design
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MARTIN PIEPER ZDF/arte

SWITZERLAND 2009

ORIGINAL VERSION: ENGLISH, RUSSIAN, ROMANIAN

35 mm 1:1,85, DOLBY DIGITAL, 98' TV-VERSION: HDCAM 98' AND 52' SWITZERLAND 2009

ORIGINAL VERSION: ENGLISH, RUSSIAN, ROMANIAN • 35 mm 1:1,85, DOLBY DIGITAL, 98'
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